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Dr. C. A. Vasuki
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(Syndicate Member - Bharathiar University)

I am happy to note that the Department of English has organized a conference on Literature –Reflections of Society. Further it is commendable that the learning form such a conference of importance is brought out as a proceeding.

In every culture, literature is essentially the reflections of the society that reflects both the good and bad values that are imbibed in the society and those that have a greater impact on every person connected. Several examples have portrayed several societal stigmas and a few of them have been a ready reckoner of the past. Further percept form the literary work serves as a means of imparting corrective solutions to several problems and issues faced in the current society based on past experiences which are articulated in several literary works. In all languages there is always a very close correlation between literature and societal issues and problems. For instance, the Smritis which are essentially the treasure of Bharatha have deeply discussed several issues and viable solutions to the problems that were prevalent at that time. This gives us a treasure to look back, decipher and make choices in addressing real life situations.

I am sure that several famous literary pieces would have been deliberated in this conference and this proceeding shall be a treasure and a ready reference to the students of literature. I congratulate the Department of English and the entire team of faculty and students for this marvelous conference.

Wish you Good Luck!

SECRETARY



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PRINCIPAL'S MESSAGE



Dr. M. Lekeshmanaswamy

Principal

Kongunadu Arts and Science College (Autonomous)
Coimbatore

It is indeed a great pleasure to note that the Online International Conference on 'Literature-A Reflection of Society' by the Department of English has elicited tremendous academic interest. The conference brought out ideals and values that are presented in literature. The Conference has provided a forum for faculty members, students and research scholars to share and also enrich their knowledge.

I anticipate that the Conference proceedings would prove to be a valuable record and resource for literary studies.

Best Wishes.

EDITORIAL

“A word after a word after a word is power.”

- Margaret Atwood

The reading of anything in literature induces the sense of soul where the strength and power of humanity spring from. The thoughts and structure of the words and their enunciated meaning improve the status of the articulation in all the readers. The learning and experiencing literature from the perspective of various budding and experienced writers and readers expose the immeasurable visions of the past and the future. The pandemic COVID 19 brought all of us in a house of unfathomable thoughts and ideas. The ideas put forth in the conference are certainly the mark of the surrounded panic panoramas. The voices from the classrooms and homes through the virtual medium eventually evaporate the sense of literature globally. It is sure that the platform aimed at the students, scholars and teachers to present their perceptions to relearn the concepts of visions and scriptures of the past and the present. The expected aim of all the contributors of these articles would certainly be a treasure to many aspiring students and researchers. Our sincere gratitude to all the people who have rendered their valuable hands in our efforts.

Hoping the best experience in the words of the articles from the amateur to the experience.

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ABOUT THE EDITORS



Dr. SHOBHA RAMASWAMY, Assistant Professor, Department of English (A), Kongunadu Arts and Science College (Autonomous), has 18 years of Teaching and Research Experience. Specialized in Archetypal Criticism, Children's Literature/Fantasy Genre Literature, Ecocriticism, Travel Writing and creative writing. She has successfully completed her UGC Major Research project. Has produced 7 Ph.D. and 14 MPhil Scholars. She has a published record of Hi Index, and i10 Index. She is the recipient of Dr.A.P.J. Abdul Kalam Professional Excellence Award in Theology from the University of Swahili, Panama for authoring the bilingual book, Andal Thiruppavai. and Published a paper in a book cited in the Asian Book of Records and Indian Book of Records. She is a life member of Life Member, Indian Science Congress Association, Kolkata, Life Member, Association of Writers and Illustrators for Children, New Delhi (Indian branch of IBBY) and Dr.J.K.Research Foundation. She has been resource person of many webinar, Seminar, Conference and a convenor of many academic meetings.



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Dr. B. J. GEETHA is working as Associate Professor of English Studies at Central University of Tamilnadu. She has 20 years of teaching experience. She has published two books and 70 research papers in national and international UGC CARE listed journals, peer-reviewed, Scopus indexed journals with impact factor. She has completed a UGC funded project. She has presented academic and research papers in national and international conferences. Her research interests are Ecocritical Studies, Subaltern Studies, Postcolonial Studies, and Feminists discourse. She has been serving as editorial member in peer-reviewed international journals and edited many books. She has organized many national and international conferences, workshops, seminars. She visited University of Ghana, Legon and Universiti Putra Malaysia, Malaysia, to present papers. She has delivered many invited talks as resource person in many conferences. She has been guiding M.Phil and PhD scholars in the emerging and frontiers areas of research.



Dr. K. KAVIARASU, Assistant Professor, Department of English, Vivekananda College, Kanniyakumari, India has put in fifteen years of teaching and research experience. He is specialized in Ecocriticism, Postmodern theories, Post-colonial Literature, English Language Teaching, and Life Skills. He has organized twelve Conferences and has been resource person in various academic platforms in India and Abroad. He has also participated in numerous Workshops, Conferences, Symposium and Training Programmes. He has published three score of research articles in books and journal volumes; served as Editor of ROOTS International Journal, and reviewer and Editorial board member in various peer-reviewed International Journals. Being an ardent lover of nature, he was conferred "Green Ambassador" by Heber Au Sable Institute of Environmental Studies and was bestowed with "Best Researcher Award" thrice. He is a life member of Indian Association for the Study of Australia, Australia-India Interdisciplinary Research Network, Eco-Ethics International Union - Germany, and Secretary of South Asian English Language and Literature Teachers Association.

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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.

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MISINTERPRETATION OF IDEOLOGY IN GEORGE ORWELL'S *ANIMAL FARM*: COMMUNISM

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Abstract

*Communist ideology has always been a controversial issue in all fields of study. The subject concerning this very ideology has been disputed on numerous occasions as to what its originality is all about and what it stands for as a nation's governing system. This paper is to aid and display how a single concept that was created on the basis of economic and political purposes have often been misrepresented and depicted as an idea entirely different than what is contained within its originality. George Orwell's most controversial novel, *Animal Farm* (1945) is read and compared with modern and fair interpretation of how certain aspects such as the communist or also known as the socialist ideology has been interrelated with several incidents which have led to its demonization. This paper will show how the author, George Orwell had pictured the socialist ideology using animals as characters under the communist system. Secondly, this paper will explain the ability to analyse and understand how concepts such as an ideology is influenced by people and how the communist ideology has been misused by groups and countries following it along with the false interpretation given to it by opposing groups who do not see it to their favour which tainted its image. Finally, I want to highlight that by understanding how to separate a concept from impressions it produces from the actions of people, whereby it will be beneficial to understand it without an imbalanced view and opinion.*

Keywords: George Orwell, *Animal Farm*, Communism, demonization, interpretation

Introduction

Ideologies come with various definitions due to the vast expenditure on its account for both the right and wrong reasons. The standard definitions would be it being a dogmatic and a varying perception would be it being considered to be part of political systems. (Gerring, 1997). The simple way that people would prefer to see it is as the systems that are used to rule a nation and the society within it. The highlight of the ideology in discussion here would be communism or the socialist concept. The origins of this ideology were formulated by Karl Marx. The concept was created on the basis of economics due to the monopoly of capitalists and the deterioration of the Working Class. Marx held that capitalists enjoy the means of being privileged and powerful position as owners and therefore are in the position to ruthlessly exploit workers. Thus, this concept was made. Another branding of it similar to this is communism which is the more familiar to majority. It can be defined as a doctrine of political and economics that has the agenda to create communal control of resources without any presence of hierarchy and work classes (Dagger and Ball, 2019) and this is similar to what Karl Marx had championed for.

Hence, it can be said that this ideology which was forged on the basis of fair economy was due to discrimination factors that existed where one group had authority over the other and misused their position to be more economically well off. Unfortunately, many lack the foresight to see the ideology in this manner due to the pre-existing propaganda that was established and is still emphasised today in various forms of arguments from individuals to countries.

This paper is to show the depiction of the socialist ideology in George Orwell's novel, *Animal Farm* (1945). Secondly, I will explain the ability to analyse and understand how the concepts such as an ideology is influenced by people and to know how the communist ideology has been misused by groups and countries following it along the false interpretation given by opposing groups who do not see it to their favour which tainted its image. Finally, I want to highlight that with understanding how to separate a concept from

impressions it produces from the action of people, it will be beneficial to understand it without an imbalanced view and opinion.

Misinterpretation of Ideology in George Orwell's *Animal Farm*: Communism

Various books and resources have rendered their respective point of view concerning the ideology of communism. One book that was most discussed is George Orwell's *Animal Farm* which was published in the year 1945. This book will be scrutinised thoroughly to display how the propaganda and misrepresentations have portrayed such ideology as a demon and a negative influence, not to promote the ideology itself but to promote proper reasoning of understanding it as it is, rather than what is fed to us due to disputes that had involved in opposing and contrasting ideologies. The author George Orwell had displayed his hostility towards Communism during his time in Spain. One prominent incident which sparked this feud would be where Barcelona was taken over by Communism. It was held that he too felt that the Communist Ideology had strayed far from its origins since the Russian Revolution in 1917. However, illustrating how the down side or misrepresentation of communism had taken place through the controversial book he had written only worsens the situation as it doesn't specify or distinguish why the ideology has strayed but much rather depicts it as the ideology itself. This is justified with the fact that it became a Cold War propaganda where the British and American Governments had assisted in its publication (Newsinger, 2002). This article is based on this controversial book by George Orwell, *Animal Farm* (1945) which shows and mirrors the beginning rule of the Soviet Union under the communist party. This book uses animals to characterise the events of how communism spread and the power of its influence does not only show the excellence of the writer in illustrating the strayed ideology but unfortunately has mislead many in interpreting the ideology wrongly for the actions of those who had misused it.

Misinterpretation of George Orwell's *Animal Farm*

In *Animal Farm*, the author, George Orwell had pictured the socialist ideology using animals as characters under the communist system. The story revolves about animals on a farm in England that have lived under the cruelty of their human master Mr. Jones who does not treat the animals with kindness. The animals' issue with the master can be assumed to be a depiction of how the ideology was formulated based on the discrimination or control of capitalists over the working class that contributed their efforts. Major, an old boar of the farm, says the following:

Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, and He cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself. (Orwell: 1944.7).

This shows that the animals that represent the working class are being exploited for the benefit of the master who represent the capitalist. Next, if scrutinised properly it can be inferred that the story is reflecting how the communist regime had come into the Soviet Union. The plot by the animals to overthrow the master and rule on their own without his interference can be presumed to be the depiction of overthrowing the *Tsar* of Russia, Nicholas II who was overthrown by the Bolshevik's army led by Vladimir Lenin in 1917 (Keep, 2021). The cruelty of Mr. Jones towards the animals can be mirrored with the broken nation that the *Tsar* had inherited such as the effects of the war, the death of 1.8 million soldiers and 1.5 million civilians (History.com Editors : 2010). In the story, this incident is depicted where the animals that were kept starving rebelled and claimed the farm from Mr. Jones.

Mrs. Jones looked out of the bedroom window, saw what was happening, hurriedly flung a few possessions into a carpet bag, and slipped out of the farm by another way. Moses sprang off his perch and flapped after her, croaking loudly. Meanwhile the animals had chased Jones and his men out on to the road and

slammed the fivebarred gate behind them. And so, almost before they knew what was happening, the Rebellion had been successfully carried through: Jones was expelled, and the Manor Farm was theirs. (Orwell: 1944. 16)

Thus, after Jones was gotten rid of, the animals who were led by the race of pigs, specifically Napoleon and Snowball who were meant to portray the leaders of the communist ideology in the story. The picture portrayed of the ideology in this novel may be correct in one sense of how it was misused yet the message or intent to spread what it stood for may have been misguided. In the story it showed how the pigs which were guiding the animals for a better life would often keep the best for themselves. For instance, Orwell shows the mysterious disappearance of milk which the animals questioned about.

Soon there were five buckets of frothing creamy milk at which many of the animals looked with considerable interest. "What is going to happen to all that milk?" said someone. "Jones used sometimes to mix some of it in our mash," said one of the hens. "Never mind the milk, comrades!" cried Napoleon, placing himself in front of the buckets. "That will be attended to. The harvest is more important. Comrade Snowball will lead the way. I shall follow in a few minutes. Forward, comrades! The hay is waiting." So the animals trooped down to the hayfield to begin the harvest, and when they came back in the evening it was noticed that the milk had disappeared. (Orwell: 1944. 21)

The disappearance of the milk displays how the pigs kept the best resources for themselves. This was later proven when the milk was found mixed with the mash served to the pigs. Next, Orwell shows how the pigs put themselves in positions of leisure from contributing in any form of work unlike the other animals in the farm. This is seen in the flow of the story where the pigs wouldn't do much work ever since the animals had taken over the farm.

The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership. (Orwell: 1944 21)

Furthermore, they would seclude themselves from the rest and there are events where the pigs portrayed themselves as the brains in deciding projects. One in specific was the building of a windmill on the account of animals doing the labour. Sometimes the rationing of food would be favourable to the pigs as well. In the story it shows the justification of the pigs on why they require the best resources.

"Comrades!" he cried. "You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for YOUR sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! (Orwell: 1944.28)

The pigs claim that they are actually sacrificing for the sake of other animals by eating food not favoured by them just to have brains to lead the animals. In reality, it is actually depicting how leaders of the communist ideology manipulate the governing system to be favourable for them. The pig taking the lead, Napoleon would eventually be in charge after getting rid of Snowball and resorted to abuse of power such as killing other animals believed to be contemplating with Snowball. He would alter laws the animals stood by and displayed absolute control.

Muriel read the Commandment for her. It ran: "No animal shall kill any other animal WITHOUT CAUSE." Somehow or other, the last two words had slipped out of the animals' memory. But they saw now that the Commandment had not been violated; for clearly there was good reason for killing the traitors who had leagued themselves with Snowball. (Orwell:1944.69)

Towards the end of the story, it was rounded up to display how communism was just another form of unjust control when the pigs were seen similar to men who was deemed the enemy at the beginning of the story.

Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs? The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which. (Orwell: 1944. 105).

This book shows the down side of communism which will not be objected due to the incidents that transpired on account of it. But is it readily justified that an ideology that was established by Karl Marx was indeed as portrayed in the book? This is where the ability to distinguish what is portrayed to the original meaning would be necessary.

The Misconception of the Ideology

It is very important to adopt the ability to analyse and understand how the concepts such as an ideology is influenced by people and to know how the communist ideology has been misused by groups and countries following along with false interpretation given by opposing groups who do not see it to their favour which tainted its image.

The concept of George Orwell is simple; the pigs put themselves on top of the hierarchy claiming to be part of the animal's leader. They gained all the benefits which they held would be distributed evenly and they finally showed their true colours by being the leaders with privileges while the other animals went back to how they were before. Although this presumption may seem to be reasonable and justifiable with numerous of events that go in such a flow the writer may have witnessed, the outcome of it is that the original meaning of Marxism had been eclipsed along with the purpose it was made.

When viewing it from a rational and legal perspective, one must be able to differentiate the character of the story and the ideology. By not being able to determine a teaching that is wrong and people who misuse a teaching forms a blunt stereotypical view which overrides the original meaning behind an ideology or other aspects for that matter. First and foremost, the issue to be addressed in the story is basically what the writer had done was at par with the mind set of people in general. If a group of individuals with the same ideology had done something that is consistent, it automatically defines the ideology. This may be true and agreeable upon only if the ideology itself is in black and white requiring those under it to do as such. However, the actions of those who hold onto the ideology and ended up becoming a representation of it can be said to be the cause of such stereotype towards an economic and political based concept. This form of stereotyping can be considered the root to most problems among society today from racism, extremism to the issue that is being addressed about ideologies.

How Concepts are Influenced by People

People generalise a belief or a concept by using individuals or groups who follow it as a bench mark or measuring stick that it sometimes kills off the original purpose of a teaching or the origins of its meaning. To understand this, people must first realise concepts such as laws, religion and ideologies for that matter, do not make society what it is most of the time. Sometimes it is people or society that makes these concepts and ideas end up being defined as such. It has been quoted by Lawrence Friedman, that the law is determined and shaped by current mores and opinions of society (Vago.S and Barkan, Steven E: 209). An example would be when a society deems education to be a necessity; it leads to the law to transform and accommodate the needs for education. For instance, in Malaysia, primary education was made compulsory only in 2003 through the amendment to the Education Act 1996. It is stated exactly as such, "*compulsory education*" means *primary education which is prescribed to be compulsory education* under subsection 29A(1). The law didn't transform according to its own decision but based on what society altered and manifested into. Another example on how

society alters concepts such as the law can be seen in the contract or promise to marry by minors who are held to be legal based on the case of *Rajeswary and another v Balakrishnan and others* ([1958] 3 MC 178). This isn't because the law itself had made society adapt to what it was as it came from the common law but more towards the fact that it is a norm for the minors to get into engagements and promises to marry which is why the courts of India and other countries for that matter distinguish a contract for being void when entered with a minor to being valid when it is a promise to marry involving someone below the majority age.

Similar to the law, the same view ought to be applied to ideologies as well. The problem arises when people view historical figures and incidents and combined the action of the individual and the ideology hand in hand which causes the misrepresentation of its original teaching, especially if it isn't what it is portrayed to be.

Misrepresentation due to People's Actions

The misconception of the communist ideology excluding events in Russia can be seen in the atrocities that took place in other countries that held or embraced communism leading the theory or concept of its equality to be overshadowed. A classic example would be the nation of Cuba. Prominent Cuban figures like Guerilla leader, Che Guevara, along with Fidel Castro had played a vital role in the overthrowing of Fulgencio Batista who was known for the atrocity of murdering at least 20000 Cubans in 7 years and had converted the democratic country to a state of his own regime (Elio, 2017). The Cuban Regime leader who was accused of tyranny could not be shaken through any legal alternatives which led to a forceful capture of the nation by Fidel Castro and Che Guevara. The attempt and success of Che Guevara can be held to be justified due to the imbalance and cruelty Cuba was facing under the tyrant like rule of Fulgencio Batista. However, the radical capture of power did not happen without any bloodshed. After taking over the nation from the government's grasp, at least 144 people were executed by Che Guevara's judicial instructions (History.com Editors: 2019). He would go on to attempt spreading his revolutionary spree in other countries as well such as Bolivia to overthrow its government. However, this was cut short when he was killed eventually in La Higuera by the Bolivian Army assisted by CIA officers. Today, based on all the incidents pertaining Che Guevara, he is either looked at as a symbol of freedom and anti-imperialism or as an international terrorist and mass murderer. The bitter irony is that his name be it viewed as good or bad will be linked with socialism feeding both views amongst people. For those such as in the USA, he wouldn't be viewed as a negative aspect alone but will be associated with communism being an ideology that is dangerous as he was. For those such as in Cuba and other nations, he would be viewed positive along with communism being upheld as an ideology of equality and fairness. Although justifiable for both ends, it isn't reasonable for misinterpreting the ideology associated with one person. Unfortunately, even if there are open minded views now, it will still be hard to kill this misconception of the ideology that has been demonised or misunderstood because of the action of one individual be it for the better or worst.

Another country as an example would be Malaysia. After the Japanese occupation had ended, the absence of British colonisers for a temporary period of time of 14 days had rendered an opening to the Communist Party of Malaya to go rogue and terrorise the locals. Clearly the ideology has stated nothing on going rogue or terrorising locals yet it happened and it defined communism to be of that sort of image in Malaya which later became Malaysia. So much so the hostility towards the ideology was maintained that way by the first Prime Minister of Malaysia, Tunku Abdul Rahman by not having any ties with any nation of the communist ideology until this was altered by the second Prime Minister, Tun Abdul Razak in the year 1970 (Teh, 2019). The action of individuals and groups that have been linked with the ideology or waived it around like a weapon caused this presumption of the ideology to be a horrendous teaching.

The Opposing Ideology

Another factor would be the demonization by the other opposing ideology which would be capitalism. It is no surprise that the cold war has powerful links to why each side believe they are right and the other is wrong. The bitter irony is that the nations that segregated themselves as to what ideologies they would follow made it look like the two ideologies were at war and that is how everyone would visualise it. In reality, one ideology is based on an economic system where private individuals can own capital goods while the other is more towards every individual to own a fair and equal number of goods to prevent discrimination and monopoly.

Thus, with competition existing amongst ideologies, the proper and original concept was hidden behind all the events and portrayals of it including the image depicted by Orwell in *Animal Farm*. To prove it as it is, imagine the book from the perspective of a socialist who is attempting to demonise the capitalist system. The same concept will be seen. It would be like staring in a mirror with very minimal changes to the story lining and its context. The two pigs can be presumed to have been elected as the new government after the previous owner was down voted. The pigs started to discriminate and maintain their position and authority over the others while claiming they were in charge to help the other animals. When it was finally clear that the pigs were holding themselves more superior, there ought to be a rise amongst the current animals to overthrow the pigs and gain equality through socialism. Ideally it can be viewed both ways when attempting to wrong any ideology to favour the opposing concept and that was exactly what was done by the vast majority back then when referring to this book. It is right from the perspective that there are people who misused the ideology for their own benefit but the message it spreads is wrong where the ideology is a form of discrimination towards others as it is in fact made for the opposite purpose.

Viewing Ideologies from a Neutral Basis

Finally, I want to highlight that with having understanding on how to separate a concept from impressions, it produces from the action of people; it will be beneficial to understand it without an imbalanced view and opinion. This in turn will enable people to view the originality of concepts and determine causes without confusing systems with people.

The idea is that any ideology or political system can be demonised if there was intent to do so. That situation can be presumed to have mellowed down in this era where there is no agenda to shun any ideologies. One fine example would be for violating human rights such as the right to life in the modern era. Such a violation is undeniably taking place in countries of all ideologies from the largest democratic nation, India to the most ruthless communist nation North Korea. The finger tends to point at not the ideology anymore but rather to the cause or individual itself. An example for India would be the recent rise in police custody deaths caused in the most atrocious ways. It was held that police officers in India were not trained to act in accordance with human rights regulations (Vijdan Mohammad Kawoosa, 2018). The recent outrage of the incident increased concerns among the society of all classes from citizens to high profile individuals demanding justice for those who went through inhuman treatment in the hands of law enforcers. (Saggi.D, 2020). The abuse of power which has shown consistency and increase, displayed disregard for human rights. But the ideology or government weren't blamed or held liable for both are not responsible for the misconduct of local law enforcers and the consistent misuse of power. It would have been absolutely ridiculous to associate something that doesn't have anything to do with the cause of an issue. Similarly, in North Korea, a nation holding onto the communist ideology, the number of events that display violation of human rights may be a bottomless pit. The common display of cruelty would be concerning those involved in political crimes where the harsh practice of having the entire family held guilty if one person is convicted and the possibility of facing torture and other violations are not excluded (North Korea human right: 2019). Yet, the issues in both countries are directed to the source of the problem being the group at fault or the leader itself rather than linking it with the nation's system and rule. It is in fact almost silent on the ideologies of the

countries facing any issues as described. This can be related to the fact that people are no longer trying to prove one ideology to be more supreme than the other as it brings little relevance and prominence to the respective nations. If otherwise, it would most likely be the same situation once more such as the era of the cold war where any atrocity would most likely be linked to the nation's ideology attached to the real cause of the problem. Today, the individual who does such an atrocious act would be condemned and not the individual along with the ideology followed by the country. This displays that the stereotype where the ideology is associated with the people misusing it no longer exists. Hence, the concepts a nation holds onto is not viewed unevenly based on those representing it for the most part. The same views however are not likely to be adopted towards incidents that took place in history such as the one pertaining Che Guevara overthrowing the cruel government of Cuba, the Tiananmen Square Massacre where tanks mowed through people who protested for democracy and fundamental rights (Blakemore, 2020) and the dethroning of Tsar Nicholas 2 as it has already been established that part of the cause was the communist ideology rather than the organisations or individuals involved in it alone. The only justification excluding the possibility that there was an agenda to show socialism as a danger is the fact that two out of the three incidents involved people attempting to induce communism in their respective countries when the atrocities took place.

Conclusion

The fact is that the nations that hold onto their modern political ideology of socialism today are a few but some are prominent countries. This includes Russia and China out of the remaining communist nations around the world. The fact that most of the countries that embraced this ideology on the account and history of being ruled tyrannically or through a failed system shows why the choice of socialism was decided in the first place. The nations have maintained their stand to this day and ironically the bitter bits of stereotype still exist as reminiscence of the cold war, incidents of the past or the current way the modern leaders of the respective countries are ruling. It cannot be narrowed to such a small scope where the country that embraces socialism is wrong because it is a mere ideology and isn't a set of discriminating rules like how many have displayed it to be such as the capitalist nations who opposed the different ideology and the communist nations that strayed far from what the ideology was initially supposed to be. Every ideology is just a mere idea of how a certain system should be. It is what it is and cannot be altered once it has established itself for the concept it holds. The picture it presents is entirely up to the people that are in control of applying it. The same concept applies to other aspects as well from race, religion, culture and even politics. The tempting assumption made about something based on the consistent incidents or convincing depictions presented with an agenda shows how a mere concept can be illustrated to be so destructive and repulsive to an extent it is recognised only when it is associated with people who misused it or misrepresented it. Similarly, without taking any sides, the same ought to be said for capitalism and even the existing monarchy systems for that matter. Sometimes it is the person and not the rule and not realising this is equal to the analogy of blaming a car for an accident rather than the driver behind the wheel. The cruel misconception and lack of liberalism in viewing two sides of the coin today is what divides society in many aspects. Unless there is a definitive good and bad such as the Nazism ideology which originated for the wrong purpose and pursued that intention leading the death of 6 million with the reason being their ethnicity (History.com Editors: 2009), then it requires all to stand against it. But if the concept isn't similar to the action of those holding onto it as a principle or if it isn't similar to the ideal concept you believe in, then to hold grudges just because something isn't in accordance to what accommodates your mind and beliefs is contradictory to progress and is more of a repression due to propaganda and misinterpretation rather than fair judgement. Thus, returning to the book which discusses about the ideology and how it develops in the story should be viewed more liberally without any form of influence or misinterpretation. It is agreeable in the sense that the writer has accurately portrayed how people misuse an

ideology for their own benefit making it look discriminatory. However, to scrutinise and come to the conclusion that the ideology is the issue would either mean a misconstruction of what the ideology of socialism is by the reader or the demonization of the ideology by the writer.

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“WOMEN CAN MAKE AND WOMEN CAN BREAK”: BAMA’S DISCONTENTMENT AGAINST SUPPRESSION AND OPPRESSION OF WOMEN AND HER SUGGESTIONS TO CHANGE THE OPPRESSIVE ATMOSPHERE AS MANIFESTED IN SANGATI

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Abstract

Patriarchy is the system which conveys the idea that male is superior and authoritative in all respects. According to the patriarchy system, man alone is the owner and administrator of the family property and rights. He presides over the religious rites of the family. In short, man is the ruler of the family and can enjoy full authority over the family members. Patriarchy imposes certain rules among women and it also decides what women ought to do and ought not to do. Bama is a Tamil Dalit feminist, committed teacher and novelist. She rose to fame with her autobiographical novel Karukku which chronicles the joys and sorrows experienced by Dalit Christian women in Tamilnadu. The novel Sangati written in Tamil by Bama and translated into English by Lakshmi Holmstorm, deals with several generations of women. The word 'sangati' means 'events'. It has many mini stories, anecdotes and memories. Bama has experienced humiliation and subordination in her personal life and is raising her voice against the grievous injustices done against women. She expresses her discontentment against suppression and oppression of women preventing their progress. She calls women for action. She ends her novel saying that women must give up the belief that it is their fate to be of complete service to a man once they are married. They must change their attitude. They must bring up the girls to think in new ways, of being bold, courageous, independent and fearless.

Gender is undoubtedly one of the most important factors in our lives. The first question asked when a child is born is 'boy or girl?' Our lives are 'to a great extent', shaped by our gender (Sinha 9). The gender inequality starts early in the childhood itself. Mothers are unknowingly responsible for the oppression of girl children. Women do this to their own female children. They discriminate between boys and girls. Girls are engaged in domestic chores. Parents do not show any interest in education of their girls. The girls always have an unhappy childhood.

The plight of women is worse. The women are wriggled in the grip of menfolk. The Dalitmen— husband and father and sometimes even the brother— take away her freedom and control her movements. Dalitmen are not sympathetic to the Dalit women. The men do not consult women in important decisions. They are considered as child producing machines and their permanent dwelling place is the kitchen.

Patriarchy is the system which conveys the idea that male is superior and authoritative in all respects. According to the patriarchy system man alone is inclusive of all powers and he should be considered the head of the family. He is the owner and administrator of the family property and rights. He presides over the religious rites of the family. In short, man is the ruler of the family and can enjoy full authority over the family members. Patriarchy imposes certain rules among women and it also decides what women ought to do and ought not to do. About the patriarchal social order, Simone de Beauvoir, one of the leaders of the existentialist movement, in her book *The Second Sex*, a landmark in the history of feminism opines,

... humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being ... She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute — she is the other (16).

From time immemorial man as compared with women has had the upper hand. He is a dominant figure in every group and of the two sexes has greater prestige. With this traditional superiority of man over woman, his wishes have always been consulted. Vasant Moon in his book *Dr. Babasaheb Ambedkar Writings and Speeches* quotes Ambedkar's words, "Woman on the other hand, has been an easy prey to all kinds of iniquitous injunctions, religious, social or economic. But man as a maker of injunctions is most often above them all" (Moon 11).

Bama, also known as Bama Faustina Soosairaj, is a Tamil Dalit feminist, committed teacher and novelist. She rose to fame with her autobiographical novel *Karukku* (1992), which chronicles the joys and sorrows experienced by Dalit Christian women in Tamilnadu. She subsequently wrote two more novels, *Sangati* (1994) and *Vanmam* (2002) along with two collections of short stories: *Kusumbukkaran* (1996) and *Oru Tattvum Erumaiyum* (2003). In addition to this, she has written twenty short stories. The novel *Sangati*, written in Tamil and translated into English by Lakshmi Holmstorm, deals with several generations of women. The word 'sangati' means 'events'. It has many mini stories, anecdotes and memories. Even though it is an autobiographical novel, it reflects the story of a whole community and not only the individual Bama.

Bama has experienced humiliation and subordination in her personal life and is raising her voice against the grievous injustices done against women. She expresses her discontentment against suppression and oppression of women preventing their progress. *Sangati*, the second work of Bama was published in 1994. It portrays the struggle of an individual as well as "the perception of a community of 'paraiya' women, a neighbourhood group of friends and relations and their joint struggle" (*Sangati* xv). In this sense, the novel can be considered not as the autobiography of an individual but as the autobiography of a community.

Bama asks her Paatti why from ancestral times it has been agreed that what man says is right, Paatti answers,

Whether it is right or wrong, it is better for women not to open their mouths. You just try speaking out about what you believe is right. You'll only getkicked and beaten and trampled on for your pains. And it isn't just here that it happens, you know. It's the same throughout the world. Women are not that kind of respect (*Sangati* 29).

Not only the men looked down upon the women folks, even the women looked down upon the girls as they give preference to the boys and not to the girls. Bama asks her Paatti,

Why can't we be the same as boys? We aren't allowed to talk loudly or laugh noisily; even when we sleep we can't stretch out on our backs nor

lie face down on our bellies. We always have to walk with our heads bowed down, gazing at our toes. You tell us all this rubbish and keep us under your control. Even when our stomachs are screaming with hunger, we mustn't eat first. We are allowed to eat only after the men in the family have finished and gone. What, Paatti, aren't we also human beings? (*Sangati* 29).

When Paatti answers that even in those days women ate after the men, Bama asks, "So what would be so wrong if we changed that and the women ate first?" (*Sangati* 30), for which Paatti narrates an incident in which when the wife, being pregnant ate first, the husband beat her up. Even while playing the game 'mothers and fathers', the girls always have to serve the rice to the boys first.

Colour plays a significant role in a woman's life. White is looked upon as beautiful. It became accepted in all societies irrespective of countries and communities. Moreover, it is believed in countryside that if the third child is a girl, the family will prosper. The first, third, fifth, seventh and ninth baby, that is, if the odd numbered one is a girl child it is a good thing. So when Bama was born as the third child in her family, her grandmother rejoiced and quoted the proverb, "If the third is a girl to behold, your courtyard will fill with gold" (*Sangati* 1). But this colour consciousness of being the child white or black is very much present in all mothers. Bama starts *Sangati* saying, "My mother was happy enough. But she was a little disappointed that I

was so dark and didn't have my sister's or brother's colour" (*Sangati* 1). Difference between boys and girls is not much shown at birth but as they grow, the parents "were more concerned about the boys than the girls" (*Sangati* 1).

The discrimination is practiced even when a child cries. If a boy child cries when the mother is busy with other works, people will advise the mother to pick up the child whereas the girl child can be left as such. When Lourdu is playing dice with Bama and other friends, her sister-in-law Muukkamma shouts

Ei, sister-in-law Lourdu, haven't you got any common sense at all? There's your son screeching like a crow, having pissed all over the cradle-cloth. And here you are chucking a dice around. If it were a girl at least, you could leave her to cry. But how can you come away, leaving your son bawling by himself?

(*Sangati*31)

Immediately Bama asked, "So you can't leave a boy baby to cry, but you can leave a girl to scream on her own, can you?" (*Sangati*3). The answer is

"Why, yes, after all tomorrow he's the one who'll fill a mouth that's desperate for food and water. You rear a girl child and give her away into someone else's hands. Is she the one who is going to look after you in the end? (*Sangati*31).

When the children are infants in arms, the mothers never let the boy babies cry. If a boy baby cries, he is instantly picked up and given milk. It is not so with the girls. Even with breast feeding it is the same story. A boy is breast-fed longer. With girls, they wean them quickly, making them forget the breast. If the boys catch an illness or fever, they will run around and nurse them with the greatest care. If it is a girl, they will do it half-heartedly.

It is the same when the children grow up. Boys are given more respect. They can eat as much as they wish and can run off to play. As for the girls, they must stay at home and must look after the household work. When they are playing also, girls must not play boy's games. The boys won't allow the girls to join in. Girls can play at cooking or getting married. They can play "games with stones and shells such as 'thattaangal' or 'thaayam' (*Sangati*7) But if they play boys' games like kabadi or marbles they will be abused. If a girl child plays a boy's game, people will say, "Who does she think she is? She's just like a donkey, look. Look at the way she plays boy's games" (*Sangati* 7).

Bama says that even her Paatti is no exception in all this. Her Paatti herself cared for her grandsons much more than she cared for Bama. If she brought anything home when she returned from work, it was always the grandsons she called first. Bama narrates

If she brought cucumbers, she scooped out all the seeds with her finger-nails, since she had no teeth, and gave them the remaining fruit. If she brought mangoes, we only got the skin, the stones and such; she gave the best pieces of fruit to the boys. Because we had no other way out, we picked up and ate the leftover skins (*Sangati*7-8).

This shows how a female child is disadvantaged from birth. Preference for sons is stronger where patriarchy is strongly rooted. There is an Asian proverb, "Bringing up girls is like watering the neighbour's gardens." (qtd. in *Encyclopedia* Vol.3 145). Women themselves think they are inferior and as mothers they must give importance to boys. The patriarchal values are internalized by parents.

A Dalit patriarchy has developed in which Dalit men used the same mechanisms to subjugate their women as high caste men had done for ages against their own women and also against the Dalits. The Dalit men hate Manu's law, but in the case of their own women they follow the principle of Manudharma sastra. They consider themselves superior in their community and oppress their women. As a result, the Dalit women become a Dalit among the Dalits and worst among the worst.

Dalit men never allow the Dalit women to sit beside them at the village meetings. They do not even allow their women to stand there. It is because Dalit men are also a part of the Indian patriarchal society. Dalit men also have the same opinion as the upper caste men have, in matters concerning women. Even though the Dalit men are male, they have to be like “dogs with their tails rolled up when they are in the fields and dealing with their landlords” (65). They cannot show their strength or exert their male pride or show off their authority. So they show it at home on their wives and children. It is destined for the Dalit women to be tormented both outside their houses and within.

Being a Dalit is enough to be ready to face a life full of misery, suffering, humiliation and dehumanized way of living. A Dalit woman suffers first as Dalit and second as a woman. Bama says,

...if all women are slaves to men, our women really are the worst sufferers. It is not the same for women of other castes and communities. Our women cannot bear the torment of upper-caste masters in the fields and at home they cannot bear the violence of their husbands. Besides all this, upper-caste women show us no pity or kindness either, if only as women, women to but treat us with contempt, as if we are creatures of a different species, who have no sense of honour or self-respect. (*Sangati* 65-66)

Women are denied the right to be born. A woman's life is being lived by her father, brother, husband and son. A woman who does not seek her identity through a man is considered a threat to society. Women were not allowed to take part in singing or dance even during festivals. Bama says,

During festival times, people used to sing over the mike. Even then it was the men who sang and beat the rhythm. There were so many amongst us women who could sing really beautifully. But never to this day has a single one of us been allowed to sing in public. We certainly have not been invited. When I was a little girl, during festival times, women used to gather together at night to sing and to dance the **kummi**. Now, even that has stopped. The position of women is both pitiful and humiliating . . . (*Sangati* 35)

The Dalit women in India are triply oppressed. They are looked down upon in this world because they are women. They are looked down upon in the society because they belong to lower caste. They are looked down upon because their life is full of suffocation and undeserved sufferings both physically and mentally.

Women are not treated as humans. They are handled by men as sexual objects and domestic animal. Bama's Periappa is described by her Paatti as

Your **Periappan** actually beat her to death. My womb, which gave birth to her, is still on fire. He killed her so outrageously; the bastard....the man was crazy with lust because he wanted her every single day. How could she agree to his frenzy after she worked all hours of the day and night, inside the house and out? He is an animal, that fellow. When she refused, she practically broke her in half. Once in my very presence he hit her with a rice-pounder. (*Sangati* 10)

The society expects a woman to be a tender mother, an affectionate sister, an obedient daughter and a subservient wife. Their prominent duty is to look after the family. She is denied to explore her individuality. She is a creature who is expected to be subordinate to men in all respects. In all walks of life she is discriminated, dominated, abused and oppressed because she is a woman. A woman is considered a meek when compared to a man and the society has made the woman accept her roles. Women form a major section of the society, but face oppression and humiliation on a daily basis through the internalized deep rooted norms of culture, custom and religion. Women continue to bear the burden of their gender rights from the womb to the tomb.

Even though Bama talks of the oppression and suppression of women, she also talks of some customs which are better and not followed in other communities but are followed in their own community. When somebody dies and when the burial takes place, every one, “will go to the grave yard, both men and women. When the burial is over, people will go home and bathe. There aren't rules saying this must only be done by

women and this by the men. Everyone does everything” (*Sangati*89-90). When she speaks about dowry system, she says,

In our streets, there is no snatching and grabbing in the name of dowry and such-like. People make do with what they have. Instead of the woman bringing a dowry at the time of marriage, in our case, the man gives a parisam, a bride-price. He gains respect according to the amount he is able to give(*Sangati*89).

Though the novel deals with the problem of oppression; it ends with positive notes. Bama portrays the Dalit women as strong and powerful. She portrays women as positive even amidst the violence they face. She calls women for action. Bama ends her novel saying that women must give up the belief that it is their fate to be of complete service to a man once they are married. They must change their attitude. They must bring up the girls to think in new ways, of being bold, courageous, independent and fearless. To change the oppressive atmosphere, she says,

It should be educated to boys and girls alike, showing no difference between them as they grow into adults. We should give our girls the freedom we give our boys. If we rear our children like this from the time they are babies, women will reveal their strength. Then there will come a day when men and women will live as one, with no difference between them; with equal rights. Then injustices, violence, and inequalities will come to an end and the saying will come true that ‘Women can make and women can break’ (*Sangati*123).

Bama gives hope to her respective community women that through struggle and rebellious nature, environment can be changed.

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CULTURAL DILEMMA IN BHARATI MUKHERJEE'S *THE TIGER'S DAUGHTER*

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Abstract

This article analysed the cultural dilemma of the female protagonist in Bharati Mukherjee's The Tiger's Daughter. The female protagonists of Bharati Mukherjee believe in making their own world, but then they remain fluctuating between their internal and external world. Tara of the Tiger's Daughter remains fluctuating between contemporary and conventionalities. Although, the woman protagonist is relaxed with her American individuality, still she recognizes with her Indian culture. There is a strange fusion of the Americanness and Indianness in the psyche of Tara and there are always at a note of confrontation with each other. Sometimes she makes futile effort to establish her American self. But it clashes with the pulse of Indian life on her visit to Calcutta. Neither can she take refuge in her old Indian sets nor in her newly discovered American self. In this novel, Mukherjee has shown a dual cultural dilemma of Tara who leaves her respective country in search of her dreams. This cultural transplant leads to a crisis of identity and a final reconciliation to the choice of culture.

Keywords: culture, fluctuation, confrontation, dilemma, transplant, reconciliation.

Bharati Mukherjee, the Indian born novelist, occupies a unique position among her literary colleagues as the foremost chronicler of the multicultural New America. She entered the Iowa writer's workshop at the University of Iowa in 1961. She met Clark Blaise, a fellow Canadian student, and after two week long courtship married him. Though Clark Blaise was born in the US, he is of Canadian parentage and eventually became a Canadian citizen.

Mukherjee wrote her first novel, *The Tiger's Daughter* in 1972. Her writings largely reflect her personal experiences as a woman caught between two cultures. Tara is a young Indian born woman who like the writer, returns to Calcutta, after having spent seven years in the United States, to visit her family and discovers a country quite unlike the one she remembered. She becomes painfully aware that while she has not yet eased herself American Culture, she no longer derives sustenance from values and morals of her native land. Memories of genteel Brahmin life style are usurped by the new impressions of poverty, hungry children and political unrest.

The Tiger's Daughter pursues an opposite direction with the return to India of Tara, twenty - two years old daughter of a wealthy and prominent Bengali Brahmin. Tara has married an American and has been away from home for seven years. Although she has always regarded herself as an Indian, she discovers she is more an outsider than a native, concerned with the complex and confusing web of politics, poverty, privilege and hierarchies of power and class in India. She has dreamt for years of this return, but now finds herself imbued with the 'foreignness of spirit' attributable not only to her American domicile but also to her early education in Calcutta at a Private School ran by Belgian nuns.

Mathew Arnold famous lines aptly describe Tara's dilemma in this novel "wandering between two worlds one dead, the other powerless to be born, with nowhere to rest my head." Her seven stay at Vassar changed her outlook on life, though America did not fascinate her.

When Tara returns to Calcutta after her sojourn in the west, we find her greatly changed. Tara realizes she has become changed. Tara finds she has become rootless and out of place both in India and America.

The themes of adjusting to a new culture, the trials, tribulations, and traumas that afflict immigrants trying to make it in the new world have been deftly handled.

The narrative makes it clear that Tara is a dispossessed exile in both the worlds. Though she has lived in the United States for seven years, married to an American and has an American passport, she is not eager to belong to America. A closer look at Tara's days in the United States will reflect her uprooted condition of culture. "Each atom of newness" (10) bombards her at Vassar. She senses discrimination even in trivial things. She thinks, "three weeks and I must defend my family, my Country, my Johnny Mathias" (11). She also prays to "Kali for strength so she would not break down before these polite Americans" (11).

Tara's impulsive marriage to David bristles with a lot of problems. Doubt, fear, suspicion and misunderstanding surface in their personal relationship. Oscar Handlin's words in *The Uprooted* can be used to describe Tara's condition in America. He says,

You long of course for the safety; you cherish still, the ideals of the nest. But danger and insecurity are other worlds for freedom and opportunity. You are alone in a society without order; you miss the support of the community, the assurance of a defined rank. (5)

But Tara fails to make use of the freedom and opportunity offered by the host culture. Her problems of alienation, loneliness, despair, loss of identity and total anonymity in America spring from her uprooted condition. Her impulsive decision is to get back to India and belong there.

To Tara, life in Calcutta is easier and simpler than life in New York. She confides in Sanjay, "How much easier it was to live in Calcutta. How much simpler to trust to city's police inspector and play tennis with him on Saturdays. How humane to accompany a friendly editor to watch the riots in town" (69). But life in New York is a gruesome nightmare. She says:

It wasn't muggings she feared much as the rude little invasions. The thought of a stranger, a bum from central Park, A Harlem Dandy looking into her pocketbook, laughing at the notes she had made to herself observations about her life and times, old sales slips accumulated over months for merchandise long lost or broken, credit cards, identification cards with unflattering pictures by which a criminal could identify her. (69)

Tara's negative reaction at the changed social situation and deterioration of Calcutta makes her friend Reena to comment about her that she has "become too self-centred and European". (105) In spite of her European personality as brought out in the above mentioned lines, the Indian pulse vibrating in Tara makes her realize that the life of Calcutta in spite of all the dark spots and drawbacks, has its own life which is found nowhere else and which her husband David would not be able to realize in spite of his vision and knowledge of India through books, which he constantly mentions in his letters to her. Tara's thoughts are described in the following line: "She thought about Calcutta. Not of the poor sleeping on main streets, dying on obscure thoroughfares. But of the consolation Calcutta offers. Life can be very pleasant there, thought Tara". (132) This makes her further to give a comparative picture of New York and Calcutta:

Tara told him how much easier she thought it was to live in Calcutta. How much simpler to trust the city's police inspector and play tennis with him on Saturdays. How humane to accompany a friendly editor to watch the riots in town. New York, she confided, was a gruesome nightmare. It wasn't muggings she feared so much as rule little invasions. (69)

The attitude of her friends that they approve foreign manner, foreign etiquette, foreign fashions but they do not approve the foreign marriage ironically makes a criticism of the conservative attitude of the Indians who feel crazy for foreign things, dresses and items but they do not approve marriage with foreign people. The author ironically used the word 'racial purists' for her friends in the following lines:

There were racial purists, thought Tara desperately. They liked foreigners in movie magazines - Nat Wood and Bob Wagner in faded *Photoplays*. They loved English like Worthington at the British Council. But

they did not approve of foreign marriage patterns. So much for the glamour of her own marriage, she had expected admiration from these friends. She had wanted them to consider her marriage an emancipated gesture. But emancipation was suspicious - it presupposed bondage. (86)

Tara finds herself a misfit everywhere she goes. With her dangling personality she tries to look Indian and adjust with her friends but there is an invisible gap between them and she feels the breakdown. She is forced to look at her inner world consisting of two cultures and the two different ideologies which are the two worlds wide apart. Realizing that the reconciliation is impossible, Tara feels to go back to David. Her father Bengal Tiger in order to entertain her sends her to picnic or makes her to go to Darjeeling to spend her summer but Tara gets consolation and peace nowhere. Everything appears 'frustrating' and 'horrible' to her. She goes to Air India Office and reserves a seat on a flight to New York. Her journey is decided but after a short time of this reservation Tara becomes a victim of violence, caused by the marchers who were proceeding towards the Catelli-Continental in a mob. The end of Tara remains mysterious and there is a suggestion that Tara does not service in the violence of the mob which does not even spare the old man Joyonto Roy Choudhury. Locked in the car she only thinks about her husband David. The novel ends with these lines: "And Tara, still locked in a car across the street from the Catelli-Continental, wondered whether she would ever get out of Calcutta, and if she didn't, whether David would ever know that she loved him fiercely" (210).

Thus Tara's Journey to India, her own native land ironically proves frustrating slowly leading to her illusion, alienation, depression, and finally her tragic end. The greatest irony hidden in the story of Tara is that she survived the racial hardships of survival in a foreign country but nothing happens to her. She becomes a victim of her tragic end in her native soil-her home, which she had longed to see since her stay in New York, and where she comes to seek peace. Her desire to find a place to love and security which she missed in New York, ends ironically in frustration. The irony is that Tara an India born young woman feels a greater love and security in the arms of her American husband and thinks about him at a time when her end is approaching. Tara's journey to India is best represented in her mood presented in the following lines: "It was so vague, so pointless, so diffuse, this trip home to India" (130). The immigrant's return to her own country proves frustrating both physically and metaphorically. The world of western liberation represented by Tara and David and the conservatism and Indianness represented by her mother Arati are irreparable. The gulf cannot be bridged and Tara's psyche remains split up like other immigrants.

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BLACK FEMINIST POLITICAL PHILOSOPHIC VIEWS IN SELECT WORKS OF ROXANE GAY'S LITERATURE REFLECTIONS OF SOCIETY

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Abstract

*This paper attempts at defining and understanding feminisms at its political and philosophical dimensions as great reflections of society. A twenty first century contemporary black feminist Roxane Gay who is triply oppressed by the political and stereotypical approaches, still, from every aspects of society. Feminism had grabbed so much attention for centuries in literature and mainstream media. There are numerous understanding about feminism at every aspects. There are numerous questions and answers about feminism among the society which is a major trace of literature's reflection on society influenced by numerous writers with different interpretations. We always have the dilemma of which is good and bad feminism, influenced by world wide feminists' footprints on literature differentiating or similar to one another. Roxane Gay as an Asian American writer, challenges boldly on what bad feminism means and the fear, feminism gives when women are branded in that term. She is well known from the works *Bad Feminist*, *Difficult Women*, *Aiyti*, *An Untamed State*, *Not that Bad* and *Hunger*. She currently works at Marvel Comics and screen play for *An Untamed State*. She questions on the notions of understanding feminism on right track and the difference between individual choice and restrictions. The research paper is aiming to attempt on applying the theory of Feminist Political Philosophy on the select works of Roxane Gay such as *Bad Feminist*, *Hunger: A Memoir of my Body* and *Not That Bad: Despatched from Rape Culture*. Her definition of feminism in almost all the works are dealt philosophically with the political views in feminism. This paper attempts to concoct the political and feminist stereotypes on women, which is structured by society seeming to turn as political and philosophical facts.*

Keywords: gender, feminist political philosophy, bad feminist, stereotypes.

Roxane Gay is an influencer, activist and commentator of black feminist views. Her perspectives influenced twenty first century feminism to a broader and finer understanding of feminist views in the society. Gay's trend setting major themes highly deals with colonialism, racial discrimination, rape culture and queer theory. Her major concern is about where exactly she fits in the definition of modern day feminism and she keenly examines them to deliver that to society on right way. Her feminist views are widely accepted as which is good and which is bad feminism. Feminism gives voice to her when she was broken by her race and gender inequality at her young age, which is autobiographically portrayed in her memoir *Hunger*. She is not just called as 'Bad Feminist' but also observes and comments on current politics. Gay's social media presence on a day to day basis created a larger change and great impact in society on accuracy on feminism. Gay is keener on whom to be addressed as feminist and the power of the term.

According to Alison Jaggar Feminist political philosophy is divided into six divisions. Liberalism and Neoliberalism, Radical Feminism, Social and Marxist Feminism, Poststructural and Intersectional feminism and Performative feminism. These are the movements of feminism which falls under various feminist decades as feminist waves. Roxane Gay falls under the twenty first century feminism interpreter which is roundly figured out on the fourth and fifth wave of feminism. (Jaggar 2)

Black feminists are considered to be the most triply oppressed women by the notions of political, racial and gender aspects. They suffer from inequality and discriminations in all the three aspects respectively.

The black feminist deals with more of political oppression. Most importantly, Roxane Gay found to be concerning and covering all these three oppressions paralleled in all her works.

Roxane Gay as an American writer is a great influencer of feminist perspectives predominantly to the society of twenty first century. She had written fifteen books from which this paper is going to be deeply elucidating her three well known short story collection, anthology and memoir. All her works of any genres deals majorly on the political views in feminism. The select works of Gay is going to be proved with the different aspects of Feminist Political Philosophy.

Feminist Political Philosophy deals widely on the political oppression on feminists. This research point is to apply the feminist political philosophic theories most fit to be applied on the black feminists, especially on Roxane Gay, as she is found to fall under the notions almost in the theory. The dissertation will profoundly prove Roxane Gay as the feminist with political philosophies. Feminist political philosophy is a bridge between both feminist philosophy and political philosophy which advances, critiques and benefits from each other. They serve in a form of reconstructing each philosophies. From Paul Ricoeur's term 'hermeneutics of suspicion', feminist philosophy and political philosophy mostly sound to be a balanced recognition with similar understanding which attempts to convert the hidden meanings. This political philosophy majorly ponders on the practice of new ideas from feminist theories. These two philosophies unmask the illusions of consciousness by taking interpretation to next level by bringing changes and reconstructing ideologies. The role of feminist political philosophy is to be clearly understood by the balancing ratio between political and philosophical views of feminism of society. Through the literary works of black feminist's like Roxane Gay, the reconstructed ideas are reflected from the society.

Feminist political philosophy focuses on the rebuilding after understanding the feminist philosophies in better ways. It strives to understand the emergence of a power, whether used or misused, leading to ways in which it can be improved. Feminist political philosophy includes every field of feminism theories to be understood better and inculcate new ideas.

The notions of gender were turned as agents of feminist politics at late second wave. In late 1980s feminist political philosophy have been slowly flourishing in various fields. Difference feminism which is also known as 'equal feminism' emerged and came into recognition after liberal feminism. This is the core point of Roxane Gay at her feminist perspectives. For her all about feminism is 'equality in humanity'. It argues that the social restrictions on women are least capable for certain things which have been proved that it has nothing to do with different sexes, but anything can be achieved out of instant practice. They spoke for identity rather than identity or sameness. The arguments of the feminists were not that women and men are same but that both the sexes were to be treated equally and considered capable of everything.

According to Mary Dietz's 2003 article "laying out the field", there are two large groups here. One champions the category of woman (in the singular and universal), arguing that the specificity of women's identity, their sexual difference from men, should be appreciated and revalued. (The other, discussion, takes up women's diversity.) This "difference feminism" includes two distinct groups: (i) those who look at how gendered sexual difference is socially constituted and (ii) those who look at how sexual difference is constructed symbolically and psychoanalytically. The first, social difference feminism, includes theories that revalue mothering and caring and has been developed largely in the Anglo-American context (McAfee, 2018).

This paper aims at three selected works of Roxane Gay reflecting feminist political philosophic views reflecting the society. All the three novels are of immense feminist perspectives in general. This paper attempts to narrow down the feminist perspectives to feminist political philosophy and its different types in her select works. This paper is going to be focusing on the fourth and fifth wave of black feminism interpreting the feminist political philosophy to the select works of Roxane Gay.

Every works of Roxane Gay attempts the exact understanding of feminism which had been miss guided at twenty first century feminist views. Her approach of so called feminism is 'equality in humanity'. The interpretation of feminist political philosophy in all the works of Roxane Gay attempts to understand a broad perspective and unique definition of feminism. To quote Roxane Gay "I would rather be a Bad Feminist, than not being a feminist at all". (Bad Feminist 16)

Roxane Gay is a contemporary writer, Professor and commentator of social and political issues. She is not just a realist but had recent interest on surrealistic Marvel Comics. She supports magazines and newspapers which brings the happenings of victims. The sexual exploitation at work place is broadly commented in magazine called *Times Up*. She is also interested on screen play for her own novel *Untamed State* into film at recent times. Gay usually quotes her secret of success in almost all her interviews and book release events. She often states that she gets more time to explore and develop her ideas and writing is because she does not have children to take care. As she is away from marriage and family commitments, she is able to explore much, she believes. On her opinion rising children in the most time consuming for women.

More than the early times she is more active in social media, mainly to locate the role of media on women. At the launch of her collection *Not That Bad* she openly confesses the difference between her collection of sexually exploited women as well as the #metoo movement. When she was asked that these collections are the stories of victims, as it was confessed in the media i.e. is #metoo and what can be the so unique about this anthology collection. Gay says that #metoo is only the collection of what happened to women. The role of media is to only cover the happening on the rape field. Her collection covers majorly the aftermath and how the women had came out of the trauma. Gay had covered the strength of those women to overcome such brutality. She openly embraces criticism at recent times in all social media. She is recently interested in cooking and baking. She strongly mirrors her bond between herself and the society.

Roxane Gay is one of the best twenty first century black feminist. Her understanding of contemporary feminism tracks the exact meaning of the fourth and fifth wave of feminism. Her feminist perspective is setting to be the theory of the right meaning of feminism. Her definition of feminism includes politics and its philosophy of both reflecting with each other.

Gay is making the world turn around to her perspectives of feminism and making changes in the fourth and fifth wave of feminism. This paper will enlighten the society in a way on right understanding of feminism and its political philosophies through the works of Roxane Gay. As the author and her ideologies are purely contemporary on fourth and fifth wave feminism and thesis will be the most contemporary one.

The relation between the theory and Roxane Gay is highly relatable. The nature of Gay which has feminism and political ideology affecting each other is going to be broadly related to the theory of Feminist Political Philosophy. The choice of black feminism to Feminist Political Philosophy is because they are one such group of women racially and sexually discriminated. In this paper Gay is narrowed down on analyzing her perspectives keenly to Feminist Political Philosophy with these strong traces.

The select works that are going to be elucidated in this paper are *Bad Feminist* 2014, collection of short stories, *Hunger: A Memoir of My Body*, 2017 and *Not That Bad: Dispatched from Rape Culture*, 2017, an anthology collection of raped victims. These three works are chosen to prove the three major categories of Feminist Political Philosophy such as Poststructural feminism, Intersectional feminism and Performative feminism.

Bad Feminist was published by VQR, Roxane Gay suggests that many of the tensions and negative connotations that accompany the term feminism can be attributed to a damaging, socially-constructed concept deemed essential feminism. Gay describes essential feminism as the notion that there are right and wrong ways to be a feminist, leaving those who do not live up to societal expectations feeling unfit or inadequate to identify themselves as such. (Bad Feminist 2)

To the extent that the above two types of feminist theory are pinpointing some kind of specific difference between the sexes, they raise concerns about essentialism or identifying distinct values that women have as women. Such concerns are part of a larger set of criticisms that have run through feminist theorizing since the 1970s, with non-white, non-middle-class, and non-western women questioning the very category of woman and the notion that this title could be a boundary-spanning category that could unite women of various walks of life. It mirrors the one that feminists have leveled against mainstream political theorists who have taken the particular category of men to be a universal category of mankind, a schema that does not in fact include women under the category of mankind but marks them as other.

Roxane Gay openly brands feminism of fifth wave as an unrealistic expectation. Women have the right to choose, but not the bad. Feminism is when women want men to treat her without any violence and equal opportunities as human being too. For other choices the term is not required which happens to be the most. This collection talks about political, economic and social equality underlies in feminism. When all the women got political rights equal opportunities and equalities as human many fails those. (Bad Feminist8)

Hunger she casts an insightful and critical eye on her childhood, teens, and twenties including the devastating act of violence that acted as a turning point in her young life and brings readers into the present and the realities, pains, and joys of her daily life. With the bracing candor, vulnerability, and authority that have made her one of the most admired voices of her generation, Roxane explores what it means to be overweight in a time when the bigger you are, the less you are seen. *Hunger* is a deeply personal memoir, and tells a story that has not yet been told but needs to be. (Hunger7)

Roxane was collapsed to become fat as she was gang raped. The twelve years was the age when she does not know the differentiated meaning between sex and rape. At the aftermath she chose to be stronger and bigger, where she thinks fat women will be untouched by men at least after her abnormality when she was immatured. She held the secrets tight within herself unrevealed, even to her parents.

Identity politics in feminist practice is fraught along at least two axes whether there is any real essence or identity of woman in general and even if so whether the category of woman could be used to represent all women. People at the intersection of multiple marginalized identities like black women have raised questions about which identity is foremost or whether either identity is apt. Gay broadly speaks about the consequences of living in a world of being fat and the effects living with such huge body. She voices that America is a place where being fat is choice and liberty offered by them. On the whole this memoir is her voice of overcoming trauma searching for her identity by bulking herself physically during her immatured age until she found writing in her. (Jagger 96)

The unfortunate problem with a book on rape and sexual violence is that it isn't an easy or comfortable read. Neither are the #MeToo tweets, the newspaper essays or the magazine special issues. It is absurd, but rape is having a moment, despite happening since for ever. This is, obviously, a good thing, but sometimes it is hard to avoid feeling that, as well as being exhausted by insidious rape culture, one is exhausted reading about it.

Gay notes in her introduction that she originally envisioned *Not That Bad* as a series of journalistically reported essays and features, genuine dispatches. Instead, the book is mostly confessional, first-person storytelling. And the storytelling is very good observationally sharp, the writing often as vivid as bruises. (Not That Bad3)

Performative political philosophy, performative in several senses: in theorizing how agency is constituted, how political judgments can be made in the absence of known rules, how new universals can be created and new communities constituted. Performative feminist politics does not worry about whether it is

possible to come up with a single definition of “woman” or any other political identity; it sees identity as something that is performatively created. (Jagger 176)

All the three interpretations about are of the primary works of Roxane Gay. Those are the brief interpretation of her works with the Feminist Political Philosophy theory is going to be the major understanding of this thesis. She had been openly proved that she is a Feminist and her perspectives are tracking today’s feminism and its meaning in the right way.

Feminist Politics and Human Nature analyzes that movement’s writings and goals as political theory. Alison M. Jagger attempts to sort the varied and often contradictory statements of the feminist movement into coherent systems of thought. In doing so, she traces the assumptions about human nature that underlay each system and it has implied or explicit solutions to women’s in equality. This is the major secondary source for analyzing the select works of Roxane Gay.

There fore the brief interpretation of each text with the theory of reconstructed ideas in the field of feminist political philosophy is clearly reflected in this paper. Gay sets to be a path maker on influencing the society understand the exact way of feminism, its usage, power and purpose. Her literature footprints are clearing influencing society fetching betterment on feminism and feminist’s approach.

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EXPLORING FEMININE IN FICTION AND REALITY: A STUDY IN THE SETTING OF LAKSHADWEEP ISLANDS

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Abstract

Women and men are born with equal opportunity. It is a system adopted by the society that makes the difference in the status of men and women. The duty of a woman is commonly believed as to look after her husband and the children. The role is often set as wife, sister, mother, grandmother. Feelings and the emotions of women are often given little significance. Literature has its own role in getting better the role of women in society. Even though women have least role in the initial time of literary renaissance, the gradual contribution in the field made them in the front line of writing. This paper explores the role of women in the selected fictions of Lakshadweep Archipelago comparing with their real status in the Islands.

Keywords: lakshadweep, gender, marriage, love, dreams, caste, religion, education

Women's role in literature has evolved throughout history and had lead women to develop in to a strong and independent life. Many women writers in India as well as world have established a separate and strong identity of their characters and themselves. Mid twentieth century has witnessed the boon of women writers, which lead to the resurgence of women folk in to mainstream. 'Can subaltern speak?' yes they could. Not only speak but read and write and listen. Literary arena of Twenty First century is in the hands of 'subalterns'. Marginalised had become centralised. Unlike other parts of the world, Lakshadweep Archipelago has its own feminine tradition, which can be seen even in literature of Lakshadweep.

As far as Lakshadweep is concerned, women have succeeded in creating a colourful image by participating in various fields, which reflected in the fictions of Ismath Hussain and Sunitha Ismail. Women of the territory enjoy a higher social status and economic freedom than their counter parts elsewhere in the country. As such Lakshadweep has an intriguing history to narrate feminine status. The inhabitants of the Island are cent percent Muslim community. While Muslims of neighbour states are strictly adhering to conservative values, here in Lakshadweep women get ultimate freedom. It may because of matriarchal lineage or the archipelago is free from sexual abuse or because of the ideological caring of Islamic faith. As such woman acts as the central figure in majority of islands. No patriarchal or male dominance can be seen anywhere.

The system was not like this before, as the paper going to discuss quoting the historical status of woman depicted in the fiction. However nowadays women enjoys their level best in this pristine islets. The role of woman in each island differs from other, but in whole they get higher social status. The inhabited islands of Lakshadweep are Kadmat, Amini, Kavaratti, Kalpeni, Androt, Kiltan, Chetlat, Bitra, Agatti and Minicoy. Among which Minicoy, the southernmost island has key role in female status, where woman decide everything. In Minicoy there is a system of traditional tribal laws. The island was divided into eleven villages, which is headed by an elected elderly Man called *Bodukaka*, the *Moopan*. However, woman has salient role in administration of various affairs under the headship of elderly woman called *Boduthatha*, the *Moopathi*. As mentioned in the diary of Marco Polo, the thirteenth century European traveller, Minicoy might have been the 'Female Island' in the Indian Ocean. Logan also mentioned the same. This is because Most of the men prefer to leave the island for working in international merchant navy. So woman will do everything. Even the shops and grocery stalls are run and operated by women folk. In the case of marriage, Minicoy woman

follows monogamy that is one wife to a man, which help them to have a power over her husband. In Minicoy woman observes their traditional dance named *Bandiya*, which give her immense power to dance in Islamic setting.

The status of woman in Kalpeni Island is different from Minicoy. The inhabitants of Kalpeni Island are more educated than other islands. This was the case of woman too. The women were given better education in the island which resulted to liberate from the bondage female ignorance. As such the social status of woman in Kalpeni is higher than other islands. Woman play major role in every aspects of life. Nowadays it can be observed that males are controlled by female folk. It is heard that once in Kalpeni the Marriage of woman will be done only if they have government job which caused to enhance their social status. They could dominant over their male counterpart as they are government employees.

Comparatively women get lesser role in Androt island where patriarchal dominance still at its zenith. The education of woman many a time controlled by parents or proposed fiancé. They think that higher education not permissible for woman according to Islamic faith. Unlike other islands woman work hard after their marriage focussing house hold matters which are compulsory according to marriage rule. Sometimes they are becoming the puppets of males. Even though this is the case woman get all other freedom availed by them in other islands.

Kavaratti, the capital island of Lakshadweep is the typical island where woman and men get equal status. What is more to say, women get ultimate freedom dominance in Kavaratti. Day and night are equal to them in exploiting their freedom. No one is controlled by anyone. In the remaining islands such as Kadmat, Amini, Kiltan, Chetlat, Bitra and Agatti women get comparatively higher social status.

The Reflections of Womanhood in *Rains in the Island*

Rains in the Island was written in 2010 by Sunitha Ismail, a native of Kavaratti Island of Lakshadweep. While exploring the fiction, one could see the plight of women in the field of education in a highly conservative social status but it was neglecting her own self identity to become an independent women. This is a story of an island girl named Jenneth, the protagonist who has seen only the dark side of life even at the pinnacle of her glory. She couldn't fulfil her dream of her own ambitious life. She likes to spend time with nature and she is more interested to live in the world of literature, at the same time she has to sacrifice her wishes and desires for the sake of her father because he wants to make her a doctor. And later she got married to a stranger by her father's wish, which lead to an unhappy married life.

Jenneth's father Akbar wishes to bring up her as a doctor. He was very eager to know her secondary result in order to divert her as a doctor. At the day of her result her father contacted educational centre more than four times. "Today is the results. Akbar was seen bit disturbed right from the morning. He telephoned the director of Education who was his close friend to enquire about the timings of the result publication. This may be third time he is giving him a call." (Ismail, 36)

Two levels of interpretations can be possible here. One is the status and growth of women education in a highly conservative social structure. As I discussed earlier, Lakshadweep is hundred percentage Muslim populated area; which was observing all religious customs. In these social setting they never subsided modern education for women against all odds. Unlike previous situations, presently the upliftment of women is highly appreciable.

But the major problem considered here is the identity of women. Women sacrifice her desire for her father. She becomes the puppet of her family and society unlike the men. As her father says "Your brother as already selected his own career as per his ambition but in your case I am a bit selfish" (Ismail, 8). Jenneth doesn't interest to study medicine but her father wishes to make her a doctor. This is because of the notion of doctor job is safer to women. Akbar has only two children, one boy and one girl. He sent his boy to mainland

for further studies as he wishes. But he has some fear about sending Jenneth to mainland as her wishes, because of her safety as she is a girl.

Another identity crisis is marriage. Jenneth was in love with a boy named Navas, but it was collapsed due to the intervention of father as it is not proper for their family status and tradition. It was a taboo in islands. Therefore she gets married to a stranger, which caused to a pathetic married life having full of miseries. In the novel *Rains in the Island*, Jenneth is getting married to Rafeeq by her father's wish. The marriage took place as a celebration, all the family members were happy, no one sees the danger hidden in the mind of Rafeeq. He had already alliance with another girl named Gayathri even after marriage. All dreams of Jenneth collapsed in the first night itself after hearing his infatuation with another girl. She could not share her burden to anyone in the family because she feared about losing their happiness and peace of mind while discussing the matter. Moreover it was common in those days. So nothing happens after disclosing it.

Rafeeq treats her as he got a prey to eat like a predator, and brutally uses her for his sexual pleasures. However Jenneth decided to adjust the life with Rafeeq. At the same time she fell in love with Kareem, which gave her consolation from the mental burden. "Kareem and Jenneth are counting the time left, not as days but as hours, minutes and seconds. By the time, Kareem had become her absolute beau ideal, the romantic figure in all her dreams and thoughts. Rafeeq never came to lime light and always preferred to stay in the background. That was what Jenneth wanted and wished" (Ismail, 153).

At the time of their departure, they could feel the heart of farewell. Jenneth feels that "meeting is always joyful but parting is always painful" (Ismail, 156). In the rain they had shared one Umbrella. She feels lonely his absence.

But the same Kareem after his marriage never gave happiness to his wife. His wife Najma was Middle East born and brought up lady. Her father was a cardiologist. She wishes to work abroad as her father. She was very conscious about her beauty concepts. After the marriage Kareem refused her to go abroad because he wishes Najma to be a good house wife and mother of his son. But against all odds Najma tries to overcome her husband and ignore his arguments and went abroad for finding out her identity. Then she was the symbol of modern independent women having ten year old son, Nihaal.

Here we see, men love more other ladies unlike their own wife. It is assumed that it was common in Lakshadweep during then. The similar situation can be seen in the English-Malayalam film "Mitr My Friend" by Revathy, in which the protagonist Pritvi loves more the online friend than his own wife Lakshmi. But in the end of film it could be identified that online friend was none other than Lakshmi.

In Lakshadweep it was decided by the elders of family to whom she should be married. They will consider only family status like caste and tradition irrespective of bride's educational qualification. It is common to see, that female doctors or higher qualified ladies get married to unemployed or inferior educational status like shop keepers or fisher men. In the very early time they decide the proposals of each family. Here the wishes of bride never considered.

In the cases of Kalpeni Island as I mentioned earlier, women have to enter government job in order to get married, but their counterpart may not a sufficient job holder. These conditions are only for being bride not for bride groom.

The Reflections of Womanhood in *Kolodam*

Kolodam (2012) is the first Malayalam novel from Lakshadweep written by Ismath Hussain from Kiltan Island. He is one of the major writers of Lakshadweep focusing on the development of arts and literature in islands.

Unlike *Rains in the Island*, the *Kolodam* reflects the dark history of women prevalent islands. The novel unveils the pathetic condition of women in previous times along with the pathetic condition of the people of the island. It is a clear picture of the life and experience of the ancestors. The language in the novel *Kolodam*

is pidgin of native tongue called *Jasari* and Malayalam. The word *Kolodam* means a kind of boat used for cargo and passenger movements from island to mainland and vice-versa. The story goes through the major characters such as Kunhiseethi, Sainabi, and Baliya Koya. The time setting of the novel is before the independence of India. It discusses some movements in relation to independence struggle and also the story call for independence that echoed everywhere.

Along with the primitive pathetic condition of islanders, the novel also discusses the role and condition of women in the islands just before independence. The novelist opens up the conditions of women who had to suppress their wishes and dreams, withdrawing to themselves in a male dominated society. This so called 'male domination' removes women from the mainstream society. In the Island where Islam is the only religion, they used religion to create limitations and bonds for women. Islam does not deny freedom for women. Islam asks people to expand their minds and destroy evil. Nobody saw the suffocation experienced by women within the walls created in the name of religion. The vested interests behind supposing these rules and regulations as part of religions belief are easily understood. They created clear cut separation between men and women. Educational opportunities and conditions for women were very much limited compared to men. They fear of the patriarchal society, of women becoming superior to men made them keep women away from education. Men were allowed to study as they wished. There even existed a society; they believed that school education was forbidden for women.

The portrayal of women was as a weaker sex without courage throughout the fiction. Stereotypical women characters are depicted here. Kunhi Seethi says, "There is no need to travel mother in the time of huge storm and sea rage because mother doesn't have the experience of journey" (Husain 17). Women are supposed to take care of their husband and to give birth to child. If women travel in *Odam* they are destined to stay in the kitchen of *Odam* to cook and serve the food.

Women are under the roof of the home and in between the four walls of it. It was decided by the family and society. But men have all the freedom to go anywhere and do what they like. That is why in the novel Kunhi seethi and Ahmed Kunhi sleeps in *Kayyala*, a sitting place outside the home. They can go anywhere in midnight. They have all the freedom but women are like machine that prepare food in kitchen and work as an instrument at home. Society will not permit them to work as men.

As in the case of caste system in Kerala, the novel shows the islanders were also divided into *Koyas*, the *Malmis* and *Melacheris*. Caste system even though not as strong as before, still exists in some of the islands- especially in Androt and Amini. Ismath Hussain through his novel shows how caste system can conquer human minds and how *Koya* family dominants others.

Kunhi seethe and Sainabi were close friends from their childhood days. But when they grew, they too were suppressed by the limitations of the society. The wall of caste grew between them. Caste system is better understood through the perspective of Kunni seethi; Sainabi forgets her hatred and falls in love with him when he saves her from the sea putting her in danger. Kunniseethi, a low caste man when dared to love a high class girl Sainabi, the whole society turned against them. Only Baliyakoya, the head of Sainabi's family and a few who followed him were the supporters of their marriage. Really it was a rebellion and a challenge against the society. The same status still can be seen in the caste deep rooted islands of Amini and Androt.

Women always need to work against caste discrimination. That is why Kunhiseethi and Sainabi feel more complications. Kunhiseethi always thinks that Sainabi is from upper caste, *Koya* family and he is from a lower caste, *Melachery*. Here they consider caste more than love. This was in the case of friendship. Once in the novel Balya Koya asks to Sainabi Kadishommabi, whether she is a *Koya* or *Melacheri*. This situation depicts, they consider caste above their friendship.

The novel depicts the suppression of women wishes even in the time of marriage. They will not ask to the women, whether they love the partner or not; which later resulted in the divorce of marriage. As per the societal

norms at that time, women cannot marry second again. It was an offence. But in Islam they can marry again. This is not Islamic ideology but a tribal patriarchal rule. To quote the Valiyabee's situation in the novel, "Valiyabee's husband went by an *Odam* to mainland after a few days of marriage. It's her bad luck that he never came back to her. But she remains waiting for him by expecting, one day he will come back" (Hussain, 25). He never came back. She remains as a widow just after her marriage. Society and relatives look bad as a woman is in second marriage and they blame upon her.

In the novel one could see the blaming of society towards Kunhibi because of her illegitimate pregnancy without blaming the men who are responsible for the pregnancy. The men at times consider women as mere objects for meting out their wishes. They looked "island women by their eagle eyes" (Hussain, 160). The police officers used them as well. "Drunken police officers try to rape the women who were collecting logs at northern part of the island. (Hussain, 161)

The analysis of both novels concludes that Lakshadweep was in the journey of female emancipation from the bondage of male dominance under strict caste system. While the novel *Kolodam* tells the history of pre independence Lakshadweep, Sunitha Ismail's *Rains in the Island* tells the situation of post independence era. If the situation of *Kolodam* was the struggle of female identity, it fastened in *Rains in the Island*. These fictions are the depiction of reality. The present situation of island was the products of untold legend's struggle immortalised in fictions.

In *Kolodam* women strives for her female status, especially to get status as a wife in proper way. The role of education not mentioned in it. They were struggling for other than education. At the same time the situation of *Rains in the Island* shows women as an educated one. More than that, she wishes to study based on her own desire against the father desire. During the time of *Rains in the Island* father are ready to educate in restricted manner. So it was the duty of then women was to get right of decision making.

While reaching to the present condition, it can be seen that women get ultimate freedom more or less equal to men or more than men. Women are eagerly coming to government jobs and actively participating in social drives and activities. They decide their male partner and life plan and everything. They threw away the caste complexion. What is more to say as I already discussed in the outset of the paper the situation of women in different island, they get sufficient freedom right now having their own self identity by undermining the already existing stereotypical notions. Love, marriage, education, wishes, profession, etc. are the means to achieve that goal.

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A STUDY OF THE MUTE VICTIMS IN THE NOVELS OF MANJU KAPUR

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Abstract

The paper entitled "A Study of the Mute Victims in the Novels of Manju Kapur" foreshadows the suffering of not only Indian women but, in certain instances children as well. She voices well the sentiments of voiceless victims who cannot rise up and speak for themselves. She chooses women from the Indian middle-class society as protagonists of her novels and through their experiences highlights the sordid realities of the sufferings of Indian women. She has highlighted in her novels, economic exploitation, financial dependence, familial dominance, dowry harassment, rootlessness, displacement, sexual exploitation, partition, curbing intellectual urge and depriving women of their personal freedom that lead to voicelessness in the society.

Keywords: *voiceless; sordid realities; dowry harassment; rootlessness; partition.*

Manju Kapur, one of the most popular Indian women writers has carved a place for herself with her diverse literary capabilities, depth of thought and frank narratives. She is very popular for her novels in which she traces incidents from the life of women who are voiceless in the hands of patriarchy. In her writings, she analyses the space of the marginalized women in the male chauvinistic web. Marginality is, "the condition constructed by the posited relation to a privileged center" (Ashcroft et al. 102). It is a situation brought about by patriarchy to dominate the weaker lot of the society.

Child marriage is nonetheless a foremost issue in India, where children are married off at a tender age and are victimized. Kapur, in her literary renderings registers instances of child marriages that prevent the victims from having a complete awareness of themselves and their life partners and eventually that leads them to a state of being miserable victims. One such victim of child marriage is Ganga in *Difficult Daughters*. At the persistence of his mother, Professor Harish marries Ganga, a tradition bound uneducated woman. Professor Harish has his own likes and desires which is curbed because of the power play of patriarchy and matriarchy. Ganga is seen as a mute victim of the traditional society because; during her childhood Ganga was married to Harish when he was three years old. She was never sent to school by her mother but she had trained her in good housekeeping. When Ganga was twelve years old, she entered her in-laws' house and tried to prove herself as a good housewife but she could never become an intellectual companion to her husband.

Due to the illiterate state of Ganga, Professor Harish falls in love with Virmati and brings her to his house as second wife, thus, making Ganga an unvoiced victim. Ganga is forced to face the predicament of intimacy versus isolation, where she struggles to identify and assert herself. In the later life she prefers to be docile and suffers silently.

Kapur, in her novel *Brothers* also focuses child marriage and the related yoke which the children are bound to carry. In a traditional Indian family, marriage of girls is decided by the senior male members of the family. Even the judiciary cannot take effective steps against child marriage, due to the lack of complaints lodged by the girls against their fathers, uncles or brothers. Child brides are neither physically nor emotionally ready to become wives and mothers. Marriages take place at an early age of five years. The young girl gets married and goes to her parents' house. At the age of twelve or thirteen, when she starts menstruating, she is taken to her in-laws' house. The life of the married children in villages comprises of working in house,

working in fields, obedient to in-laws and begetting a series of children. Young mothers in villages give birth to ten children, and out of ten, only three or four survive. Infant mortality rate is also high. Hence, children who get married at a tender age are deprived of their fundamental rights to health, education and safety and they are not given space to identify themselves.

Another instance of child marriage can be seen in the novel *Brothers*. Mangal Singh Gaina informs Himmat Singh Gaina, his brother that his first wife's son, "Ram Babu was getting married" (*Brothers* 226). The groom is hardly twelve or thirteen years old. As Himmat Singh Gaina refuses to attend the wedding, his brother, Mangal Singh Gaina has to represent his brother in the wedding. Mangal Singh Gaina urges his brother that, "... it's the most important moment in Ram Babu's life" (226). Himmat Singh Gaina responds thus, "I want nothing to do with him; I made that clear long ago. If I go back even once, they will try to make me feel responsible" (227). The patriarchs do whatever they wish to, however the ultimate victims who face identity crisis are women and children.

Kapur, even more intensely portrays the plight of a child who becomes a widow and is destined to suffer in a society where she has to live in unpleasantness. The novel *Brothers* presents Virpal as a patriarch who has been indifferent towards the young widow of his son Kishen Singh who is no more. She has been cursed and ill-treated by the family members. The only person with whom the widow shares her sorrow is Himmat Singh Gaina, the nephew of Virpal. The following quote from the text explicates the predicament of the voiceless widow who used to say: "what life is there for me? . . . What happiness can I possibly have?" (133). Himmat Singh Gaina cannot give her an answer, because he himself does not understand the kind of life that she leads. Certain events about the widow which haunt Himmat Singh Gaina are, "sitting in the shadows, hugging the walls, eating last, working incessantly day after day, season after season, with never a word of love or appreciation. In all these years, he never saw a good thing given to her to eat, never saw her with anything pretty to adorn herself" (133). This is the pitiable state of Virpal's widowed daughter-in-law whose distress is irreparable. On the whole, widowhood denies a woman to live a life of her own. As J.K. Dodiya and K. V. Surendran have rightly said in the preface of *Indian Women Writers: Critical Perspective*, "Men have attained the status of colonizers and women the colonized". Even in this present era, women are subdued and isolated by the dominant lot. The child-widow in this novel is isolated and she becomes aimless.

The suppression depicted by Kapur in the novel *Home* is different from the suppression depicted by her in the other novels. In the novel *Home*, Kapur delineates an incident that shows not only women even young girls are not safe in the patriarchal society. They are often susceptible to sexual abuse and even rape. Satendra Kumar rightly states, "Kapur is matchless in recording life within home, the claustrophobia and the chorus of family voices. Her books are centered around the life of women and the complications of family life" (124). In the novel, Nisha, five years old and Vicky, her cousin, seventeen years old, live in a joint family. One day Vicky takes Nisha to an isolated place and sexually abuses her. The girl actually comes there for the game of snake and ladder. Though the girl tries to free herself, she could not come out of the mighty grip of Vicky which is evident in the following words: "Vicky gripped her wrist so hard and. . . When she tried to struggle, he increased the pressure of his hand" (*Home* 57). After sexually abusing Nisha, Vicky warns her not to reveal it to anyone and sends her out. Monika Bhatnagar rightly observes:

Manju Kapur's handling of this passage is stunningly matter-of-fact. One minute Vicky and Nisha, brother and sister, are playing together and bantering on the terrace; the next minute he is touching her private parts. . . . But what's even scarier than the actual incident is its aftermath. Manju Kapur goes deep into the psyche of a victim of child-abuse. (90)

Vicky's brutal abuse of the little Nisha leaves her disturbed physically and emotionally. The ordeal that the little girl undergoes leaves her frustrated and annoyed. Arpita Ghosh rightly avers:

Nisha felt more violated than ever. She could not eat properly. Her sleep was disturbed permanently in that house. She complained of bad dreams that frightened her. She even made a choking attempt to mention Vicky's name but it went unnoticed. No one understood what that meant. . . . Only Rupa, her aunt came to rescue and shifted her to her house away from Vicky and his monstrous thing. Rupa could trace out the monster disturbing her niece, but failed to do anything since Nisha never spoke or hinted at Vicky again. (128)

Nisha grows silent. The family members notice the change in Nisha's behavior and they plan to send her to aunt Rupa's house. This brutal incident makes an irremovable mark in her psyche that disturbs her and forces her to struggle hard to identify herself.

Kapur gives a clear picture of an elder child's role in a family and how she shoulders the burden of the entire household without any grudge. In the novel *Difficult Daughters*, Virmati, the daughter of Suraj Prakash and Kasturi, is the eldest of eleven children who, ". . . had a long, fine face with large, widely spaced eyes with a dazed and distant look. Her nose was thin and straight, her color pale as the inside of a banana stalk. Her lips were full and a natural red, her chin small and rounded. She was short-sighted, and didn't notice when people looked admiringly at her" (*Difficult* 20).

Being the eldest daughter of the family, it is the responsibility of Virmati to look after all her siblings, besides the household chores. Simone de Beauvoir states, "Whether the woman lives with her family or is married, her friends and family will rarely respect her efforts as they respect a man's; they will impose duties and chores on her, and curtail her freedom" (753). Kasturi's constant sickness and Virmati's frenzied work are expressed by one of the siblings of Virmati thus: ". . . our mother was always sick, and Virmati, as the eldest, had to run the house and look after us She never rested or played with us, she always had some work" (*Difficult* 4). As Virmati's mother always remains sick, all the children of Kasturi have to depend on Virmati for their needs.

Elder daughters generally play the role of a step mother to their younger siblings which often makes them worn out, besides making them yearn for love and care. Virmati always yearns for affection and attention from her mother which she hardly gets. The following lines disclose her yearning for love as such: "At times Virmati yearned for affection, for some sign that she was special. However, when she put her head next to the youngest baby, feeding in the mother's arms, Kasturi would get irritated and push her away. Have you seen to their food – milk- clothes - studies?" (6). Virmati craves for love and concern which is denied to her by the mother. Having played the role of a mother substitute, she has not been given a chance to enjoy the right to receive love and to shape her uniqueness. Instead of allowing her to identify her unique nature, she has been forced to look after her mother and her younger siblings.

In the same novel, Kapur portrays lack of awareness regarding women's health. Quite often, Virmati's aunt, Lajwanti is seen passing sarcastic remarks about Virmati's mother's continuous pregnancies. Lajwanti's words echo in the mother's ears as, ". . . Breeding like cats and dogs. Harvest time again" (7). Lajwanti's mocking comments about Kasturi's non-stop conception and delivery hurts Kasturi. Lajwanti is jealous of Kasturi's pregnancies and she remarks, ". . . she was no better than a dog or a cat in season. No better" (22). The elders in the family feel proud of Kasturi who has filled the house with children. The patriarchy along with matriarchy rarely understands the pain and suffering of women who undergo constant pregnancies. In a way, women like Kasturi are victimized beyond redemption and they have not been treated as human beings but rather as child bearing machines.

In Kapur's *The Immigrant*, victimization occurs differently, where a girl named Gayatri joins a feminist group of which Nina, the protagonist is a part. Gayatri comes to Canada when she was very young, besides, her parents want her to marry an Indian. It is very difficult for her to adjust to the idea of an arranged marriage. At the same time, she is also not in love with anyone in the west. Her only urge is to study and is

not able to oppose her parents as well. She too encounters a victimized position where she is voiceless. Kapur faithfully records the mind set of Gayatri which is as follows:

She loved studying, but she was lonely, very lonely. Kipling was the man in her life, she thought of him day and night. Being in the group gave her clarity As a woman, she felt caught between her Indianness, her parents' expectations and her own desires, which she had to admit, were confused. (*Immigrant* 231)

Gayatri just loves to study and also not in love with anybody. She is happy but loneliness haunts her life and makes her depressive in temperament.

Kapur, through the novel *Custody* brings to light the victimization of the children of separated parents in the Indian upper middle class families who experience agony and pain. Shagun, the protagonist, is in love with her husband's boss, Ashok. Both Shagun and Ashok wish to meet each other often and the only thing that restricts them from spending more time is Shagun's one and a half year old daughter Roohi. Madeline Clements states:

Set among the salaried middle classes of East Delhi, and spanning a period from the mid-1990s to the new millennium, *Custody* offers what its title seems to suggest – a contemporary study of the mundane, protracted and acrimonious battle between an estranged Indian couple, their parents and their respective partners, over the legal custody of two young children. (21)

It is Ashok who gives Shagun the idea of sending Roohi to playschool. When Shagun tells that to Raman, her husband, he objects. Raman feels that Shagun has gone out of her mind, because the child is only one and a half. Still, Shagun insists on sending Roohi to school. Raman says, "Why not wait till she turns two Why take away her childhood?" (*Custody* 41). Shagun argues, "Three hours a day is hardly taking away her childhood" (41). The main reason behind Shagun's persistence to send the kid to school is her affair with Ashok. However, Roohi is sent to the playschool and thus Kapur highlights Shagun's carelessness towards her child for the sake of her illicit love. Shagun, the mother goes to the extent of continuing extra marital relationship at the expense of her children. Mother's illegal affair does not allow the children to have a natural and free formation of identity. Shagun fails to understand the child's right to enjoy the familial intimacy at its childhood especially through the mother.

The marginalized are forced by different social apparatuses like patriarchy, gender and religion to experience identity crisis. Many of Kapur's marginalized characters face this crisis as their individual uniqueness is crushed by dominant forces. Child marriages, child abuse, sexual exploitations, patriarchal dominance and dislocation inflict pain on the marginalized and the worse affected are the women and hapless children. Some of them struggle hard and attempt to assert themselves whereas others prefer to suffer silently without taking efforts to overcome the crisis or conflicts.

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ALLEGORY AND DECONSTRUCTION IN GULLIVER'S TRAVELS: A VOYAGE TO LILLIPUT

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Abstract

The aim of this paper is to present the 18th century England through satirical novel "Gulliver's Travels (1726) by Jonathan Swift. The treatment of Gulliver in thus generously pardoning the Lilliputans who assailed him with their arrows, is designed to represent the clemency and forbearance with which the Tory Party, under the administration of Harley and Bolingbroke, in the latter years of Queen Anne, dealt with political offenders, and especially political libelers. This was the more creditable to his party at a time when it was the received doctrine in West Minister Hall. In the dealings of the Lilliputan court and monarch with Gulliver here detailed we have some of the characteristics of George. Brought out with inoffensive pleasantry, the parsimony that was alarmed at the cost of maintaining so expensive visitor, the generosity and justice that rewarded Gulliver's good conduct.

Keywords: high – heels, low – heels, big – endians, little – endians, secretary, friends, revenue, etc.,

Introduction

Jonathan Swift was born in Dublin Ireland in 1667 to English parents. His father died before he was born, mother forced to send him to live with his uncle because she was too poor to raise him. Swift became an Anglican priest. In 1713, he became the dean of St. Patrick's Cathedral a post he held for more than 30 years until his death. He died at his age 78. *Gulliver's Travels* (1726)– Swift's satirical masterpiece written while living in Ireland. Narrator is Lemuel Gulliver, a doctor on a merchant ship. After a ship wreck, he washes up on the shores of Lilliput. In his "travelogue", he describes his experiences in several fictional countries: Lilliput, Brobdingnag, Laputa, Hoouyhnhnms and other. When he returns to England, he is painfully aware of his country's flaws.

In this paper we are going to see the Gulliver's Voyage to Lilliput, which describes satirically the struggles between the Tories and Whigs are symbolized under the name of "High-Heels" and "Low-Heels", there is a religious controversies between two groups "Big Endians" and "Small Endians" are the symbol of Roman Catholic's and Protestants. The "Blefuscu" is the symbol of "France" and "Lilliput" is symbol of "England". Through these allegorical settings and characters Jonathan Swift attacks the England, its Government System, Religion and Political System; even he didn't leaves France also.

Allegory

The basic meaning of allegory is "to say another thing" or "to speak otherwise". A story, poem, or picture which can be interpreted to reveal a hidden meaning, typically a moral or political one, a story that acts as an extended metaphor in which persons, abstract ideas, or events represent not only themselves on the literal level, but they also stand for something else on the symbolic level. A symbolic fictional narrative that conveys a secondary meaning (or meanings) not explicitly stated. It is a narrative that has both a literal meaning and a representative one.

Hunger Artist: Starving for attention?
 Dying for one's art?
 Foolish devotion?

Poems, novels, or plays can all be allegorical in whole or in part. These allegories can be as short as a single sentence or as long as a book. Fables and Parables are types of allegory.

Religions use allegory (Parables) to explain morals religions use allegory (Symbols) and Colors to preach spread and help believers express or explore religious concepts, such as the concept of God. Political ideas or systems may also be represented.

Deconstruction

Deconstruction is a critique of the relationship between text and meaning originated by the philosopher Jacques Derrida. Derrida's original use of the word "Deconstruction" was a translation of *Destructure*, a concept from the book of Martin Heidegger. Difference is the observation that the meaning of words come from their synchrony, with other words.

Diachrony	:	Change in the meaning of words overtime
Synchrony	:	Language that specific point of time
Sign	:	Both Signifier, Signified
Semiotics	:	Study of meaning
Binary Opposition	:	Day – Night; Man – Woman
Aporias	:	Writer or speaker pretend not
Ellips	:	Omission of a word or phrase

Synchrony and Diachrony both are study of language.

A Voyage to Lilliput

Lemuel Gulliver is a Physician very interested in Voyage, who gets an offer from Captian William Prichard for voyage, on 4th May, 1699 in the voyage trip the ship leaves to East Indies, and it met an accident on 5th November, 1699, except Lemuel Gulliver, no one was alive, for the protection of his life, he swam along the ocean and reaches a sea shore of Island. After reaching Gulliver becomes completely tired gone to sleep, after a long hour, Gulliver awake up and seems that he is in a strange place. His body was completely tied by thread Gulliver can't shake his body, he saw miracle, that there is a six inch height of human being (Lilliputan) speaks in strange language, Gulliver can't understood the language of Lilliputan, name of their country is Lilliput. Swift symbolizes the Lilliput as England, George I was the king of England during early 18th Century. The Lilliputan's language is unknown "Hekinah Degul" other Lilliputan's repeated the same "Tolgo Phonac", "Langro Dehul", "Hurgo", Borach Mevolah", "Peplom Selan", these are the words repeated by Lilliputan's. Gulliver can't understand the meanings.

Gulliver was strange to the Lilliputan's, one of the Lilliputan's climbed upon Gulliver with the support of ladder, who looks at the face of Gulliver, seems calm and quiet. He is an innocent man, won't do anything against us, we have to pass this information to our king. When Gulliver understands by the activities of Lilliputans, they are very good at mathematics and mechanics. The Lilliputans used the large vehicle and passed Gulliver on the vehicle, then pull it to the court of their king. Where king's courtiers are there, when king passed a message to his officials, that the officials have to check thoroughly, whether Gulliver has any dangerous weapon or not. Clefrin Frelock and Marsi Frelock, are the official, they checks Gulliver and taken notes. These two officials were writing the costumes, shoes, belts, etc., of Gulliver. Finally they handed over the report to their king. Here Jonathan Swift criticizes the functions and activities of England parliament in the time of George I. The king of Lilliput, gave liberty to Gulliver, he has to occupy a small building in the corner of the city, with one condition there is a chain tide in his right leg, because of the protection of Lilliputans.

Recruitment Process in Lilliput

There is a system followed in Lilliput, if any Government official got retirement or died. There will be a vacancy, so king will receive number of applications from the applicants, so the vacancy has been filled by competitions. The officials will conduct the recruitment, on a particular day has been announced during that day, all candidates have to walk separately on the rope from one end to another end. The height of the rope is two feet. If anyone falls down from the rope, he will be disqualified. Many candidates walk on the rope from one end to another. The rope will be shaken simultaneously the candidate also lose their control, they will dance on the rope. The king also get entertained, finally some candidates got appointment from the king. Her Jonathan Swift indirectly criticizes the England parliament and its unstable Government. Because, in England no Government officials are appointed honestly, that is weakness and problem of England Government.

Gulliver asks some liberty form the king of Lilliput. Golbasto Momarem Evlame Gurdilolo Shefin Mully Ully Gue is the name of Lilliputan King. Finally king of Lilliput gives liberty to our Gulliver with several conditions. The chain which has been tide Gulliver's right leg, would be unlocked. Gulliver has been permitted to see Mildendo, the Metropolitan City of Lilliput, where the Emperor's Palace is the centre of the city. One morning Reldressal, principal Secretary of Lilliputan King arrives to meet Gulliver. When Gulliver comes to know the history of Lilliput country, where there is two different supporters of king "High-Heels" and "Low-Heels", are the symbol of "Tories" and "Whigs" Political Parties in England Tories are the supporters of King and Whigs are the supporters of House of Common, So Tories have support and power in the parliament. This is the reason behind the England Parliament system for all the political problems in England. There are two different groups in Lilliput, one is "Big-Endians" and another one is "Little Endians". These two Endians are the symbol of religion in England. Here Swift criticizes the religion of Christianity through these two Endians, What is the reason behind of these "Big-Endians" and "Little-Endians". The "Big-Endians" suggested the people have to break the egg in the small part before eating, but the "Little-Endians" suggested the people must break the egg in the larger part before eating. This is the problem, then there is no solution for this problem, in this way, there is two groups formed in the Lilliput, they followed their belief. Principal Secretary conveys the message to Lemeul Gulliver that the Blefuscu Army is advancing towards our Lilliput country. Immediately you have to assemble in king's court. Here Gulliver comes to know the problem behind of these two countries "Blefuscu" and "Lilliput". Long years ago these two people were lived together in the country Lilliput. Then there is a fight between the two groups, one group defeats another. The victim group settled in an Island called Blefuscu. Frequently the victim group collected the army and fought against Lilliput, all the times Lilliput defeats Blefuscu. Now the Blefuscu army advancing towards Lilliput, when Gulliver wants to support Lilliputan country, he goes to the ocean, Blefuscuans also in six inch height, they frightened the appearance of Gulliver; they jumped into the sea and swam towards their country Blefuscu.

Gulliver collected the war ships of Blefuscu Army and reached Lilliput. When king asks Gulliver, why didn't you collect all the army ships of Blefuscu? When Gulliver says, Excellency the Blefuscu also have enemies, they want to protect their own country because of this reason. I left some of their war ships at their sea shore. The king of Lilliput disappointed by the reply of Gulliver, because king thought Gulliver has disobeyed his command, then king immediately passed the sentence, that the Gulliver should turn into blind, proceed my order says king of Lilliput. Then Gulliver wants to protect himself from Lilliputan soldiers, he escaped from Lilliput and reached Blefuscu. Where the king of Blefuscu provides good hospitality to Gulliver, he takes rest for several months at Blefuscu, and then Gulliver returns to his country England.

Summing UP

Swift is indirectly criticizing the system of England, marriage, education, politics, religion, etc, one system is supporting modern way, another system is supporting the traditional way of living. The people gets confusion suggest swift. After returning to England Gulliver feels sadly how my country is in unstable manner.

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SATI WITHOUT FIRE: MANIPULATIVE MASCULINE MORALITY

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Abstract

Literature is a reflection of society is a fact that has been widely acknowledged. Literature records and reflects the attitude and perception of the society in the printed pages. In all languages and in all ages there has been a close relationship between literature and society. Writers cannot escape at any age for the influence of the social affairs and therefore their works reflect the society of the age when it is created. BapsiSidhwa is one such writer who through her novels portrays the society she lives in. This paper aims to show how Sidhwa through her fifth novel Water exposes religious charlatanism, a prevailing problem in society. The novel Water mirrors the position of women in society in general and in particular it portrays the pathetic life of widows in India in 1930s. This paper exposes the hypocrisy and double standards of Indian society especially where it concerned women. Finally the paper is concluded with the findings that the fate of the women in general and widows in particular can be improved with new ideas and new vision towards the tradition of life.

Keywords: literature, society, exploitation, marriage, widowhood, Hinduism, Brahminical tradition, prostitution, socio-religious and socio-cultural practices.

Introduction

Literature is a powerful tool in the hands of creative writers to challenge and change the societal framework. Literature is a reflection of society and creative artists hold a mirror to the chaos and confusions of the age and thereby insist on the need for positive change. BapsiSidhwa is one such creative writer who through her fiction mirrors the society she lives in. She uses her words, not merely for entertainment but through it she addresses the issues and problems in society, she not only reflects the various discourses of the society she lives in but also makes an intervention to reform the society. Sidhwa, though her extremely absorbing and interesting works makes the society realize its mistakes and make amends.

BapsiSidhwa is one of the few Pakistani English writers, to receive international recognition. With five novels – *The Crow Eaters*, *The Pakistani Bride*, *Ice-Candy-Man*, *AnAmerican Brat*, and *Water* – she has shown considerable accomplishment as well as promise. Sidhwa comes from a prominent Parsee business family, the Bhandaras of Pakistan. Sidhwa was born in Karachi on 11th August 1939 to Tahmina and PeshotanBhandara. Soon after her birth her parents moved to Lahore where Parsees were in a miniscule number.

Her rich literary output within a short span of time demands appreciation. As a versatile writer, she has mesmerized a diverse variety of readers, critics and reviewers all over the world. She approaches the raw material of her age with immediacy and contemporaneity and as a social writer and propagandist she records the existing social conditions with penetrating insights. Though all the novels of BapsiSidhwa reflect the evils faced by the common people, especially the women in the Indian and Pakistani society, this paper attempts to portray the pathetic life of the widows and how they are treated like animals and how the men use them to satisfy their physical lust.

Sidhwa's fifth novel *Water*, published in 2006, is a brutal examination of the lives of widows in colonial India. It is based on a film *Water* by Deepa Mehta. Almost always, it has been the other way round. But then again director Deepa Mehta and BapsiSidhwa had a very close creative association. The former has already adapted Sidhwa's *Ice-Candy-Man* into *1947 Earth* several years ago. Though the novel *Water* is an adaptation,

it is a powerful and moving book that complements the film and also holds up well as an independent work with quite a few passages that are more compelling than their cinematic equivalents.

Sidhwa's intense and moving novel *Water* is set in 1938, when the traditions of colonial India were being threatened by the modern ideas of Mahatma Gandhi. Against the backdrop of Gandhi's rise to power, *Water* follows the life of eight year old Chuyia, betrothed at age 6 and widowed at age 8. Throughout the novel Sidhwa exposes the cruelties of Hinduism against widows. The novel throws light on the exploitation of widows by rich Brahmins. It is not that Sidhwa is humiliating Hinduism. She is merely raising the right questions – she is striving to empower, with the means to help those widows who, till this day, suffer in the same condition as described in the novel.

The location is a village on Bihar-Bengal border in mid-thirties, and the marriage of children to older man was common. The novel mourns the sufferings of a child widow Chuyia. She is the daughter of Somnath and Bhagyalakshmi. Being a girl child she is not sent to school and she helps her mother in household chores. Suddenly one day her father decides to marry her to Hiralal, a man of forty-four. Though her mother, Bhagyalakshmi opposes the marriage, Somnath is stubborn and he is interested because they don't want a dowry and will pay for the wedding. In Indian society a girl child is always considered a burden because of the dowry they have to pay during the marriage.

Apart from money Somnath is guided by the traditional orthodoxies of womanhood which dictates that woman is happy only in the protection of her husband: "Outside of marriage the wife has no recognized existence in our tradition. A woman's role in life is to get married and have sons" (*Water* 15). Religious conventions further dragged the women in corner, "In the Brahminical tradition ... a woman is recognized as a person only when she is one with her husband. Only then does she become a sumangali, an auspicious woman and a Soubhagyavati, a fortunate woman" (*Water* 14). These prejudices make Bhagyalakshmi accept the marriage of Chuyia with an old man. According to her, the husband must have the last word: "It will be as you say – you are her father" (*Water* 15).

The marriage is therefore fixed and the rituals take place at a temple. Since Chuyia is too young she is left in her parent's home itself even after marriage. Two years after Chuyia's marriage, suddenly one day Somnath brings the news that Hiralal is ill and his mother wishes her son to die on the banks of Ganga so that he attains moksha. So as expected Chuyia too accompanies Hiralal to the banks of Ganga. After long illness, Hiralal dies. Somehow Somnath gathers strength and informs Chuyia about the death of her husband. "Your husband is dead'... 'You are a widow now'". "For how long, Baba?" Chuyia asks her father (*Water* 40). Somnath looks away, unable to face the innocent child. Her reply is the epitome of innocence. As soon as the funeral pyre is lit, Chuyia's mother-in-law snatches the mangalsutra of her neck and smashes her bangles with a brick. Chuyia was speechless. She was treated like an inanimate object. Before she could have realised the happening and registered her protest, the women gathered around "pulled down the skirt and pulled her blouse up" because she was not permitted to wear coloured and stitched dresses. "Chuyia stood naked as the day she was born, staring at the vibrant little red and blue heap her clothes made" (*Water* 42).

Chuyia, inspite of being the focal point of the whole affair, observes the rituals as silent spectator. Finally the last but the worst ritual of shaving of hair was carried of in the belief, "If the widow did not shave her head, every drop of water that fell upon the hair-polluted the husband's soul" (*Water* 44). Sidhwa shows that the bodies of women, whether in marriage or in widowhood, are nothing more than passive and silent objects which are played with and manipulated by men or the patriarchally structured culture. She shows that burdened by the weight of religious, social or moral traditions, Indian widows, like Chuyia, lack the agency to stop, question or even comprehend the extent and nature of the injustice committed against them at the key moments in their lives. Like blank surfaces, their fates are inscribed by the men of their families while the women were made to watch their lives unfold before them from the outside, like spectator.

The widows are forced to lead their remaining life in ashrams and are not allowed to take part in any social activity. Chuyia is also left in such an ashram in Benares by her mother-in-law and father. Inside the portals of the ashram are lodged some twenty widows, ranging from twenty five to seventy years. The matriarch Madhumathi, the ruler of the ashram; the stern visage but gentle Shakuntala; the man looking Snehlata, represent those who have taken refuge in the ashram deprived of their beauty and social status. Chuyia notices that the only exception to the ghostly figures around her is Kalyani, who lives in the room in attic – the one with unshaven heads. Little does Chuyia know that her long hair is a special privilege from her nocturnal journeys.

The novel tears the veil of hypocrisy of the ashrams of widow, where instead of social security and dignity they are forced to face all sorts of humiliation and prostitution of their virginity. Sidhwa captures the inner world of widows through the experiences of Chuyia, Shakuntala, and Kalyani. It was an ashram situated near the temple. Here widows are given a cup of rice and a fistful of lentils for every eight-hour session of singing and dancing. If a widow can't sing or dance, she has to starve. Added to this, often they were reduced to the state of beggars, having lost their initial sense of shame and humiliation they sat on the stairs of temple with the bowl of alms in their hands.

Among all these widows, Chuyia felt more comfortable with Kalyani. But the other widows humiliated Kalyani. It is Narayan's entry into Kalyani's life that throws myriad colours into her drab life. Narayan, a young upper class Gandhian idealist falls in love with Kalyani at first sight and Kalyani also accepts his love. But Madhumathi was shocked of this relationship because it was through Kalyani she was minting money. So she removed the pair of scissors and sawed the hair of Kalyani and locked her in room. Kalyani was immobilized. She was imprisoned as much by culture and traditions as by bars and locks on her room.

Shakuntala, one of the strongest female characters in this novel, enquires the priest Sadananda about widow's remarriage. Her conversation or investigation with the priest is penetrative and it shows her responsiveness: "Panditji, I have read the Holy books without questioning them ... is it written that widows should be treated badly?" (*Water* 184). He took a moment to reply and then answered: "The Brahminical tradition in the shtri-dharma says a widow has two options: "She can commit Sati and mount her husband's pyre, or lead a life of self-denial and pray for her husband's soul. In some cases, if the family allows it, she may marry her dead husband's brother" (*Water* 184). Finally he told her that "a law was recently passed which favours widow remarriage". Shakuntala was surprised and asked him "Why don't we know about it? Shouldn't we have been told?" Sadananda was taken aback by her retort but somehow managed and said "We ignore the law that don't suit us" (*Water* 185). It is then Shakuntala understands that Madhumati had deliberately concealed the information from Kalyani and other widows.

Shakuntala got the courage of legally confronting Madhumati and helps Kalyani meet Narayan. Both Kalyani and Narayan planned to get married but unfortunately she was not able to unite with Narayan as Narayan's father had been her client. Moreover Narayan's father also justifies his act in the name of holy scriptures, "Our holy texts says Brahmins can sleep with whomever they want, and the women they sleep are blessed" (*Water* 201). Sidhwa clearly states that the Brahmin Hindu society in particular and patriarchal society in general always protects the interests of men and treat women as indispensable objects. So with no other hope and not able to return to prostitution, Kalyani commits suicide. After Kalyani, vicious Madhumati pimps Chuyia to maintain her steady income. As Shakuntala comes to know about it, she becomes ferocious as a lioness, she slaps Madhumati hard across her face and helplessly runs to the ghats. As she finds the boat in the river carrying Gulabi and Chuyia her rage was palpable. With bruised Chuyia in her lap and an inner turmoil Shakuntala sat on the steps. She did not know what to do. Fortunately a strange lady offered Chuyia water but Shakuntala was surprised because people in Rawalpuri never touch widows. She told her that

“We are widows”. Unexpectedly the lady told “I know ... I am Gandhi’s follower. I see things differently” (*Water* 219).

Not knowing where to go Shakuntala joins a mob that takes her to railway station to meet Gandhiji. In the followers of Gandhi she finds new awakening, new ideas and the new way of viewing the things. She hopes that they can take Chuyia far away from Rawalpur and the ashram and give her a new start in her life. Shakuntala did not want Chuyia to be a victim of the animal-like creatures who assaulted her in a demoniac way. So with no better option, she decides to send Chuyia with Gandhi’s followers: “Gandhi’s followers were kind and compassionate like him. They were filled with new ideas, new ways of viewing the world like Narayan was. They would not hold a child’s widowed status or her past against her” (*Water* 226). So she desperately ran behind the train and handed the child to Gandhi’s followers, among whom were Narayan and the strange lady who helped them.

Shakuntala fights her doubts, discovers truth and finally saves Chuyia from routine prostitution and redeems life back to her. Through Shakuntala, life and hope is affirmed in the future of Chuyia. When a women’s courage is aroused she becomes capable of praise worthy deeds. Through the character of Shakuntala, Sidhwa has once again proved how a woman can transform from a meek, docile, obedient woman into a strong, assertive, dominating and agile woman and rise to the occasion. She also makes it clear that the fate of these oppressed and silent sufferers can be improved with new ideas and new vision towards the tradition of life. Socio-religious and socio-cultural practices are to be reevaluated and reassured in the light of new ideas, the unconventional way of thinking coupled with humanism and dynamism. It has come close to Lyotard’s conviction, “it is both possible and necessary to break with tradition and institute absolutely new ways of living and thinking” (90).

Conclusion

This paper highlights the struggles of females in particular and widows in general against the man-made social taboos, which like demons have possessed in the name of religion and culture. Sidhwa as a female raises her voice against the exploitation of women in the name of tradition and patriarchal prejudices. Through this novel Sidhwa highlights the fact that even after years of abolishment of Sati, widows are still manipulated and victimized by male biased society.

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“FROM ORDINARY TO EXTRAORDINARY SOCIETY” – COMPARING WILLIAM WORDSWORTH POEM DAFFODILS

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Abstract

This chapter discuss on finding the identity from the identification given by the society. An ordinary begin of a human life turns to extraordinary growth of a life style which reflectsim the loss of his reality as well being of this society. In deep brief study of this discussion brings a steadinessof human role and him / her real function in the society with the comparison of William Wordsworth poem 'Daffodils'.

Keywords: *identity, love, affection, modernity, social cause, diaspora, multi culture, host, spirit.*

I wandered lonely as a cloud – Daffodils line 1 - William Wordsworth

Biologically we bornvacant stage in this world as lone with only a physical body without any properties what we own later (dress, food, and shelter and more). As narrow minded baby filled with gaps and forms an identity to fill the gaps under different names as a nation, region, religion and caste. The identity of the nation and formation of noteculture gives a laughable growth of social beings among identified culturist.

In the lines of William Wordsworth.The poet reveals the culture of his own commune which twist to read deeper to find answer from his normal words through 'Daffodils'. The society of the poet had a habitual outing during week ends which being followed in so many countries to visit their near by tourist spots to refresh themselves on weekendsto free from the stress out of routineduties is a life style ofmost of the commune. Literally the poet in his poemenjoys the bloom of flowers in a hilly station

‘When all at once I saw a crowd

A host, of golden daffodils, - lines 3,4(Daffodils)

A host literally about the flowers, he felt as he was welcomed by the daffodils. Critically in all culture we have an ethicaetiquette of welcoming our relatives to our home even they are identified as host. The expression of our poet helps how a happy welcome blossoms a joy for host to feel one more home or more than a home. It recalls how ourfestival seasons remains with a crowd as like the crowd of daffodils welcomes the poet. In the same way the crowd of gatherings on festivals shares and exchanges the happiness to the host. The gathering brings joy to individual and whole,in most of the function and rituals we use flowers to decorate the buildings and compounds. In **Daffodils**, the poet welcomed by nature decorations of flowersin in a hilly station with full glee. In India especially in Tamil culture Tamil people use flowers to design their material things and decorateevery corners of the function area with flowers which gives a great feel to all and they use flower bouquet to welcome guest and in Epithalamion by Edmund Spenser who request muses to comewith garland crown on them to invite and take his love for their marriage ceremonyin Chapelreflects how in all societiespeople give important for flowers as a symbol of happiness and joy by the present of floweringdesigns in their parties and celebrations. In India most of the festivals and functions never fulfilled without flowers.A sweet aroma and colour fills minds and hearts of the people and gives hope in enriching prayers mainly in marriageand temple rituals flowers plays a important role in partaking one amongthe crowd boost the spiritualsupport. In hills and valleys flowers add a beautiful scene by our nature mother (earth) as poet undergone in his lines.

Beside the lake....

Fluttering and dancing in the breeze. Line 5, 6 (Daffodils)

The same spirit helps the culture to reflect their happiness by singing and dancing. A simple line of our William Wordsworth gives wings to travel around the world to see what are the societal changes happened. This leaps to understand the growth of different culture from one to another periodically a start of all acceptable change of the society, by taking Israel nation practises of following the prophets until they felt to demand for a leader within themselves. When Saul was anointed as a king of Israel people overwhelmed in joy.

“And it came to pass as they came... came out of all at cities of Israel, singing and dancing to meet King sail... with joy.... (1 Samuel: 18:6)

After Israel people elected their first king for their nation and it pays an entry of new culture setting of kingdom leads to enter and open politics and they begun to elect the leader from them. Samuel the prophet saw people singing and dancing for a new beginning. May be our poet hasn't viewed any glance as he seen all at once in his visit. In modern world we see great leaders with brilliant ideas aches to establish in their nation and pays attention in the growth of their people (society) and compete with other people (nations) to prove their commune best. All nations have their own stars shines high in their own ways. As compared and critically analyse in,

They stretched in never ending line

Along the margin of bay: (line 9 10 – Daffodils)

These leaders are never ending lines. As how the daffodils spread all over the hills in a never ending lines, our leaders are named and identified as daffodils. These shining stars are still been remembered in history through their ideological help in the growth of their society but all these leaders suffered and failed to form and unite all different frames (culture) into one as it explained below.

Human (Daffodils) > forms Nation (crowd of Daffodils) > World (a glance on hill) > Nothing in depth > Everything (livelihood).

Coding the daffodils as humans, Almighty has blessed human creation to spread and be fruitful in earth. How plants buds and grows and flowers and gives fruits as same humans start to generate and set their families in a land of their own and later formed nationality and it is nothing but the modern technical advancement which brings a great change and acceptance of ethical identity of related society. The whole world started to believe on their commune, their nation, their culture by remembering and recalling the practice given and passed by their forefathers and fathers of their commune. It all started in

Nations > States > Cities > Streets > House > (Home) all needed

When they start to set their own nations and people unknowingly they started to depart and fall from their home culture and got interest on practicing culture of settled nation which later developed as their own culture.

I gazed and gazed but little thought

What wealth the show to me had brought. (lines 17,18 Daffodils)

They amaze scene of daffodils multiples they joy of the poet, resembles they multi people in multi states follows multi cultures amazes the hybridization over the inter link on other cultures. If the glance all at once as like ‘Ten thousand saw I at a glance’ line 11 Daffodils. As Wordsworth feels different plants in common but same species lights in same appearance gifts countless meaning to him. The growth of multi cultures emotions the spirit of humans.

Human > flesh (physical appearance) > spirit (spiritual acts) > soul (life = real identity)

All the time human forget to be one in one among their own fellow beings which leads into social distancing cause into multiple dynasty and distance them from their own fellow being in home even they're all in their own home. These divisions been reconstructed with the help of modern electronic goods and computerization of the society. This modern society now been identified by numbers than their state (culture

name). The practice of Bio-informatics in daytoday life instructs ouridentities are in numbers instead of name and our electronic identity creates a chance to reconstruct a house to home.

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude (lines 20,21,22- Daffodils)

As I said in the beginning of this chapter we born vacant and nothing we brought to take back when we move out of this world only a flash which passes in our inward eye as same as our poet feels and said in his line and the same bliss will appear in an individual after knowing their reality. The freedom of our identity is not being an alien in their own home (world) all should feel same by remodelling our houses into homes. The modern technical usagecultivates an idea toknow more on other home (nation) and helps us to breed our homeby rethinking to be one on different form.

And then my heart with pleasure fills (line 23)

When we accept our culture and our society firmly we accept and enjoy the pleasure of others as our society and the identification given in aadharnevercomplaints on own home by observing alien culture as own. It all should lead us to oneness though we are multiples.

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EFFECT OF CHILDREN'S LITERATURE ON LITERACY DEVELOPMENT OF PRIMARY SCHOOL STUDENTS

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Abstract

This study aims at investigating the school's children. Classroom are only limited to using textbook for teaching. Teachers are thinking children's story books can be used for entertainment only. But children's literature can be used during story can improve literacy, language, reading comprehension. Through this study the researcher identifies the effect of children's literature on literacy development and to what extent story reading helps in developing vocabulary and comprehension skills so that they can read and write properly.

Objectives of the Study: *To study the impact of children's literature on young children's literacy development. To study the impact of storytelling strategy on student's comprehension skills, vocabulary development.*

Hypothesis of the study: *There is no significant difference between student's literature development through storytelling and student's development through only rhymes or poem. There is no significant difference between student's storytelling strategy on comprehensive skills, vocabulary development and students developed by simple teaching method. The findings shows that children's literature through storytelling has beneficial effects on reading and writing skills by which students being able to construct and also develop their vocabulary and comprehension level and learn when and where to use certain words and phrases.*

Introduction

Children's literature occupies an important place in the world of young children. Mostly the class rooms are occupied with textbook, children's does not get any scope to think and act beyond textbooks classroom. In class 1 and 2 students read only alphabet books and number books. Teachers and parents think that after getting the full knowledge of alphabet would be introduced to different children's literature. But this is not the right thinking. Children are involved with stories since their infancy stages. Story books are important not only for pleasure reading but stories help children for development. The literally meaning of literacy development is not only decoding the words but reading with comprehension. If the teacher will start the classroom with alphabet, children can decode the letters but cannot read with understanding. Children's literature is one of the best intervention strategy or pedagogy for literacy development of children's literature brings with it a plethora of imagination. It exposes readers to a world of possibilities engaging with emotions, imaginations, adventures. Impact of children's literature on literacy development of primary schools' children. Classroom are only limited to using textbook for teaching-learning transaction. Teachers are thinking children's story books can be used for entertainment only. But children's lying and story reading as an effective teaching tool/strategy to improve literacy, language, reading comprehension. Through this study the researcher identify the effect of children's literature on literacy development and to what extent story reading helps to develop vocabulary and comprehension skill so that they can read and write properly. The findings shows that children's literature through storytelling has beneficial effects on reading and writing skills associate meanings and emotions with words. Students also develop their vocabulary and comprehension level and learn when and where to use

Objectives of the Study

- To study the impact of children's literature on young children's literacy development.
- To study the impact of storytelling strategy on student's comprehension skills, vocabulary development.

Hypothesis of the study

- There is no significant difference between student's literature development through storytelling and student's development through only rhymes or poems.
- There is no significant difference between student's storytelling strategy on comprehensive skills, vocabulary development and students developed by simple teaching method.

Methodology of Research

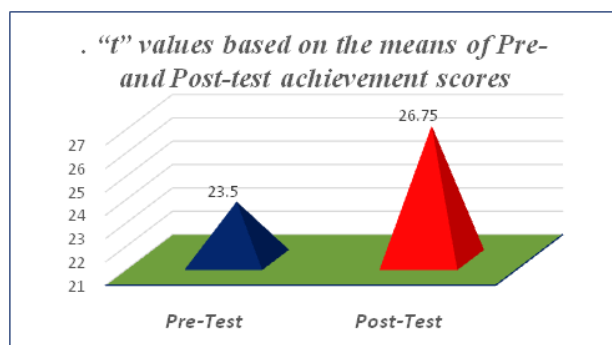
This study was conducted in one of the schools of Bhopal, over eight weeks with 40 students of 5- to 6-year-old. The study is a quasi-experimental design with one experimental group and no control group, the sampling is cluster random sampling. The pre-test and the post-test are the same. Here both types of techniques used to collect data and as well to analyze the data also. The story reading strategy consisted of two teachers reading different children's literature to children's of class 1 and class 2 respectively. The teachers engaged children in meaningful discussions about the text, about the sequence of pictures exist in different stories, about the different characters, colours, themes, objects etc. involving logical and critical thinking. Before story reading session, pre-test was conducted. The pre-test was comprised of questions to know the reading and writing level of children. After pre-test story reading session, reading session of different children's literature was continuing up to eight weeks. After the story reading, exposure of children's literature post test was conducted to know the effect of children's literature on literacy development, reading and writing comprehension of school children. Data were collected through observations of storytelling session, conferences with children and children's writing sample.

Results

After testing the pre-test and post-test of the story to the class I students of Government school we find that the 't' value is as higher as 3.67 which is extremely higher than the table value. This shows that the null hypothesis is rejected. The story has improved the language competency of the students' as far as literacy skills are concerned.

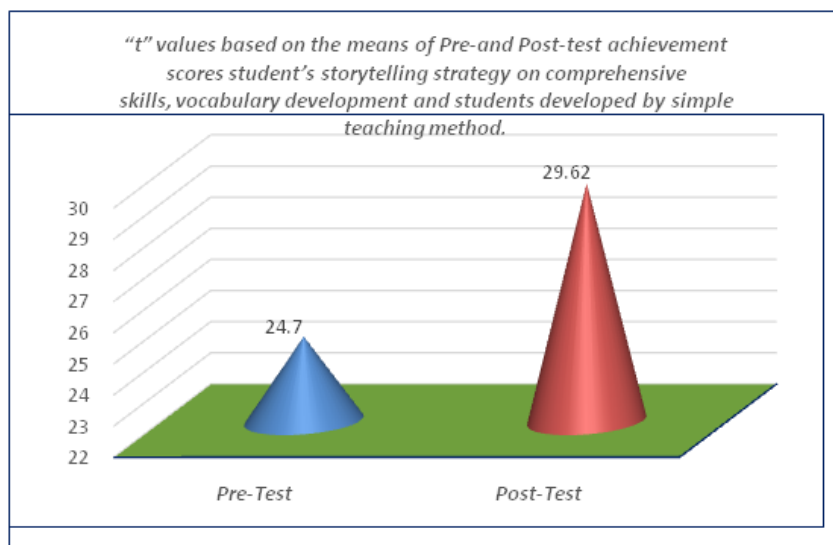
Table 1 "t" values based on the means of Pre-and Post-test achievement scores

Test	Students	SD	MEAN	Df	't'
Pre-Test	40	24.76	23.50	39	3.67
Post-Test	40	25.67	26.75		



- Table 2. "t" values based on the means of Pre-and Post-test achievement scores student's storytelling strategy on comprehensive skills, vocabulary development and students developed by simple teaching method.

Test	Students	SD	MEAN	Df	't'
Pre-Test	40	23.76	24.70	39	2.80
Post-Test	40	24.67	29.62		



- After viewing the above table one can understand that the "t" value for the story student's storytelling strategy on comprehensive skills, vocabulary development and students developed by simple teaching method is highly significant that is 2.80. In other words, the students gained more score in the post test in comparison to the pre-test. This again reveals that story reading session could able to contribute positive improvement in the vocabulary of students. It shows that reading comprehension is improved after listening of stories along with the printed book.

Discussion

From the above analysis it is revealed that use of children's literature has a positive effect on the literacy development. After storytelling and story reading children's has improved reading skill, they also learned vocabulary. It was also found that students improved comprehensive skills. From the analysis it is revealed that storytelling is a method that is suitable to increase literacy development of the students. From the above table we find that the calculated 't' value based on the pre-test and post-test of the one story is higher than the table value and significant at .01 level. This means that the null hypothesis which we expected is proved to be wrong. This shows that the reading comprehension and their vocabulary capacity are improved after the Stories.

Conclusion

In this research study Findings revealed gains in children's literacy development skills such as reading and writing. Reading and writing are not a onetime task. It is a continuous process. The child passes through different process like scribbling, symbolic writing, invented spelling and conventional writing etc. Here the investigator found the children in different process and gradually increased vocabulary and comprehension skills. Students were able to use the new vocabulary words and engage in analysis and synthesis as they participated in discussions of the real-aloud stories

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DELINEATING INDIANNESS OF POST INDEPENDENT INDIA: A POST COLONIAL STUDY OF SHRILAL SHUKLA'S *RAAG DARBARI*

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Abstract

After the Britishers left India in 1947, the post-independent India gave birth to several miseries within the Indian subcontinent, be it the partition of India and Pakistan in 1947, Chinese invasion in 1962 and the world witnessing Jawaharlal Nehru's death in 1964. Further there were numerous corruptions, scandals and communal riots which would continue for decades resulting in acute instability in India. It was increasingly clear that by the middle of the twentieth century, in India the benefits which were supposed to be given to the average Indian citizens never reached them. This paper therefore, with the help of Shrilal Shukla's novel Raag Darbari (1968), explores the nature of power in early post-independent India and political realities of the society it represents. India though independent yet is colonized in a different sort of way which is frightening in its own. The novel shows the reader, the declining values of post-independent India where intellectual are powerless and corruption overpowers politicians, police and businessman. This paper further explains how India went from the hands of tyrant Western administrators into the hands of the native corrupt politicians and bureaucrats and resulted in poor and unemployed people.

Keywords: Indianness, post-colonial, post independent, realism, rural fiction.

The degradation of principles and values in the post independent India is highlighted through the novel *Raag Darbari*. Written in Hindi and published in 1968, the novel gave immense popularity to the writer Shrilal Shukla. As Raja Rao in his Preface to *Kanthapur* says that in the field of language, 'we (Indians) are instinctively bilingual' (7) even the writer Shrilal Shukla could not hide his multilingualism in writing his novel. The Hindi version of the novel is not only in Hindi, but the whole text constantly refers to several colloquial Awadhi and Sanskrit words, which at times makes it equally difficult even for a native Hindi reader, to understand the novel. Therefore, due to this complex writing technique of the writer, it makes it more and more difficult to bring out meanings from the text, for a foreigner like Gillian Wright, who contributed to the English Translation of the novel in 1992. Despite, not only facing the cultural differences with India she also might have faced a lot of linguistic difficulties while translating the novel (Bhaskar and Paliwal, 145). Yet, Gillian on her part prepared the readers by giving them the basic understanding of India of the 1950s and 60s. Through her well-explained introduction to the novel, she acquaints the readers with the social set up of this India. The readers also owe a lot to Francesca Orsini's Introduction to the novel, which was added to the 2012 edition of the English Translation of *Raag Darbari*.

In an attempt to understand India through the kaleidoscope of village politics, corrupt bureaucracy, unrefined education system and unfair judiciary, this paper elucidates how the writer instead of being sympathetic towards the people facing tremendous miseries, is rather sarcastic. He uses 'vyanga' which is a Hindi term for both 'satire' and 'irony', in a humorous way to make the reader think in a correct direction. And it is not only for the author himself, because no matter how hard life would have been in the newly independent India, but the rustic people in India even today also have a highly developed ability to see the funny side of life (Shukla xxvii). The title *Raag Darbari* itself is not what it literally means, as an exquisite raga of India. Rather it refers to the note or music (flattery and buttering) sung by the courtiers, here in the

novel the subordinates and the villagers to the King of politics in Shivpalganj, Vaidyaji. Shukla describes this musician in one of the following passages from the novel.

Vaidyaji too sat down, lent against a cushion, and flung his cap and kurta to the other end of the bed with the gesture of a classical singer who has just finished a particular difficult long drawn out note.... (72-73)

Shukla being a minute observer, humorously shows the misuse of government's money by the officials for their own personal use and diverse corrupt practices prevalent in post independent India. He candidly portrayed description of these dimensions in rather carefully observed traditions depicted in the India of 1950s and 1960s. India launched its first FYP (Five Year Plan) in 1951 immediately after independence, under the leadership of the first Prime Minister of India Pundit Jawaharlal Nehru. His socialist influence inaugurated the Panchayat system in the rural areas of India. But these plans of the village council which were diamonds in papers were actually dust in the real world. The writer succeeds in filling the gap between the represented and the real. He reasons it by defining Kalika Prasad in the novel 'who lived on government money, for government money' (152). The writer further says:

When a rule was passed providing grants for raising poultry, he announced he was going to become a poultry farmer. One day, he stated that caste was completely meaningless, and that Brahmins like him were no different from Chamars. This was because a grant for curing leather was about to be distributed. The Chamars were dumfounded. He took the grant and spent it on making his own skin sleeker. Kalika Prasad had taken grants for making brick-lined fertilizer pits, for fitting a smokeless stove in his house and for installing a new design of lavatory.

He applied for loans under every government scheme; every official supported his application; every time he got the loan; every time he didn't make the repayments, he took action to stop action being taken against him. (153)

This corruption leads to a dirty and underdeveloped India, similar to Naipaul's *An Area of Darkness* where people are open to defecation and spat every now and then. Where people look into the plight of others as nothing has happened. According to Shukla, it is this country where ironically the disease piles is a symbol of richness. Where the administrative system goes to a trial and is suspected for not having any flaw. We also come across to what Shukla describes as 'the tradition that the real issue surfaces only after three or four hours of conversation' (37). This is an India where posters showing 'a healthy farmer' 'is not likely to come true. Here moneylenders, important officials, lawyers and doctors all save money for themselves and small farmers are expected to save money for the nation (54). It is this country where one is not completely useless, rather he may be used as a bad example by the people. Yet through his careful reading of the novel, Francesca Orsini, in his Introduction to the English Translation of *Raag Darbari* by Gillian Wright, describes the author's intention and finds

While appreciative of Naipaul's insights and narrative power in *An Area of Darkness* (1964), what Shukla found missing in Naipaul's account was any interest in trying to understand the humanity behind the dirt, ugliness and poverty he found. (xxv)

There is always a dialogic interaction going in the novel, between the author and the reader, the newly independent India and its people and, the culture and satire within the novel. Francesca Orsini in his Introduction, calls Shivpalganj as the microcosm of India and how the novel reveals the important role the modern Indian State plays in people's daily lives and in their imagination (vi). He further quotes from the novel:

In just a few days Ranganath began to feel that Shivpalganj was like the great Hindu epic, the Mahabharat—what was to be found nowhere else was there, and what was not there could be found nowhere else. He realized that all Indians are one and that, everywhere, our minds are alike. He observed

that the Indian genius for manipulation and manoeuvring existed in an unrefined form in Shivpalganj, in abundance... (pp. 48-49). (vi)

It would be wrong to say that after independence people in India started living in harmony. Rather, there was a constant struggle amongst those in power e.g., the characters from the town Shivpalganj in *Raag Darbari*. Be it the Principal of the college, be it Vaidyaji who was Head of the Cooperative Union or even looters like Durbin Singh, all scuffled hard with carrot and stick against their rivals to maintain their post. Within these tussles, the common public got factionalised in favour of their respective leaders either by themselves or by those in power. In India, at this hour there were millions of hungry mouths and skinny bodies who got overpowered by such dishonest bureaucrats. And these frauds who worked for the government enjoyed 'hegemony' (Gramsci) over the public.

The much vaunted oneness of India culture is seen in Shivpalganj as the common national talent for intrigue, chicanery and double dealing" (Mukherjee 142). It is clearly evident from the book when the College Clerk defines and defends bribery in the novel through the following excerpt

Earlier (in colonized India) the work was done in a regular fashion. In old days, men used to be true to their word. You put down one-rupee, next day the copy was ready. Now you've got a lot of new, young school-educated boys creeping in and the rates of business are all upset. Seeing what the new boys are up to, the old ones, too, do exactly as they like. Now the giving and the taking of bribes have both become a big problem. (35)

The plight of the education system was no different. In the 1960s the government of India initiated the universalisation of education, which can also be seen in the novel through the village's Intermediate College. It was no better as there were no proper classrooms and course materials for the students, rather the classes were conducted under trees and sheds. Moreover, there was one teacher for every ten inspectors (17). It does not mean that the government was in any way keen to know the progress of the colleges, rather these inspections were all personal tours. For senior officials do not go on tour depending on their work but whenever they go anywhere, it automatically becomes an official tour (163). Universalisation of education system automatically alludes to all boys 'college. This means that boys from any community, despite being rich and poor could gain an education. Shukla explains it as

Some time ago, there had been a great hue and cry in India that an illiterate man is like a beast with no horn or tail. In that tumult, the children of many illiterate men and women had left their ploughs and hoes in the fields and launched attacks on the schools... But even after failing their annual exams year after year... those boys were not prepared to return to the world of the plough and the hoe. They stuck to the schools like leeches and were determined to stay stuck to them at any cost. (21)

If education means a modern India then the writer ironically reveals out the scrupulous labour of the administration to achieve it. This mockery of the education system in the initial decades of independent India was both for the urban as well as rural India. No matter how elite a scholar of English Language in this India might feel he is, he was still no better than the rest of the ones from the village colleges. Shukla explains, 'Boys from Indian Universities go to see English films. They can't follow an English conversation, but the poor fellows smile and pretend that they understand everything and that the film is highly enjoyable...' (71).

Vaidyaji was not only the head of the Changamal Intermediate college committee but also the head of the Union members and, an important member of the village council. Because of holding such power and position amongst the villagers, he behaved as a supervisor for each and every villager. That is why be it Langar, a poor handicapped farmer who could not get the justice from the civil courts for years, be it Kusahar, father of Chhote Wrestler, who was beaten by his own son Chhote or be it any patient from and around the village, every individual would come to his door, not only to seek help through connections but also for a mental satisfaction of coming to the royal court of justice. Now justice, as far as the Indian Judicial system is

concerned, has a different definition since the post-independence days. And this definition is still prevalent in the present day because no matter how brutal crime is in India, the justification is equally slow. The 2012 Delhi Gang rape proves to be an important example, which was given justice only after 7 years of waiting by the victim's family and that also not without a hardcore fight against the system. Now Shukla has a special art of using 'Vyanga' and beautifully translated and used as deep 'satire' or 'irony' by Gillian Wright to define the judicial system. This definition of justice says

The theory of reincarnation was invented in the civil courts so that neither plaintiff nor defendant should die regretting that his case had been left unfinished. Comforted by this theory, both could die in peace knowing they still had the next life in which to hear the judgment. (31)

This was and still is the level of justice in India. The famous dialogue from the Hindi feature film *Damini*, where Sunny Deol says, "Tarikh pe Tarikh" which means "Hearings over hearing" i.e., new dates being allocated after every hearing, and procrastinating the justice is still prevalent and adds to the frustrating experience of the people. Yet, the people of our country like Langar from Raag Darbari continue to have faith in our judges and the justice delivery system. And maybe it is this faith which lives within the victim and prepares him to face the law system of our country.

Thus, Shukla by portraying the socio-economic problems of free India brings out the real image of the India of 1950s and 1960s. Even if satiric and cynical in his tone this picture of the new India, at times forces the reader to travel through a panoramic portrayal of self-governed India in the hands of the swadeshi bureaucrats. This freedom instead of improving a lot of the poor, elevated greed, corruption and hypocrisy. Colonial oppression shifted to internalised oppression. These oppressions are described, with the help of sarcasm in the novel by an in-depth analysis of the system. Corrupt bureaucracy does not refer to the planners or the administrators of the country who plans for the nation, rather it refers to the power menacing people at the local level. These people alter the plans to make their own way to rule the system at the village level and benefit both ways. They pretend to be loyal to the system and thus remains in the system, and also minutely damage the system for their own personal benefit. Vaidyaji in the novel is this system. He probably conducted the embezzlement through Ram Swarup and being the head of the cooperative union, suggested to the government, to provide the union with an amount equal to the embezzlement sum.

As far as the present times are concerned, the satire that the readers catch from the novel is slightly hopeful. Though, the bureaucracy may work somewhat similar, but after fifty-two years since the novel has been written, India has slightly stepped towards the modernity. English is understood by a majority of the population. Even if not, most of the Indians know how to operate a mobile phone. No matter, the best schools are still English-medium, yet English Language has been introduced and made compulsory in the government primary schools and colleges. Traffic has tremendously increased and it overpowers the government vehicles. Ambassador is rarely seen and has rather become antique (xxix). The problem of open defecation is being dealt with both through national mission projects and by awareness through movies. India has also been able to eradicate several diseases from the country. Therefore, no matter how satirical the novel is, it also provides a ray of hope to end the root cause of Shukla's cynicism.

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MARGINALIZATION IN SHASHI DESHPANDE'S THAT LONG SILENCE

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Abstract

The present paper focuses on the portrayal of marginalized Indian women and their oppressive treatment in the patriarchal society of Shashi Deshpande's That Long Silence. People were marginalized in India for various reasons such as caste, class, and so on. Jaya, the protagonist of this novel had been marginalized mainly because of her gender. Though she was an educated, intelligent woman, she was not able to express her capabilities fully, finding it hard to identify herself, stuck between tradition and modernity. Indian women were destined to do certain household chores such as cleaning, washing, cooking, and even nurturing. Though they had extraordinary talents, they were suppressed by their own family members in the name of gender. The concept 'marginalization' occurred in the lives of women not only by men but also by women because they accepted their submissive lives without any objection and taught the same to their girl children too. Deshpande portrayed the predicaments of Indian middle-class married women who were pushed away by men outside the margin, not living their life fully instead they live the life intended by their husbands. In the same way, the novelist told clearly that not all the men in the society suppressed women. Thus, she framed the character of Vasu, Jaya's father who is a stereotype of a modern man with high values. He often motivated and encouraged Jaya to become a writer.

Keywords: Marginalization, gender, patriarchal, suppression, predicaments

Deshpande's *That Long Silence* is the Sahitya Akademi Award-winning novel in which the novelist portrays the pathetic life of marginalized Indian married women. She conveys such women's inner struggle, quest for identity, and their hidden capabilities through the protagonist Jaya who is a young graduate belongs to a middle-class family. When she is fifteen years old, her father dies. He is the one who always encourages Jaya to become a famous writer. He is completely different from other men in his society because he makes his daughter Jaya to study in a convent school as he does to his sons. He treats both his daughter and sons equally.

After the death of her father, Jaya marries Mohan but her marital life is not successful. Even though she is submissive to her husband, as the elderly women taught at her home since her childhood, she cannot lead a peaceful life. She wishes to become a good writer but in the process of being a good wife and a good mother, she fails to get success in all her roles.

In the patriarchal society portrayed by Deshpande, a woman could not live her life as she wishes. Women do not have the right even to their name. It is shown in this novel that Jaya's father chastises her as Jaya but later after her marriage, Mohan gives another name to Jaya as Suhasini which conveys clearly that Mohan is having certain expectations from Jaya as his wife after their marriage and he already decides how she should behave to him as a wife. Even before marriage, he is so determined to marry only an educated and cultured girl. As his wish, he marries Jaya but she, in turn, marries him mainly because of her elder brother Dinkar who urges her to marry Mohan to complete his responsibility of being a brother and also the head of the family after his father's death.

Mohan who had a clear idea of what he wanted, the kind of life he wanted to lead, the kind of home he would live in, and I went along with him. But I cannot blame Mohan, for even if he had asked me – what do you want? – I would have found it hard to give him a reply. (Deshpande 25)

Jaya does not blame Mohan for the drawbacks in her life. She knows very well that he is not the sole reason for it. He allows Jaya to write in the magazine and she gets a prize for her writing too. But Mohan gets hurt after reading the article of Jaya in the magazine because she writes about their marital life and their

relationship. Mohan thinks that people would come to know that he is the male character mentioned in the article so he discusses this issue with Jaya but he does not tell her to stop writing. Jaya does not want to see Mohan gets hurt so she stops publishing her writings. Whenever she gets time she used to write but she does not publish it. "I had written even after that confrontation with him – stories that had been rejected, stories that had come back to me, stories that I had hidden here in this house" (Deshpande 145).

Kamat, neighbour cum friend of Jaya. He treats Jaya without gender bias. When Jaya talks about her failures and her rejected stories, Kamat gives her some suggestions and encourages her to publish her stories with her own personal perspective in women's magazine. Since Jaya considers Kamat as her friend, she shares the death of her father with him. She remains as the real Jaya in the presence of Kamat. When Kamat tries to get closer to Jaya, she avoids him considering Mohan and her marital life with him. She leaves Kamat alone when he dies because she thinks that people would spread scandals about them which would spoil her relationship with Mohan. This reflects that a man and woman cannot maintain a friendship. Even if they do so, people might take their relationship wrong.

When Mohan loses his job for his dishonest act, he blames that he does it for Jaya and his children. He shifts his family from Churchgate to Dadar Flat. He sends his children Rahul and Rati on a trip with their family friends Rupa and Ashok. He pulls his family according to his convenience. Jaya maintains silence, obeys her husband, and follows him blindfolded throughout her marital life. When she tries to break her silence, Mohan leaves her alone without any intimation of his return. This shows that men have the freedom to take decisions on their own, also to abandon their wives and they do not have any compulsion to discuss their decisions with others.

Since Mohan does not tell anything when he leaves, Jaya waits for him and she is expecting his arrival at any time. Waiting plays an efficient role in the lives of women from childhood to death. "*Wait until you get married. Wait until your husband comes. Wait until you go to your in-law's home. Wait until you have kids*" (Deshpande 30). This waiting process continues throughout the life journey of women but it is not in the case of men who, in general, do not wait for their wives to return from office because mostly they do not allow their wives to go for a job. Even if they wait for them, they expect certain work from them.

Mohan's father always wants his food to be served fresh and hot. So his wife cooks separately for her children and husband. At one night since she does not serve fresh chutney, he gets angry and throws the plate at the wall. Immediately she sends her son to a next-door woman to get some chillies, afterwards, she grinds the chutney and serves food to her husband. Mohan tells Jaya that his mother is "tough" (36). He means that she is so hard-hearted, and mentally a strong woman but Jaya could understand the feelings of her mother-in-law who remains silent and does not utter a word against her husband because she feels that he is the one who gives her shelter and food as Vanitamami says, "a husband is like a sheltering tree" (32). When a tree gives us fruits and shadow, we nurture the tree. Similarly, when a husband gives food and shelter to his wife, he must be treated with utmost care. The pathetic situation of Indian middle-class housewives and their helplessness is clearly portrayed by Deshpande through this incident.

Nayana, maid of Jaya, has four children of which two girls live, and two boys died soon after their birth. Though she curses her husband, brother, and her father as drunkards and useless fellows, she likes to give birth to a boy because if she gives birth to a girl she will also suffer all her life at the hands of men like her. The mentality of typical middle-class Indian women is clearly stated by the novelist through Nayana.

Kusum is Vanitamami's niece. She is abandoned by her husband. Even her children do not give their support to her. Her father spends his life in movies and smoking and he does not care for anything. "Her mother's world centred around her youngest, the baby on her lap". Jaya's mother once tells her of Kusum as "Of no use to anyone..." (22) When she tells of her suicide. Kusum's husband abandons her so she becomes useless to her family members. Thinking on and on about her miserable life, she goes insane. Only in her

madness, she finds some peace in her life and later she commits suicide. Thus Kusum represents the suppressed, helpless, and lonely state of abandoned Indian middle-class wives by their husbands.

Jeeja is another maid of Jaya, who is a hardworking person; neither gets angry nor blames anyone for her miserable life. Jeeja tells Jaya, "How could I blame him for marrying again when I couldn't give him any children? How could I blame that woman for marrying him? With whom shall I be angry?" (52). her husband marries another woman since she is unable to bear a child. That woman gives birth to two children and then dies of tuberculosis. Out of the two children, the eldest is Rajaram who is also a drunkard like his father. He marries Tara and gives her two children. Jeeja is the one who takes care of the whole family after the demise of her husband. Even when he is alive, he is of no use to his family. Jeeja does not neglect her husband even though he abandons her and marries another woman. Instead, she takes care of the children and grandchildren born to her husband with another woman. Though she is very caring and responsible towards her family members, it is not understood by her husband. Thus, Deshpande presents three kinds of Indian men in this novel. The first category of men (Mohan, Chandumama, Dinkar) goes for a job and wants their wives to take care of the family. These kinds of men do not allow their wives to express their potential outside the house. The second category of men (Jeeja's husband and her stepson) is irresponsible persons who want their wives to go for a job and spend their earnings lavishly in movies, drinking, and smoking. The third category of men (Vasu and Kamat) considers the feelings and emotions of women. Also, they encourage women to express their talents.

Once Jaya's maternal uncle Makarandmama gives Dadar flat to Jaya's mother. She in turn prefers his son Dinkar to inherit the property instead of Jaya. This shows that Jaya's mother is more affectionate towards her son than her daughter. "When I had passionately wanted her love, she ignored me and concentrated on her sons" (106). When Jaya's father is alive, her mother shows much more care to her sons than to her. But after his death, she changes completely according to her situation. She never treats Jaya as the way she treats her sons but after knowing the fact that her sons will not be able to take care of her, she shifts her concern towards Jaya. This shows that Indian mothers give much space to the sons in their hearts even though the sons neglect them.

Ramukaka, paternal uncle of Jaya, shows the family tree he has prepared in which only men's names are mentioned. When Jaya asks him where her name is, he tells, "How can you be here? You don't belong to this family! You're married; you're now part of Mohan's family. You have no place here." From this context Deshpande tells that though women toil hard for their family - be it a mother or mother-in-law's home, they do not have a place in their family chart. Even Ramukaka's mother that is the grandmother of Jaya "who single-handedly kept the family together" does not have a place in the family tree. Further Jaya does not ask anything to her uncle about this family tree. Also, she tells that her grandmother would be happy with her behaviour because she "had learnt it at last - no questions, no retorts. Only silence" (143).

Indian women are following men and their words as the command of God. This kind of practice has been followed by women for many centuries. All the female mythical characters represent this practice: "Sita following her husband into exile, Savitiri dogging Death to reclaim her husband, Draupadi stoically sharing her husband's travails..." (Deshpande 11). Women are accustomed to these kinds of stories which have been taught to them repeatedly. So, it is strongly registered in their minds that they should obey their husbands, be submissive and loyal to them to lead a peaceful life, and to attain salvation. Jaya's life is revolved around the needs and desires of Mohan. As the female mythical characters, Jaya is also following her husband blindly even in his wrongdoing by staying with him in Dadar flat.

Jaya tells "Self-revelation is a cruel process. The real picture, the real 'you' never emerges" (Deshpande 1). A woman cannot express her real character, emotions, and feelings towards others in this society. Jaya is fed up with her routine way of domestic life: "I had to admit the truth to myself - that I had

often found family life unendurable. Worse than anything else had been the boredom of the unchanging pattern, the unending ceremony” (4). Thus Jaya is the replica of Indian housewives. Like Jaya, many Indian women lead the monotonous and boring way of domestic life. They stuck into this life involuntarily and finding ways to escape from it.

Deshpande's *That Long Silence* reflects the Indian society during the twentieth century. She expresses her views of Indian women's domestic life in a clear-cut manner. It is shown that women hardly get a chance to fulfil their desires since they spend their life to fulfil the desires of men. From this novel, it can be understood that men occupy more space in the society and in the lives of women. Actually, they take it for granted since some women give them much space in their life voluntarily. But there are some women like Jaya give space to men in their life out of compulsion. So they try to occupy their space. The only weapon in their hands to occupy their space is hope with which they believe they can succeed and come up in life. Deshpande portrays that in the same society some men treat women better. Jaya's father and Kamat treat her better, take care of her, and encourage her to come up in life.

On the other side, it is shown that women are one of the reasons for their failures since the elderly women at home teach submissiveness to their girl children who, in turn, follow their elders when they grow up. Also, they give more priority to men in their life.

Thus Deshpande symbolizes that only through self-realization; these kinds of women can come up in their life. They are at the margin. They do not realize their own self. Women are outside the margin given only less space whereas men are inside the margin occupying more space in the society and in the family. But it should be understood both by men and women that life is like an answer sheet in which women are outside the margin as question numbers, men lie inside the margin as answers to the questions. Without the question number, even the correct answers would become valueless. In the same way, mentioning the question number alone without an answer is also of no value. Hence both men and women should be treated equally in the society. Both can lead their life independently. But in domestic life, both are interdependent on account of love, care, and affection.

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AMITAV GHOSH'S *SEA OF POPPIES* AS A WORK OF HISTORICAL FICTION

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Abstract

This paper examines the novel Sea of Poppies by Amitav Ghosh as a work of historical fiction. Any novel that captures the details of historical events precisely is considered as a historical fiction. The novel consists of narrative along with reality. As the people are bored to read the texts of history to know what has happened in the past, they choose and show more interest in knowing the history from the novels which are set based on the past events along with the mixture of history and fantasy. It gives them pleasure as well as knowledge about the past. The greatest writers like William Shakespeare and Leo Tolstoy used history in their writings and made even laymen to know world history without reading vague history books. Amitav Ghosh is an Indian novelist of repute of contemporary Indian Writing in English. He deals with historical events like colonialism, riots, communal violence, freedom movement, partition, displacement, migration, and indentured labourers. His approach to history is different and he gives voice to the voiceless mass rather than to the historical legends. His novel Sea of Poppies, the first book of the Ibis Trilogy is the best example of a historical fiction. This paper explores how Ghosh in this novel has reconstructed the history of post-colonial India in the 1830s. It also brings to light the most horrendous traditions and practices that were and are followed in India as portrayed by Ghosh.

Keywords: reality, narrative, historical fiction, sea of poppies, post-colonial India, traditions and practices.

Oxford English Dictionary defines "Fiction" as "writing in prose that describes imaginary events and people" (332). On the contrary, historical fiction is based on past real events. It consists of narrative along with reality. As people are bored to read the texts of history to know what has happened in the past, they choose and show more interest in knowing the history from the novels which are set or based on the past events along with the mixture of history and fantasy. It gives them pleasure as well as insight about the past.

The greatest writers like William Shakespeare and Leo Tolstoy used history in their writings and made even laymen know world history without reading history books which are considered to be vague by many readers. The Royal Asiatic Society was formed in 1877 in Calcutta, which gave a new way to historical studies in India. Nationalist Movements like the AryaSamaj, the BrahmoSamaj and the PrarthanaSamaj revived the history and they made a great impact on the people of India. Since the 1930s, many Indian writers started exploring history and used the historical facts as the theme or setting of their novels. Bankim Chandra Chatterjee, Romesh Chander Datt and Sardar Jogender Singh are the pioneers of historical novels in India. The first Indo-Anglican novels are Ramakrishna's *Padmini* (1903), G. K. Ghosh's *The Prince of Destiny* (1909), R. C. Dutt's *A Slave Girl of Agra* (1909), S. K. Mitra's *Hindpur* (1909) etc.. Mulk Raj Anand's *The Sword and the Sickle* (1942), R. K. Narayan's *Waiting for the Mahatma* (1955), K. A. Abbas's *Inquilab* (1958), Malgonkar's *A Bend in the Ganges* (1964), Nahal's *Azadi* (1975), Bhabhani Bhattacharya's *So Many Hungers* (1947), *Shadow From Ladakh* (1966) and Kamala Markandaya's *Nectar in a Sieve* (1954) are the post-independence historical novels that depict the Gandhian philosophy and the problems aroused by partition in India. Later the genre, fiction saw the change as Asnani states: "The novel of the seventies and eighties has turned introspective and the individual's quest for a personal meaning in life has become a theme

of urgent interest for these writers” (24-5). Historic-politic-social aspects have been rendered in few post-independence writers’ writings. They are Salman Rushdie, Amitav Ghosh, Shashi Tharoor, Vikram Seth, Upmanyu Chatterjee, Rohinton Mistry, Gita Mehta and Nayantara Sahgal. Salman Rushdie’s *Midnight’s Children* (1981), *Shame* (1983), and *Moor’s Last Sigh* (1995) paved a new way in the English Literary world. Shiv K. Kumar has written about partition in his novel *A River with Three Banks* (1999). Amitav Ghosh’s *Circle of Reason* (1980), *The Shadow Lines* (1988), *In An Antique Land* (1992) and *Ibis Trilogy* (2015) reveal the history through imaginary characters as well as real characters. However, the historical facts have not been altered in the fiction.

Amitav Ghosh is an Indian novelist of repute in contemporary Indian Writing in English. His novels deal with a historical standpoint. He was born in Calcutta in the year 1951 and apart from India he also grew up in Bangladesh and Sri Lanka. History is the integral part of all his novels. He deals with historical events like colonialism, riots, communal violence, freedom movement, partition, displacement, migration, and indentured labourers. His approach to history is different and he gives voice to the voiceless mass rather than to certain historical legends. Since Ghosh has studied History, Sociology and Anthropology, he comes closer to the events of history and understands mankind beyond his position and status in the society. His first novel, *The Circle of Reason* (1986), documents multiple migrations and displacement of the people through the protagonist, Alu (Nachiketa Bose). The migrants from Lalpukur in Bengal migrated to Kolkata, Kerala, Al-Ghazira, and Algeria. This novel won the Prix Medicis Etranger Award in 1990. Painful memories of displacement and dislocation after the partition are the dominating theme of *The Shadow Lines* (1988), which won the prestigious awards: Sahitya Akademi Award and the Ananda Puraskar Award. As a Ph. D scholar of Anthropology, Ghosh explored Egypt and presented the story of the slave Bomma in the novel *An Antique Land* (1992). Thieme about this novel states, “Ghosh’s Egyptian characters, figures that would be relegated to the margins of more conventional histories, come alive as individuals in their own right” (“Amitav Ghosh” 261). *The Calcutta Chromosome* (1996), won the Arthur C. Clarke Prize for science fiction in 1997, which changed the conventional thinking of the Indian researchers. *The Glass Palace* (2000), explores the Burmese history after the British invasion of Burma and their colonial rule. This novel was awarded the Grand Prize for fiction at the Frankfurt International E-Book Awards. *The Hungry Tide* (2004), set in the Sunderbans, narrates the history of migration and displacement after the partition also clearly shows the condition of the people in an uncertain land at the hands of the colonizers.

The novel *Sea of Poppies* (2008), the first book of the *Ibis Trilogy* is the best example of a historical fiction. In this novel Ghosh reconstructed the history of post-colonial India in the 1830s. He has created all the characters with some historical background. Those characters can be related to the people of India in 1830s: Zamindari family who suffered by East India Company, poor high caste people who followed superstitious beliefs such as sati, child marriage, dowry system, and lower caste people who were humiliated by others. Also this novel brings out the impact of opium cultivation in India, which resulted in many peasants facing increased debts and even losing their own land. The peasants more so opted to work as indentured labourers in the plantation of the Britishers in Mauritius. It clearly depicts the history before the first Opium War (1839-42), which was fought between Britain and China. This novel was nominated for the Man Booker Prize 2008 and is the co-winner of the Vodafone Crossword Book Award. In *Amitav Ghosh* John Thieme writes,

Like Edward Said, Ghosh draws attention to the artificiality of the East-West binaries of Orientalism. Like Homi Bhabha, he demonstrates the hybrid, interstitial nature of cultures, as articulated through language. Like Ranajit Guha and the Subaltern Studies scholars, he endeavours to recuperate the silenced voices of those occluded from the historical record. (251)

Amitav Ghosh has given voice to the people who were affected by the British tyranny, slavery, dowry system, caste system, child marriage, superstitious belief in astrology and the traditional ritual called sati

through his abundance of characters in the novel, *Sea of Poppies*. Sati, an ancient Hindu tradition, which means a woman who lost her husband recently, performed the practice of sacrificing herself on the same funeral pyre of him. Initially women in India practiced this voluntarily, later they were forced by their own family and relatives to sacrifice their life for their deceased husbands. The practice of sati was followed extremely from the 15th to 18th centuries, however, certain rulers and people were against it. Mughal Emperors like Akbar, Aurangzeb endeavoured to end it. Raja Ram Mohan Roy, a social reformer, initiated many fiercest campaigns to abolish the practice of sati. Lord William Bentinck banned sati in Bengal Presidency in 1829. In 1861, Queen Victoria excised a general ban for the practice of Sati in British colonized India. Amitav Ghosh reflects the practice of sati through the character named Deeti, in the *Sea of Poppies* as,

The clearing around the pyre was illuminated by many small fires, so when Hukum Singh's body was carried out of his dwelling, in procession, and laid upon the mound, Kalua had a clear view. Following close behind was a second procession, and upon its entry into the clearing, Kalua saw that it was headed by Deeti, in a resplendent white sari_ except that she was slumped over, barely upright: she would not have been able to stand on her own feet, much less walk, has she not been supported by her brother-in-law, Chandan Singh, and several others. Half dragged and half carried, she was brought to the pyre and made to sit cross-legged on it, beside her husband's corpse. Now there was an outbreak of chanting as heaps of kindling were piled around her, and doused with ghee and oil to ready them for the fire (177).

Deeti, one of the protagonists of the novel, married Hukum Singh, an ex-sepoy of British Regiment and an opium addict. Due to his addiction to opium, he became critically ill and was in death bed. In the meanwhile, Chandan Singh, her brother-in-law forced her to accept his wish to have sex with her by telling he is the father of her daughter Kabutri and she can be conceived with a boy baby through him when her husband is alive and none can find out. But she refused by telling him she would choose sati instead of conceiving through him. After her husband's death, she was forced to follow the practice of sati by burning herself in her husband's funeral pyre by her relatives. Fortunately, Kalua, a lower caste man and the ox-cart driver of Hukum Singh, rescued her. This was the condition of the women who lost their husbands in those days in India.

The practice of getting dowry started when women were presented with wealth and jewels by their parents to make them feel independent even after their marriage in their husband's house. Later it changed as a significant financial obligation forced by the family of the groom. If the bride brings a lot of wealth as the groom's family expects she can lead her life peacefully, otherwise her life becomes miserable and sometimes even becomes the victim of domestic violence. There was no difference between rich, poor, educated, and illiterate in following the practice of getting dowry. Amitav Ghosh shows how the Indians practiced the dowry system through the character Deeti as,

The new thatch had been paid for by her own father, as a part of her dowry_ although he could ill afford it, he had not begrudged the expense since Deeti was the last of his children to be married off. Her prospects had always been bedeviled by her stars, her fate being ruled by Saturn_Shani_ a planet that exercised great power on those born under its influence often bring discord, unhappiness and disharmony. With this shadow darkening her future, Deeti's expectations had never been high: she knew that if she were ever to be married, it would probably be to a much older man possibly an elderly widower who needed a new life to nurse his brood.(30)

Deeti was born under the influence of Saturn- Shani, which will give unhappiness and disharmony in one's life. She didn't expect more about her marriage due to her ill aligned stars and she has crossed her age to be married. In this situation Hukum Singh, ex-sepoy and an opium addict seemed a good expectant to her as the match was proposed by her brother Kesri Singh. So, as a part of dowry, her father managed to pay for the new thatch of her husband's house when he can't afford it for his own house. Indian parents were practicing this as their duty to do for their daughters, when they get married.

From the medieval period, child marriage has been practiced in India. It continued for many centuries. Child marriage means boy and girl children are married off at their early age before 18. Due to this early marriage the young bride and groom suffer a lot, physically, psychologically and emotionally. Amitav Ghosh portrays about child marriages which happened in post-colonial India through the character Raja Neel Rattan and Kabutri, daughter of Deeti as, “Now looking down on her daughter’s dreaming face, Deeti smiled and decided that she wouldn’t wake her after all: in three or four years the girl would be married and gone; there would be enough time for her to work when she was received into her husband’s house; in her few remaining years at home she might as well rest.”(5)

Kabutri, a six year old girl, when she delays to wake up from her sleep in the morning her mother thinks that she couldn’t sleep like this after three or four years because she will be married off and in her husband’s house, she will be engaged in her work all day, so she lets her to wake up as she wishes. After three or four years her age will be nine or ten, if she gets married in that age it’s a child marriage. All classes of people in those days, in spite of who they are, forced their children to get married without consent. The practice of child marriage existed in zamindari family also is shown by Amitav Ghosh in the novel *Sea of Poppies* as, “Like others of his ilk, Neel had been betrothed at birth to the daughter of another prominent landowning family; the marriage had been solemnized when he was twelve, but had resulted in only one living child _ Neel’s eight-year old heir presumptive, Raj Rattan.” (41)

Raja Neel Rattan who is a son of a zamindar in Calcutta, got married at the age of twelve with a girl, who is the daughter of another rich family. They both weren’t asked for their wish to get married but they accepted their parent’s decision on this marriage because this was practiced in those days in India. It is certain that a child cannot give full consent without the knowledge of marriage.

After the settlement of Indo-Aryans in India, they established their social set up. They divided Indian society into four divisions, based on occupations; they are Brahmins, Kshatriyas, Vaishyas, and Sudras. This led to the practice of untouchability of the lower caste people by others. Amitav Ghosh has created a character named Kalua to show the treatment of people based on caste system and the practice of untouchability in India. Ghosh’s depiction of such a practice to ostracizing a low caste is as follows:

Kalua, the driver of the ox-cart, was a giant of a man, but he made no move to help his passenger and was very careful to keep his face hidden from him: he was of the leather workers’ caste and Hukum Singh, as a high-caste Rajput, believed that the sight of his face would bode ill for the day ahead. Now, on climbing into the back of the cart, the former sepoy sat facing to the rear, with his bundle balanced on his lap, to prevent its coming into direct contact with any of the driver’s belongings. Thus they would sit, driver and passenger, as the cart creaked along the road to Ghazipur conversing amicably enough, but never exchanging glances. (4)

Kalua is a man of lower caste and an ox-cart driver of Hukum Singh, an upper caste man. People of higher caste believed that if they look at the face of the lower caste people, it will lead to their bad fate in future. When Hukum Singh travels in Kalua’s cart he sits away from the driver’s belongings and does not see him directly while he converses with him.

Amitav Ghosh also brings forth the cultivation of poppies in India by Britishers in this novel. He depicts how the peasants were forced to cultivate poppies in their land instead of food crops by the Britishers and they how they lost their land and became indentured slaves under the same tyrant ruler’s plantation:

Come the cold weather, the English sahibs would allow little else to be planted; their agents would go from home to home, forcing cash advances on the farmers, making them sign *asami* contracts. It was impossible to say no to them: if you refused they would leave their silver hidden in your house or throw it through a window. It was no use of telling the white magistrate that you hadn’t accepted the money and your thumbprint was forged: he earned commissions on the opium and would never let you off. And, at

the end of it, your earnings would come to no more than three-and-a-half sicca rupees, just about enough to pay off your advance. (29-30)

East India Company colonized and ruled over India for more than two hundred years and they forced Indian peasants to cultivate poppies to strengthen the economy of Britain against China. They exported the opium to China in the name of Free trade. Peasants suffered from starvation and debt so that and for many reasons they migrated to some islands like Mauritius as an indentured slave to work in plantation. Convicts were also sent to the islands which were under Britain's control. AmitavGhosh in an interview has stated:

"[...] Once I started researching into it, it was kind of inescapable-all the roads led back to opium. The indentured emigration [out of India] really started in the 1830s and that was [around the time of] the peak of the opium traffic. That decade culminated in the opium wars against China."

He has mentioned about the Royal Botanical Garden, which is located in the bank of Hooghly River as he writes:

They were on the Hooghly when a brisk, squally wind had started to blow. With the day nearing its end, Jodu's father has decided that he would not risk crossing the river at that time: it would be safer to spend the night by the shore and make another attempt the next morning. Keeping to the bank, the boat had arrived eventually at the brick-bound embankment of the Royal Botanical Gardens: what better resting-place could there be than this fine ghat? Here, with the boat safely moored, they had eaten their evening meal and settled in to wait out the night. (64)

Hooghly and Ganga were respected by the people of India because they were the base for their cultivation and fundamental needs. Royal Botanical Garden was founded by the British army officer Colonel Robert Kyd on the bank of the Hooghly River to grow rare plants such as teak and tea for commercial business. Teak wood trade and tea-trade was growing enormously but the rivers were being polluted and peasants were forced to work in tea estates for low payment.

The famous opium companies called Magniac& Co., Jardine& Matheson also mentioned in the novel, as follows:

Through the Reverend's influence, Benjamin Burnham found a position as a clerk with the trading firm of Magniac& Co., the predecessors of Jardine& Matheson, and from then on as with every other foreigner involved in the China trade, his time was divided between the two poles of the Pearl River Delta_Canton and Macao, eighty miles apart. Only the winter trading- season was spent in Canton: for the rest of the year the traders lived in Macao, where the Company maintained an extensive network of godowns, bankshalls and factories. (75)

Pearl River Delta_Canton and Macao are known for opium trade in China where the Britishers had godowns to store opium secretly and sell it Chinese people. While trading opium the Pearl River also was polluted horribly. The condition of the Pearl river has been displayed clearly through this description.

Opium factories were built in the banks of Ganga River and to escape from the flood the basement of the factory was built high above the ground as he writes,

The factory was immense: its premises covered forty-five acres and sprawled over two adjoining compounds, each with numerous courtyards, water tanks and iron-roofed sheds. Like the great medieval forts that overlooked the Ganga, the factory was so situated as to have easy access to the river while being high enough to escape seasonal floods. But unlike such forts as Chunar and Buxar, which were overgrown and largely abandoned, the Carcanna was anything but a picturesque ruin: its turrets housed squads of sentries, and its parapets were manned by a great number of peons and armed burkundazes. (90)

AmitavGhosh has given the exact information about the Ghazipur opium factory and its process of packing opium. The factory building is located on the bank of the river Ganga and he exposes how it was polluted and brings out its impact on the people and animals that lived there.

Lord Charles Cornwallis was appointed as Governor-General of India by King George III, soon after his arrival to India, he died in 1805. The mausoleum of Lord Cornwallis was built in Ghazipur. When Deeti crosses the tomb of Lord Cornwallis in 1838 she tells her daughter that he died thirty three years ago, which is mentioned by the author exactly as history says,

Deeti and Kabutri rarely had occasion to come into town, and they stared in fascination at the walls of the ChehelSatoon, a forty-pillared palace built by a nobleman of Persian ancestry, in imitation of a monument in Isfahan. A short while later they passed a still-greater wonder, a structure of Grecian inspiration, with fluted columns and a soaring dome; this was the mausoleum of Lord Cornwallis, of Yorktown fame, who had died in Ghazipur thirty-three years before: as the ox-cart rumbled past, Deeti showed Kabutri the statue of the English Laot-Sahib.(70)

Britishers sent the convicts and rebels to the prisons in islands like Penang, Bencoolen, Port Blair and Mauritius, which was under their control. AmitavGhosh clearly depicted the history of convicts and the prisons in the islands through this novel *Sea of Poppies* as follows:

Benjamin Burnha's first successful bid was for the transportation of convicts. Calcutta was then the principal conduit through which Indian prisoners— Penang, Bencoolen, Port Blair and Mauritius. Like a great stream of silt, thousands of Pindaris, Thugs, dacoits, rebels, head- hunters and hooligans were carried away by the muddy waters of the Hooghly to be dispersed around the Indian ocean, in the various island jails where the British incarcerated their enemies. (76)

Political prisoners and convicts were sent to the Alipore Jail or Alipore Central jail under British rule. It is also known as Presidency Correctional Home, located in Alipore, Kolkata. Ghosh has revealed the condition of the prisoners in Alipore Jail through the character Neel Ratan. It is evident through the description stated below:

It was only to the outside world that Alipore jail presented the semblance of an unitary realm: to its inmates, it appeared rather as an archipelago of fiefdoms, each with its own rules and ruled. Neel's transition from the outer sphere of the prison, where the British authorities held sway, into the jail's inner domain, took more than a day to complete: he spent his first night in a holding cell and it was not till the evening of the second day that he was assigned to a ward. (312)

Ghosh's novels represent "Profound historical sense, a strong humanitarian drift, a witty but compassionate insight into man and his society, an attempt at interlacing the time past and the time present in the crucible of memory" (T. Ghosh 151). He focuses on the historical period that brings to light the most horrendous traditions and practices that were and are followed in India. People give importance to too many traditional practices that are unhealthy to the individual self. AmitavGhosh through this novel explicates the historical events and traditions of India attributing it as the key elements of historical fiction.

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RECONSTRUCTION OF MYTHS IN AMISH TRIPADI'S SHIVA TRILOGY

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Abstract

Amish Tripadi is a banker turned writer. He is also the director of Nehru centre, London. He is known for his books Shiva Trilogy (The Immortals of Meluha, The Secret of the Nagas, The Oath of the Vayuputras), Ram Chandra Series (Scion of Ikshvaku, Sita: Warrior of Mithila, Raavan: Enemy of Aryavarta) and Legend of Suheldev: The King Who Saved India. In 2017, Tripadi launched his first non-fiction book, The Immortal India. He released his second non-fiction book, Dharma: Decoding the Epics for a Meaningful Life in December 2020. Reconstruction of myths and epics is a very common trend in contemporary literature. The number of works under this category is very large that this can be considered as a genre in Indian English literature. Myths are mostly reconstructed in the contemporary period. This is due to that fact that myths are always versatile. They can fit into any genre. They can be compared to water which takes the shape of any container that holds it. Amish Tripadi has a very unique way of combining many myths together and bring them under a single story line. In Shiva Trilogy, one can view the myths of Shiva, Sati, Kali, Parashuram and many more. But the peculiarity of Amish's writing is that he never copies a myth as it is. There will be always his own version of the myth without major changes in the major story line of the myths. This paper has been attempted to explore how Amish has reconstructed various myths in a productive way in Shiva Trilogy.

Amish Tripathi is a banker turned writer. He was born on October 18, 1974 in Mumbai and grew up near Rourkela, Odisha. He worked for several popular financial services such as Standard Chartered, Developing Bank of Singapore etc for 14 years. Later he decided to quit his tiresome and boring profession and selected writing as his career. *The Siva Trilogy, Ramchandra series* are some of his popular works. Amish has been awarded the Society Young Achievers Award for Literature in 2013. He was also awarded the Raymond Crossword Popular Fiction Award for *Ram: The Scion of Ikshvaku* and also the Dainik Bhaskar Reader's Choice Award in 2016. He was also listed as one of India's 'New Icon' by the DNA newspaper in its eight-anniversary special.

Myths are tales, believed as true, usually sacred,
set in the distant past or other parts of the world and
with extra-human, in-human or heroic charades (William Bacon)

Myths play a very vital role in the development of Indian culture. India is a country with a wide variety of myths and legends. Myths are stories that never lose their charm with the passage of time. Amish Tripathi says, "Retelling of a myth was always popular. In fact, regional telling of myths was very popular. Eg: The Marathi classical *Mritynjay*. Retelling of myths however went out of fashion during the last hundred years. Today it is popular again. The fact that is popular today reflects the confidence we have in our culture which had earlier declined due to colonial past. Then again, earlier narrating the myths as they were, were more popular. Today it is reinvention. That's what I've done. I've simply reinvented."

Reconstruction of myths is a very popular trend in contemporary Indian English literature. The number of books in this category is huge that this can be considered as a genre in literature. Myths have a unique quality of versatility. It can adopt any changes without major problems in the main plot. Myths will always have some gaps in the storyline which can be filled with one's imagination. The more colourful imagination one can have, the more beautiful version of the myth one can create.

Amish Tripathi has demystified the myth of Shiva and revealed a simple man. The *Shiva Trilogy* revolves around the myth of Shiva. According to the Hindu mythology, Sati was the daughter of Daksha, son of god Brahma. Sati was in love with Shiva, god of destruction. But her father forbade her to have anything to do with him. Sati married Shiva without the consent of her father. After Sati's wedding, her father planned a ceremony involving a sacrifice and he invited all the gods except Shiva. Unable to persuade her father to invite her husband Sati, threw herself into the sacrificial fire and burnt to death. Shiva, overcome by grief took Sati's body from the flames and began to dance with it and finally he killed Daksha in a rage.

Amish has reconstructed the mythical version of Shiva's story. In *Shiva Trilogy* Amish has portrayed Shiva as a man, a tribal one, who was the leader of the tribal group called Gunas. He was an uneducated, uncivilized man. From that level Amish's Shiva raised to the position of Mahadev, the Deva of the Devas. According to the myth, Sati is one among twenty-four daughters of Daksha. In the myth one cannot find the true character of Sati because her character is always superseded by Shiva. Only during the time of her death, we get some glimpses of her character. Anyway, Sati is clearly a strong-willed woman as she decided to marry the man of her choice, against her father's wish. Amish has reconstructed the character of Sati entirely different from the mythical one. Amish introduces Sati as the princess of Meluha, one of the greatest empires. Sati doesn't fit to the category of princesses who stays inside the safety of palace walls and enjoy their life. Sati is a brave and courageous princess. She is a great warrior too. According to the myth, Sati commits suicide because of Daksha's arrogant attitude towards her husband. But here, Amish has brought in some extra characters such as assassins from Egypt who killed Sati after a very tough fight. Anyway, Sati died because of Daksha since it was Daksha who brought the assassins to kill Shiva. But Sati fell prey to the treachery and died. *Shiva Trilogy* consist of lot many myths and legends out of which the legend of Neelkanth is the most famous one. According to this legend, when the country's sufferings reach the peak due to evil, a saviour will arise to save the country and bring back righteousness. "Bhadra says to Shiva, 'I have heard just one line about the legend of Neelkanth, apparently Meluha is in deep trouble and only Neelkanth can save them.'" (TIM, Pg no: 34)

This is in accordance with Bhagavat Gita where Lord Krishna says, "In order to deliver the pious and to annihilate the miscreants, as well as to re-establish the principles of religion, I advent myself millennium after millennium." (Bhagavat Gita, 4:8)

The myth of Neelkanth, i.e., a person with blue throat according to *Puranas* is that Shiva received it while drinking Kalakuta or Halahala which is a poison created from the sea when Devas and Asuras churned it in order to obtain Amrita or Somras, the nectar of immortality. Shiva chose to consume the poison in order to save the world. But his wife Parvathi was alarmed as she gripped her husband's throat with both hands in order to stop the poison. Thus, Shiva got the name Neelkanth due to the magnificent blue colour of the poison that struck at his throat.

In *Shiva Trilogy*, Amish has interpreted this story in a different way. According to that, Shiva got his blue throat due to the consumption of Somras, the divine drink, which was the symptom in order to find Neelkanth, the true saviour. According to the legend of Neelkanth, he will not be from the land of SaptSindhu, i.e., he will be an immigrant and that his throat will turn blue with the consumption of Somras.

Somras itself has a different interpretation in *Shiva Trilogy*. According to *Vishnu Purana*, Somras is the drink that helps a person to attain immortality. It came out from Palazhi, the ocean while Devas and Asuras churned it. Anyone who consumes Somras can defeat death itself. But according to *Shiva Trilogy*, Somras is a divine drink invented by a great scientist called Brahma for which he is still revered as God. A person cannot avoid death by drinking Somras, but can extend one's life span with its consumption. This process has scientific explanation. Somras after entering into our body reduces the process of oxidation that takes place within and thus able to protect us from fast death. Due to this divine drink, the life span of the people of Meluha is more. They enjoy more than two hundred years of life.

According to Hindu mythology, Daksha is the son of Lord Brahma. Brahma created Daksha after creating Manu Puthras. Daksha is one among the great kings. He is well known for his valour and courage. He is a very religious person who often conducts religious rituals called Yagnas in order to ensure the prosperity of his country and the well-being of his people. He had twenty-four daughters, one among those was Sati. Daksha Yagna is a crucial turning point in the growth of Hinduism because it led to the formation of fifty-one SakthiPeetas. Later on, he was killed by Shiva since he was the reason behind Sati's death.

Throughout the myth, Daksha is portrayed as courageous and arrogant king. But Amish has portrayed his Daksha in a very different way. According to Shiva Trilogy, Daksha preceded his father Brahmanayak to the throne of Meluha. He could never come out of the shadow of his father. Brahmanayak was the Greatest king that SaptSindhu has ever seen. Daksha spend his whole life in order to prove himself to his father. He has chosen a very low tribe among the Kshathriyas. He wanted to be the greatest king that Meluha ever had seen but was not ready to do anything for it. He is not a courageous fighter. During the fight with Swadeep, he chose to be on the platform in order to watch his soldiers fight. "Turning towards Shiva, Daksha continued, 'My Lord, they have built a viewing platform for us on the hill at the back'." (TIM, Pg no: 340)

Shiva, the destroyer, is one among the three supreme gods in Hindu mythology. Shiva's destructive powers are awesome, but they also have a positive side in that destruction usually leads to new forms of existence. In art, Shiva is always portrayed with the third eye. A glance from the third eye in the centre of his forehead has the power to destroy everything. "Shiva's third eye has always fascinated people. It stands there dramatically on his forehead, ready to release a missile of fire and destroy the world. Many people assume that is why Shiva is called the 'destroyer'. They also assume that this eye opens when Shiva is angry. It is referred as 'Andhaka'. (Dawar, Pg no: 129)

In the novel, Shiva has strong burning sensation between his brows which become intense when he is in tension or when he is angry. It is his uncle's medicine that helps him to calm down in such situations. Their conversation between Shiva and Gopal in the novel gives a clear view of the third eye. "It is the region between one's brows. It is believed that there are seven chakras or vortices within the human body, which allow the reception and transmission of energy" (Doniger, Pg. no:73). The sixth chakra is called the 'ajna chakra', the vortex of the third eye. These chakras are activated by the yogis after years of practice. Of course, they can also be activated by medicines.

According to Hindu mythology, Kritikas are not a single person but six of the seven brightest star clusters in the night sky. When Subramanya, the son of Lord Shiva was born, these ladies wanted to take care of the baby. Since there was only one child, an argument started between them and finally in order to satisfy all of them Subramanya grew five more heads so that all the six mothers could look after the child. Since he was taken care by the Kritikas, Subramanya is known as Karthikeya, which means 'of Kritikas'.

In *Shiva Trilogy*, Kritika has been introduced as the friend of Sati. Shiva meets Sati for the first time along with Kritika. From there on, one could find Kritika along with Sati throughout *Trilogy*. Kritika serves as a loyal friend to Sati throughout her life journey. She loves Sati very much and was unhappy about Sati's fate. When Shiva enters into Sati's life, Kritika was the first person to be happy. Later on fate makes Kritika marry Shiva's dearest friend Bhadra. Even after her marriage, Kritika spends most of her time looking after Sati and her son. She was like a second mother to her and due to this affection, Shiva names his son Karthik. In mythology Kritikas just serve as foster mother to Kathikeya. Their characterisation is not at all given importance. But in *Shiva Trilogy* Amish has given Kritika a very important role where Shiva's son is named after her.

Amish has taken his characters from various myths and had related them through a single-story line. Other than these main stream characters he has used some more mythical characters such as Veerabhadra, Parasuram, Kali, Parvatheshwar, king Dileepa, prince Bhageerat and so on. He has also introduced fictional

characters such as Anandmayi, Kanakhala and Ayurvathi which is Ayurveda personified. However, he has done justification to all his characters by introducing them at right time with a right purpose.

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CHALLENGING PATRIARCHAL POWER-OVER IN CHUDAMANI'S *WE DON'T KNOW*

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Abstract

Women's writing is a form of expressing women's experiences in the male dominated society. It examines the diversity of female experiences and explores women's identity as an ideological construct. It portrays the women's privilege and power. Translation becomes a tool of becoming transformation of literatures in English. Women's writing and translation are interconnected and they portrayed how women suffer in the name of class and caste. Woman is not an object to be handled by men as they have wished. Women writers have reconstructed the role of women and how they have exposed their originality towards male dominated world. The paper mainly aims to focus on how women can challenge the patriarchal power-over and to reveal women's reconstruction on their own identity. Women's liberation is the notion of the rights of individual and it has established through their voice. Women's voice has resisted the male dominance and gender-based violence. Women who choose to stand for themselves can be discarded by the ruling high class society. The paper shows how woman can take up the revenge on assaulting womanhood. It vividly pictures how woman's power of voice and action break silence shrouding sexual harassment. It explores woman's unfailing struggle which has made the women's world to be uplifted in men's world. Women in the world are encouraged to refuse to remain silent. Postcolonial feminist women writers have enlarged the women's world with new visions and forms. They have captured how women could be entrapped by patriarchal world and at the same time they never fail to bring women's space, individuality, identity and self-assertion.

Keywords: *power-over, unbelievable credibility, utterly baseless, womanhood, impending revolt, multiple facets, womanhood, self-assertion*

Introduction

English is now the most familiar language in India but people in India mostly comfortable with their native languages. Translation plays a vital role in Indian Literature. It has a remarkable place in Indian Writing and it has reflected through the transmission of understanding the cultural differences. Stories retold in translation give great impact in Indian Literature. The new possibilities and the new modes of writing have been emerged from new concepts. India is a multilingual country which has various circumstances of real existence and conditions. Translation has helped people to know various regional cultures and concepts together. It also helps to bring the languages very closer to one another. Through the translation, the new concepts, experiences and new frames of boundaries can be exposed in Indian literature. It helps the poor people, the weaker section of society, voiceless people and the marginalized to get a chance of questioning the power of patriarchal world. They have got a new place by which they have proved themselves as new women. The power of translation promotes the native literatures by bringing the languages to the Indian Literatures and cultures. Translations help the women to get recognition all over the world. The women writers have shown the importance of exploring the space in their writing. Ms Ray emphasized "all women writers are feminists. And while women's writing is not a separate entity, women writers are able to bring in different kinds of sensibilities and life experiences into their writing" (The Hindu). Chudamani Raghavan was an Indian writer writing in Tamil. She was an eminent woman writer and her short stories have been translated into other Indian languages. Chudamani's writing esteems in Tamil Literary World after Independence of India. She focuses women's liberation attitude, possibility of new forms and exposing individuality. Her writing provides

gender equality and feminist thought. As a woman writer, she has portrayed the pain and sufferings of women and at the same time she vividly presents her protagonists who have voice for self-identity and individuality. She pictures multiple facets of protagonists who are self-aware of their times.

Background

Chudamani's stories can be broadly classified into two categories. There are idea centered stories in which the emotive content becomes a dominating factor. She has penned her stories with the psychological insight. Her women protagonists are portrayed as a woman of courage, self-respect and longing to live as modest women. Violence against women is against women's voices and rights. Chudamani's different approach in her writings promotes women's individuality and gender equality. Her stories are related with daily lives of women. Prema Nandakumar in *Introduction to Seeing in the Dark* writes about how Chudamani's creativity is woven in her short stories.

Chudamani's subject was the home, and her prime inspiration came from herself, her family, and immediate circle of friends and household servants, as though she was watching the events with half-shut eyes, ready to forgive, and, of course, forget. (xix)

Chudamani's *We Don't Know* reveals the violence of patriarchy and the power of women. Voices are essential to expose the women's individuality. Breaking the control of power brings the women to determine their rights, justice and liberty. Voice within them allows believing the unbelievable credibility. Women can be able to redefine their voice to control the patriarchal power-over. Chudamani's portrayal of considering the women's self-identity has been examined the social structures. The ideological obstacles to women's rights could be smashed the by power of voice.

We Don't Know is the story of Abhirami who raised her voice against male chauvinism. She was a woman of lower category, working in the field owned by Velappan's father, Periya Muthalali. Velappan belonged to high class family and he was cruel in his heart and he harassed the low caste girl Abhirami. She accused him in front of the village heads who judged, "Would he have stooped to touch the low-caste Abhirami? Is it probable? It is impossible. Therefore, this panchayat is of the opinion that Velappan is innocent"(6). The patriarchal society generally thought that the women's attitude towards men was most condemned.

Velappan was young and he belonged to the ruling party. His father had more acres of land. Abhirami worked there along with more than fifteen men women. She was called by Periya Muthalali Amma to take care of her grandson because of her servant maid's absence. Whenever she was free on that day, she had gone to visit the little child and take care of him. She was very honest in her duties. Next day she came to work. The two men along with two gigantic persons moved close to Abhirami and they enquired whether she went to Periya Muthalali's house yesterday. After she accepted, she was told that the little boy's chain was missing. She was sure that he did not wear any ornaments. Without considering her opinion, she was forced to accept the lie as truth. She did not agree with them and she came back to work.

'Chinna Muthalali Amma did know that Abhirami was honest. The trouble arose because Chinna Muthalali had seen how beautiful she was.'

'Chinna Muthalali Velappan, who had followed his two men, grasped her hair yanked her up straight.'

'Thieving slut, what an impertinence! You won't obey if we send for you? You will, only if we drag you.' (Chudamani 2015:4)

Abhirami had given complaint which was known in the whole village. She was not ashamed herself. Instead, she needed space and justice. She tried to stamp out the power of high class men. She was a woman who would like to put on individuality, modesty and self-respect. For any reason she could not give up those things. That's what she decided to give voice for her modesty. She accused Velappan in front of the panchayat but a single woman's voice could not be reached the village heads. The heads found fault with the women. They did not see men's arrogant and sexual desire on women. Instead, they blamed women,

Men do not approach the women on their own. It is the *women* who provoke men to rape them by their behavior, the way they dress, and their expressions. But in this case even that did not happen. It is proved that Abhirami's charge is utterly baseless. She could not produce even one witness to support her case. The evidence only shows Velappan's innocence (6).

Abhirami had troubled and she had been raped by Velappan and the fifteen men and women had known what happened to her. But they were voiceless because of Periya Muthalali's patriarchal power-over. They witnessed but they could not give any evidence against Velappan. The Panchayat gathered everyone and questioned about Abhirami's complaint. They opened their mouth but their only answer was same. Each of them answered 'I Don't Know.' 'I Don't Know.' 'I Don't Know.' (5)

Periya Muthalali was an owner of rice mill and he was also the president of the village panchayat. He secretly called the fifteen men and women who worked in the same field and threatened them. His power of domination shut up the people who witnessed Velappan's assault on Abhirami. "The crux of message was that if at the panchayat any of them gave evidence against Velappan, the women witnesses and womenfolk of the male witness among fifteen would meet the same fate as Abhirami" (5). But Abhirami did not lose her hope and she decided to avenge the assault on womanhood.

Abhirami's voice was not reached the village heads. In the modern world, the men thought the high-caste men would not do any harm to women. This was an illusion which was made by patriarchal society to deceive the women. Abhirami's voice and her accusation against Velappan were silenced by the patriarchal power and high-caste male domination. But she did not become voiceless. She could not be handled by the mechanics of patriarchy.

She did not conceal what had happened to her. She did not shrink with shame. She did not drown herself in a pond. Though she was tossed by grief, humiliation, and rage, she stood up straight, looked Velappan in the face, and pointed accusingly at him, 'He is the one who ruined me (5). She had been waiting for the moment. Velappan had gone to Chennai for political work and he was dreaming of contesting the next election. When he returned to the village happily, he was murdered and his blood-soaked body was under the tamarind tree which was on the outskirts of the village. His dead body had fifteen sickle gashes. Even though the women's voice was silenced, the power of one word they spoke had created many differences. That intellectuality of avenging male patriarchal world and power of boldness made women to come out of the marginalized. The same word 'I Don't Know' was how the men and women were forced to say in front of the panchayat on the day of Abhirami's accusation made them to say the same word boldly in front of the Inspector of police on the day of investigation about Velappan's murder. The police inspector shouted at them to tell him what happened. Everyone said,

'I don't know.'

'I don't know.'

'I don't know.' (6-7)

Conclusion

One word 'I don't know' had explored the power of women in the aspect of feminism. In the male dominated society, women's effort was not vain on what society called mechanics of patriarchy. Chudamani revealed the women characters to question the patriarchal world for justice. Her stories are bounded with daily lives of women. She showed women's potentiality of how they came to the place of self-identity and individual space. UshaBande and Atma Ram in their *Introduction to Woman in Indian Short Stories* state that,

In order to locate women in the social milieu, it is necessary to decode their silence. The questions that need probing are: how far their silence has been a symbol of oppression, how far it is indictment of the society which relegates women to acquiescence in the name of modesty? Or could this be the silence of resistance, signifying an impending revolt? (23)

Chudamani's woman protagonist Abhirami accepted herself not as a slave to high-class people but as her own self. From voiceless to be voiced signifies women's liberation and self-expression. From voiced to action reveals self-assertion and individuality.

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THE LIFE OF THE IMMIGRANTS IN CHITRA BANERJEE'S THE QUEEN OF DREAMS

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Abstract

Chitra Banerjee Divakaruni, a Bengali woman, belongs to post-independent group of Indian writers who have been writing in English. Divakaruni has established herself as a distinct, talented and extraordinary South Asian women writer. She is one of those writers who have spent much of their life outside India, in one of the western countries. Some part of her writing is autobiographical in nature as it deals with her personal experiences in India and America. Her works primarily deal with the experiences of the immigrant women from the feminine standpoint. The protagonist of the novel Rakhi struggled to exist in America. This novel explores the immigrant women pain in the alien country and missed their home country. It also highlights the generation gap between the women in the society. The three generation in the novel is immigrant mother Mrs. Gupta, Rakhi a single mother in Berkley in America and her daughter Jonaki. The second generation immigrant characters in the novel tried a lot to create an identity and survival. The women characters in the novel tried to highlight their fearless individuality to create. The narrator of the novel throws light on the lives of Indian immigrant women struggles through her description. I hungered for all things Indian because my mother never spoke of the country she'd grown up in just as she never spoke of her past. Mrs. Gupta belongs to the first generation immigrants from India to America. The major jobs of her to interpret the dreams of people and help them too aware of danger happen in the future. Her daughter Rakhi born and brought up in America but she always had the feelings for the motherland India.

Introduction

Chitra Banerjee Divakaruni, a Bengali woman, Queen of Dreams is the novel based on Indian immigrant Bengali family who settled in America but at starting they suffered a lot to survive in the alien world to be in safety.

The protagonist of the novel Rakhi struggled to exist in America. These novels explore the immigrant women pain in the alien country and missed their home country. It also highlights the generation gap between the women in the society. The three generation in the novel is immigrant mother Mrs. Gupta, Rakhi a single mother in Berkley in America and her daughter Jonaki. The second generation immigrant characters in the novel tried a lot to create an identity and survival. The women characters in the novel tried to highlight their fearless individuality to create. The narrator of the novel throws light on the lives of Indian immigrant women struggles through her description. "I hungered for all things Indian because my mother never spoke of the country she'd grown up in just as she never spoke of her past. Mrs. Gupta belongs to the first generation immigrants from India to America. The major jobs of her to interpret the dreams of people and help them too aware of danger happen in the future. Her daughter Rakhi born and brought up in America but she always had the feelings for the motherland Indi.

Rakhi was settled in America but had the strong connection towards her Indians. But Rakhi's mother had always tried to keep the secrets of past happened in India and she had the ability to read dreams. "What could I tell them? They knew her better than I did they knew her in her essence. Until now I would on to the hope that

someday I would know her ... I realized that it was never going to happen. My mother secret self was lost to me forever.

This novel is based on east west encounter and story moves how women transformed and try to settle in the life. The female character Rakhi hangs between her life and death. The focus of the novel was on family, culture, tradition and relationship and how they understand each other. Rakhi's mother's death made to think and search about the oats of her mother's life. Rakhi's important relationship changed forever in the alien count. Rakhi's discovery made her to lose in the alien country and she was not able to survive in the new world. "Some wear western clothes, and some are in kurta – pajamas, but what I noticed most are their faces. Lined unabashedly showing their age, they hint at eventful pasts lived in place very different from this one difficulty and triumphs I can't quite imagine. These lines explain about the Rakhi's pain and sufferings for accepting the other style and settled down.

Rakhi always like Indian tradition and culture she had lots of passion for motherland. She observed the Indian clients in her shop and tried to maintain a good relation to know about the mother land. She born and brought up in America but always curious about the Indian style and dressing sense. Though she adopted western style but not consider themselves as foreigners but Indian in alien country.

Conclusion

All the lives of women longs for homeland and motherland. Women victimized of the patriarchal system of the country. There is a feeling of rootlessness, alienation and marginalization. It is well structured so as arrive how the women characters in Divakaruni's novel encounter immigrant issues within the framework of Indian side. Divakaruni wishes that women need to be bold, courageous and independent. They can create their own identity, destiny and find out the solution.

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PSYCHOLOGICAL TRAUMA OF THE WOMEN CHARACTERS OF PAULE MARSHALL DUE TO MULTI-ETHNICITY AND DIASPORA

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Abstract

The journey from Africa to America threw the black women into dismal abyss of hell which has transformed them into puppets of imposed innocence and slavery. It is this history which devastated the ebony daughters from the heights of Edenic consciousness to pre – slavery Africa leading to a situation which devastated the female psyche through poisonous fangs. Few black women writers reversed the journey and took all their protagonists from the new world back to the source thus restoring the Yoruba daughters to their paradisiacal consciousness which was forfeited when they first landed in America. Paule Marshall depicted Africa not just as a geographical locale but a state of human consciousness marked by harmony, spiritual and cultural cohesiveness and vitality. Without comprehending the psychological trauma of the protagonists' during the passage from Africa to America, response to social and historical implications cannot be fully designated.

Keywords: *trauma, racism, female culture, black renaissance, female psyche*

Gender equality prevailed in Africa. The African women were equal participants in social, political, and familial levels. Women were never condemned as inferior sex nor were they treated as sex objects in the African system of life. As Mbiti puts it: “In African Society sex is not used for biological purpose alone, it also has religious and social uses... Sex was a sacred action and Sacrament signifying spiritual values” (1970:192). African philosophy emboldens the principle of ebb and flow of the life force from the beginning to the end of human life. Womanhood resembles a most significant place in his context. Her personality was conceived not in terms of fertility but also the various roles she played in social and political spheres as well.

The only person who was caught in the crossfire of racism, sexism and classicism was black women. She was a victim of three layered of oppression which Patricia Hill Collins signified along three interdependent dimensions as “Economy, Polity, and Ideology” (1990: 100). Economy forces black women into drudgery and gave them few opportunities to do intellectual work. Polity advocates Black women to “have the rights and privileges routinely extended to male citizens” (1990:100). Finally Ideology “Represents the process by which certain assumed qualities are attached to black women and how those qualities are used to justify oppression”(1990:100). The combined effect of these forces scarred her psyche and made her a mute entity. As a black woman, she was exploited for her skills and physical strength in the production of staple crops. The slave owner made the oppressed female productive in reproductive role which is vital to the expansive system of slavery in general.

Black women were viewed not as human beings but as mere objects and their personality had no claim to human dignity. The white employers looked at her like a breeding machine who would produce a human livestock and potential labourer. It threw black women into dehumanization, reducing them as mere objects. Black women faced this both on plantation farms and white master's house. Bonded women hoed tobacco, laid worm fences and threshed raked and bound wheat in farms of Virginia, North Carolina and Tennessee. The white masters expected black women to work as efficiently and competently as their male counterparts,

“Where work was concerned, strength and productivity under the threat of whip weighed consideration of sex” (Davis 1966:6). Rape of black women was a means not only to satisfy carnal desire of master but also a means of terrorising the entire slave community. Flogging of naked black women was another method the slave women frequently employed to strip slave women of their basic dignity.

Physical bondage of black women ultimately turned into psychological bondage causing mutation and mutilation of their inner world. The atrocities of slavery manifested themselves at the socioeconomic levels such as internal fears, worries, anxieties and feelings of inadequacy and frustration. “These methods of terrorization succeeded in forcing African people to repress their awareness of themselves as free people and to adopt the slave identity imposed on them” (Hooks 1981:19). The economics of slavery forced the black women to remain in a situation where survival itself becomes sole obsession for the enslaved women. When a victim is confronted with the problem of surviving, she never thinks in terms of her past or future. She remains constantly in fear and tries to regain the lost freedom. Survival by any means not only blocks the victim’s capacity for self knowledge but also provokes the negation of self respect.

Racism, sexism and economic oppressions of black women are pervasively prevalent in America. Slavery has drained black women of both creativity and vision which deprived them of their feminine sensibilities. The concept of racism and sexism intensified their suffering to that extent that victims believe more in servitude than in independence. The attack of Race Gender and Class “... gives only limited thought, self doubt and self blame which results in total dependency upon others, a dependency that often allows for an extreme abuse both physical and psychological”(Gordon 1987:15-16). History evidences that white planter was inhuman both to black men and women. Violence and objectification damaged black woman’s self identity and consciousness. Slavery drained her of all creative and intellectual activities which resulted in the Process of Zombification. This zombification of the female psyche and continual process of eradication of black woman’s identity had not only a disastrous consequence in the post slavery period, but its effect was prevalent among the city women to the radical feminist and from the lesbian to the housewife. All questioned the prescribed role for black women and the sacrifices of the cultural identity needed to establish themselves in the white man’s world.

Marshall’s women are highly complex beings with all the human ambivalences who seek explorations into the psychic dilemma, oppressions triumph rejections and idiosyncrasies from the insider’s point of view. Marshall examines the innate humanity of her character who embodies in them the qualities that portray black life in all its complexities. The protagonists like Silla, Selina and Merle Kinbona are the souls tortured and whose business is to talk, confess and reveal the dualities of their lives. Beauty and wilderness, passion and tumult are intermingled in such a way that nothing is purely beautiful and purely despicable. It is always ‘beautiful ugly’ expressing the fundamental dualisms in life: “the idea that a thing is at the same time its opposite and that these opposite contradiction make up the whole” (Marshall 1947:28).

It is this dualism that constitutes the fabric of women’s lives. Silla Boyce’s gentleness and hardness in *Brown Girl, Brownstones*; her ability to attract and repel; her fluctuations of emotions between love and anger combine to make her a real person. “This strong, bitter, frustrated, disappointed, loving, vindictive woman who keeps striving in the face of all disappointments is perhaps one of the most complex black women characters in contemporary American literature” (Trudier 1984: 56 – 57). All Marshall’s heroines are ambivalent personalities torn between acceptance and rejection, desire and disapproval, aspiration and defeat. Protagonists like Merle Kinbona and Ursa Beatrice is such female characters that cannot come to terms with themselves. They are the voice of voiceless people but they remain dormant when it comes to expressing their own passions and problems.

Selina Boyce is equally assertive and psychologically strong young girl, who is not afraid of making radical choices in her life and being different from established norms. Her experiences with community have

helped her to develop a greater sense of self and she is psychologically equipped to reject or accept values of life accordingly. Though Selina appreciates the strength of her American – Barbadian community, she still cannot accept their way of life. She also notices the inhuman code of ethics that demands strict conformity. At the end of the novel, Selina removes one of her bangles and hurls it back as a mark of her communion to her tribe before she leaves for Barbados to find a larger identity for her. She becomes a dauntless woman who is prepared to step out centuries of moulding and redirect her own destiny.

The stereotypes, myths and images about black women dominated the literary scene by writers such as James Baldwin, Ralph Ellison, Americ Baraka, Lero Jones. Such stereotypes “Represented externally defined controlling images of Afro – American womanhood and have been central to the dehumanization of black women” (Washington 1975: 12). Marshall is an Avant Garde black women novelist who has sculpted these new faces of female characters in relation to culture and community. Black culture is refined and serves as an antidote to white racism who thought that they had no history, or culture of their own. Marshall feels that there is “the painful experience of slavery and the aftermath we have been able to, would, a culture which is unique to us. That culture has to be made available to black readers and it has to be celebrated” (Marshall 28 – 29). Marshall asserts that it is the black community which is the agent and arch bearer of this culture and it is this specific culture that provides strength, nourishment and sustenance back to that community making each one of them inseparable from each other.

Marshall celebrates “Female culture” which Elaine Showalter means a conscious acceptance of the relationship between women as mothers, daughters, sisters and friends, their sexuality marriage, motherhood, their ideas about female body etc. Her fiction challenged the institutions which were indifferent in preserving a myth of homogenous tradition for its own sake inclusive of political ramifications. Canon building has been accomplished by the scholars both white and black who universalized text by ignoring the specificities of experience and who insisted on totalizing concept of gender, race and subjectivity. Marshall subverts this concept of canonicity and emphasizes through this celebration of “Female culture” which black women writers write in fiction.

Marshall juxtaposes feminism and racism which is a clear testimony that she is a writer who writes in difference. All her novels have a central character who is a black woman, analyses the bond of black sisterhood, establishes authenticity of the black female self and also mean that gender is not separate for racial identity. She argues for liberation from racial and gender oppression, which will construct a language or create a literature that is political in form as well as in subject matter. Ursa Beatrice, the protagonist in Marshall’s *Daughters* for example has to come out from the shadow of patriarchal anarchy and ‘abort’ not only her father but also his plans of dismantling the black community in general. Ursa brings back harmony not only among black men and women but also shows a path which sustains their unity.

Any woman writer who wants to celebrate “female culture” must consider women as primary figures and central actor for the entire fiction. Marshall ended the patriarchal imperialism and challenged hegemonic dominance by introducing black women as central characters in her fiction. In an unpublished interview with Deryl Dance, Marshall says “... I determined to make women especially black women important characters in my stories when I started writing, to make up for, the disregard, the distortions and untruths. I wanted them to be centre stage” (1973: 33).

Another theme that contributes to the feminist pattern of Marshall’s, writing is the bond of sisterhood which constitutes a resilient, women-centred network of relationships between daughters, biological mother, other mothers, grandmothers sisters and aunts. The most emotional part of this bond is the relationship between mothers and daughters. Before Paule Marshall Black mother daughter relationship had not received any attention in literary analysis. *Brown Girl, Brownstone* poses a significant theme on the complexity of such relationships in Afro – American Literary tradition. Unlike some of the black women writers of 1970s and

1980s, she did not idealize the mother daughter relationship, but she celebrated by probing its complexity and demonstrated how that so natural bond is affected by societal context. In *Brown Girl, Brownstones* the relationship between Silla and Selina, Estelle and Ursa Beatrice in *Daughters* are close friends as well as revolt against each other. They meet, mingle, embrace and also confront each other. Though they fight with each other, still they possess love and respect with each other. Selina must learn not only from her biological mother but also from other mothers. Racism, Sexism and poverty which Marshall calls as “Triple headed Hydra” instilled the concept of other mothers.

The grand mothers who are the guardians of the generations pass the family history by storytelling and they are aware of the relationships between individuals and community. Celestine in *Daughters*, Great aunt Cuney in *Praisesong for the Widow*, and Lessy Walkes in *Chosen Place Timeless People* and Miss Thomson in *Brown Girl, Brownstones* are those characters who stand as a preserve of the African extended family as the repositories and distributors of family history, wisdom and black lore. They are also the retainers and communications of values and ideals which support and enhance their families and their community the roles these mothers, other mothers and grandmothers play. They not only nurture and provide emotional support to their daughters, but even helped them resolve ambiguities and aspirations of their sexuality. Selina, Ursa and other daughters in Marshall’s fiction acknowledge how their mothers provided roadmaps and patterns which enabled them to create and define themselves as they move from childhood through adolescence to adulthood. Though these daughters forge an identity which is separate from their mothers, they frequently acknowledge that they are carrying a part of their identity developed from nurturing their daughters. These grandmothers and other mothers encircle their daughters’ in order to provide strength and familiarity in their journey in the hostile world. Paule Marshall’s *Daughters* claim that “What these mother passed on would take you anywhere in the world you wanted to go” (Washington 1975:161).

Marshall’s *Soul Clap Hands and Sing* continues her theme of personal identity within the framework of Cultural history. The titles “Barbados”, “Brooklyn”, “British Guiana” and “Brazil” signal a wider geographical scope by placing most of the novels in the Caribbean. Marshall makes her characters directly confront their African ancestry. The novellas deal with old men who have to face the consequences of the denial of their culture and their people. The most effective of these is Barbados, which tells the story of a Barbadian who has spent most of his life in America working meticulously so that he can go home and live like his white cultural oppressors. “But because of their whiteness and wealth he has not dared to hate them instead like a boomerang had rebounded glancing past to style all the dark ones like himself...” (CPTP 55).

This ritual of bringing the past to the present is done each year by acting out and discussing the famous slave revolt of the region led by Cuffee Ned. The celebration ensures that the people of Bournehills acknowledge their ancestors and their history is an important factor which is missing from modern life. In *Praisesong for the Widow*, she continues theme of the black woman’s search for identity in a world bereft of ancestral connection. Avey Johnson, an African – American middle class woman sacrifices all the joys of black culture to become a part of the American dream. Avey takes interest in beautiful houses, sumptuous meals and the accumulation of things.

The protagonist Merle in the novel *The Chosen Place, the Timeless People* is of middle age, a woman in her late forties, embodies the burdens of racial and social problems born with colonialism, slave trade and radical politics of the sixties. Merle represents historical mode that has come to recognise its limitations and chooses to tackle only immediate practical problems. The vision of history focused on a grim and contradictory reality with very little hope for a change and reform. It’s crucial scrutiny of development project in new world leaves a bankrupt sense of the future.

Marshall’s novel *Praisesong for the Widow* projects a visionary sense of renewal through the recovery of culture. Marshall’s notion of culture bears very little resemblances to the counterculture of the sixties, which

were largely based on youthful population. In *Praisesong* Sixty four year old protagonist Avey Johnson blends life's bitterness with the rediscovery of the child's aspirations. Her body became enclosed in a physical exhaustion and she undergoes a process of liberation. She also rediscovers self race and community. History is defined as curious combination of culture and practise which is welded to American notion of what constitutes a utopian society.

Marshall articulates the two – fold stream of cultural influence that has shaped all African – American people. It is clear in her writing that the importance of the rural comes to predominate over the urban as she constructs images of the future. American Black population access to the professions arrived at the wasteland of the suburbs. The city is thus equated with the breakdown of culture not seen as the site for cultural renewal. Marshall's overall project as a writer is to salvage those culture components generated by urban life that vitality shaped her mother's generation which welds into the folk tradition. As the return of the folk tradition is important mentioned in Marshall's writing is through geographic space from New York City and the years of her formation to the Caribbean, her birthplace. Marshall's artistry is multi dimensional and simultaneously includes the individual and particular as well as the historic and communal.

Paule Marshall stands out as a pioneer of the black women's renaissance. Most writers approached the major themes like history, colonialism, slavery and racism from male perspectives. Paule Marshall is the first black women writer who treated these ideas from a black feminist point of view. Helene Christol is of the opinion that Marshall's *Brown Girl, Brownstones* started conforming new grounds, beating out the first contours of a new era of mind exploring untouched territory of black female psyche. Marshall forged a path for the black women writers who were to emerge in the 1970's and 1980's. Black women's collective history, inter structure of real and gender relationship between black woman's artistic creativity of her womb, portrayal of black women as complex, developing persons and active participants in the socio political world were the major themes which Paule Marshall incorporated in her novel. Novelists like Toni Morrison, Alice Walker, Gloria Naylor and Ntozake Shange. Alex De Veaux writes "Long before the woman's movement, long before the current numbers of long overdue books by and about black women Paule Marshall was carving a respectful place for us in literature" (1979:135).

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EXPLORATION INTO THE REALIZATION OF ESOTERIC VALUES IN ANTOINE DE SAINT EXUPÉRY'S *THE LITTLE PRINCE*

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Abstract

This project explores the life lessons for adults in children's novella The Little Prince by Antoine de Saint-Exupéry. This most successful book of the author contains values for grown ups that create an everlasting impression in the hearts of the readers. It serves as a medicine for the inner child in us. This project explores the many esoteric values found in the novella that can of vital importance to readers in their lives. This research project analyses the many values that the author has highlighted through the multiple characters – both human and otherwise, Through the title character, the novelist brings out the beauty of childhood innocence and how one must strive to maintain such an innocence throughout their lives. Adulthood is not an excuse for losing oneself and giving up the things that are important in life – like family and friends.

Keywords: antoine de saint exupery, the little prince, children's literature, values, life lessons, relationships, esoteric values found in antoine de saint-exupéry's the little prince.

In this busy era of machine life, it is essential to bring out and understand human virtues that serve as life lessons which pave the way for better life and happiness. This novella can make one learn to love the little things all over again, understanding of hearts and minds. It is an enchanting novella that reflects the reality of life, where we must have a quest for truth and happiness beyond the invisible.

While the little prince travelled to other planets he met many people who were preoccupied in doing foolish things. These experiences he shared with the pilot, and from them can be extracted a number of valuable life lessons. The narrator begins the story remembering a childhood memory where he attempted to draw a boa constrictor. Unfortunately for him, all the adults recognized it as a hat. They judge by the outer appearance and forget to search for what gives the inner joy which shows the difference between children and grownups. Children evaluate by hearts, adults by brains. We were all children in the beginning, but as we grow up, we started to lose our inner joy. When the same drawing is shown to the Little Prince, he recognised it immediately as it is meant to be. By this the author calls on us to be child-like.

The Prince asked the pilot to draw the picture of a sheep. The pilot tries, but he couldn't satisfy the Prince, so he wittily drew a box and convinced him that the sheep which he asked for was inside the box. The Little Prince believed this happily. This represents how children believe things which fascinate them. Children do not settle for one scoop, they try or make others try again and again till they obtain what they truly want. The author wants us to be like this. Try and not settle in the middle. Only those who try will taste success. The Prince recalled how he came from a planet which was smaller than a house, yet in which he lived very happily. It showed how this little child was very much different from adults who were normally very greedy and dissatisfied, more interested in wanting to build large houses rather than relationships. The Prince hated the idea of tying up the sheep. The author is hinting here that life is so short; We must not be tied to material things constantly. We must set our soul free, to enjoy freedom. Eventually we will come back home for our comfort. The home of the Little Prince, Asteroid B-612 was identified by a Turkish astronomer. Though his demonstration was great, no one believed him since he was in his traditional Turkish costume. When the Turkish man re-did his demonstration with western outfits, he and his facts were accepted. This shows that grown-ups tend to give significance to outside appearances rather than science and expertise.

Later the prince and the pilot have a conversation about baobabs. Baobabs are enormous trees. But when they were small, they resembled rose bushes. Baobabs were an absolute menace on the Little Prince's small planet. If they were not taken care off early, they spread out all over the entire planet and split it into pieces. Here the author uses the Baobabs to represent the bad habits that human beings have. They may look pleasant in the beginning, but they become dangerous later on. If bad habits were not taken care of early, they could easily destroy a man's peace and even kill them. One must not delay in removing bad habits soon or else they will fall into disgrace. And it's never too late. However we must nip it in the bud. On the Prince's small planet, sunsets could be seen easily. He had already had the pleasure of seeing 44 sunsets in one day when one was sad, they loved to see sunsets. From this, it was evident that the healing powers of Nature could help rebuild our lost spirit.

The Prince loved a rose that grew by his house. But he was constantly afraid that the sheep would eat it. He tried to assure himself that the rose had thorns. But still, he felt deep down that they were of no use. The Rose could be compared to a lady and the thorns as her loyalty. She wouldn't fall for random sheep. Yet the Prince felt insecure. This is representative of the fact that generally all men felt insecure about the women in their lives at some point.

The Rose on the Prince's planet was unique. But she was too proud and arrogant. She loved to boast about herself that there is no one like her in the whole universe. Though the Little Prince did everything she asked for, he felt offended many times by her behaviour. So, he wanted to gain knowledge by achieving his dream by going on vast explorations, away from his home. Though he had made up his mind, he found it hard to leave his home, rose. Knowing that the Prince was leaving her behind, the Rose now felt sorry for her lies and apologised. "I ought to have guessed all the affection that lay behind her poor little stratagems." (Saint-Exupéry 42)

From these, the author tried to convey that women were a complicated species. Though they liked to boast, they were beautiful. They played and nudged men to get their affection. But men, on the other hand were very straight forward. They weren't able to easily understand women's stratagems. Dispute arises and they become unhappy. When this happens, one must take a break and try to enjoy their own individual space. Time heals everything and so it is possible that they can eventually reconcile happily. When they are apart, things get clear. The whole scene of the Prince's departure could be compared to that of a soldier who had to leave his love behind and to fulfil his duty towards his nation.

When the Little Prince set out on his exploration, he first landed on Asteroid 325, which was inhabited a king. He was a representation of the desire of grownups to be obeyed, he would continually revise his orders endlessly just so that they would be obeyed. But what the king displayed was not leadership. He just liked to know that people, were obeying him. The Little Prince was able to see through the king's weak logic and so he got irritated. In order to make the Little Prince stay, the King asked him to be a Judge and a judgement about a rat and condemn it to death. But the Prince was not interested. The king, in his adult anxiety to rule over something, tried to prevent the Little Prince from leaving and finally settled on naming him as his ambassador, in order to create a fool's paradise. He believed that the Little Prince was traveling away, on his orders. This prompted the Little Prince to think that "grown-ups are very strange" (Saint-Exupéry 53). The author recounted that grown-ups had an ardent desire for power. This led to the two World Wars. The incident where the King ordered the Little Prince to execute an innocent rat, was a representation of how poor and innocent people became the spoils of war, because of leaders and their over ambition and desire for complete power. Naming the prince ambassador was mocking the Vichy government as it exiled the author from France when he went out of his own interest. The next planet was inhabited by a conceited man. He heard nothing but praise. He wanted others to admire him. This denoted that some people dwell in dreams and forgot to live. They enjoyed flattery which took them nowhere. Its neighborhood planet

was inhabited by a drunkard, a strange man. He drank because he wanted to forget that he was actually ashamed of drinking. People in real life, repeatedly did things even when they knew that it would hurt them. These unstable men should spend time with nature to heal them. Then, in the planet that belonged to a businessman, He was so busy counting something without noticing the arrival of the Prince. Saying he was busy with a 'Matter of Consequence'. He was counting the stars, then writing it down in a paper and locking it up.

The Little Prince found this meaningless action illogical. From this the author has tried to explain that people work so hard to earn money. They don't even know why and for whom they were earning and saving so much money. They just earned it and locked it up. They became so engrossed in their work that they did not even spend valuable time to build relationships. This type of living was purposeless.

The fifth planet was occupied by a lamplighter who strictly followed orders to light and off the lamp in the morning and in the evening. But unfortunately in his planet a day only lasted only for one minute due to its quick revolutions. Hence there was only chaos. The lamplighter had to work tirelessly and continuously without time to rest. The Little Prince felt sorry for him. Here we can see that the author seemed to be comparing the lamplighter to a Soldier. The author himself was a former soldier-pilot. He recalled how he had to follow orders though they were sometimes cruel. Though war is meaningless, they were forced to do their duty and fight. Through this lamplighter, the author was criticizing the tasks he had to do as a soldier, at the mercy of leaders who made decisions, but did not actually carry them out. The truth is that civilians could never truly understand soldiers and their sense of duty. The sixth planet housed a geographer. But he himself had not discovered or experienced a beautiful landscape in his life, but recorded them from the explorers. This was also because he never moved away from his desk. His philosophical talk frightened the prince when he told him the fact that his Rose would die. In life, we often realise the value of things only once we lose them, even our family. Geographer could be compared with a sage, he did not move from his place, he was wise and enlightened people. He offered bits of wisdom to people in need and allowed them to improve their knowledge about things.

Anon, when the Little Prince was longing for friends, he found tall mountains, these mountains were gigantic and gave back the echo of his voice. But the little prince found the action of the mountains resounding him was harsh and rude. Mountains can be compared with life. In life, we get back what we give. Whether it is good or bad. It is beneficial to do good all the time.

When the Little Prince found a garden full of roses, he had naively believed his rose when she had told him that she was the only one of her kind. Here on earth however there were five thousand of them. The prince met a fox which explains that if something is tamed it's unique from rest of its kind. The fox told the Little Prince to go and observe the bed of roses again. This time he told the roses that his rose is unique from others because no one had tamed them. The fox proceeded to tell him a secret: "It is only with the heart that one can see rightly; what is essential is invisible to the eye." (Saint- Exupéry 93) The author also seemed to equate roses with women once again. Though there were many women in this world, there was only one woman who ruled a man's heart and tamed him. This made her unique among all of her kind. The Prince resumed his travels and met a railway switchman and asked what are the passengers pursuing, but they were truly pursuing nothing at all. The adults were asleep, only the children looked outside the windows during the journey. Only children knew what they were looking for, they were the lucky ones because of that ability. Adults always lived life dissatisfied. The train travel reveals that the distance travelled led adults to become detached from people they loved the most. They did not live in the moment. Children, however, lived in the moment and managed to enjoy every second of it. They knew that the journey was more valuable than the destination. That's why it's no surprise that Wordsworth considered 'The child as the father of man'.

The Prince shares all this to the pilot, they feel thirsty, so they search well in the desert. They believe as the Fox says, the desert is beautiful as it hides a well in it. Somewhere in the midst of all the trouble something good will always be there, only it might be hidden. Despite odd, peace could be found. What is invisible is beauty. They both agreed that adults cared too much for material things and did not experience happiness. But happiness can be found even in little things. To pursue it, one must search with the heart, for the eyes are blind in this regard.

Finally the Prince leaves the earth for his rose, asking the snake he met to bite him, he leaves his body behind as it is just a shell. As his body was not found on the next day the pilot believed that the Little Prince had finally reached his Rose. He was happy to believe that the Prince was actually alive in the stars somewhere with his cute laughter.

These are some of the many values and life lessons that can be extracted from the text. .

Conclusion

Saint-Exupéry was able to bring out all the ethics of life through this novella with a sense of universality. It takes the readers on a trip all over the universe and shows the taste of fiction and true values. *The Little Prince* can be taken as an allegory; the author has hidden deep and sublime meanings within all his sentences, throughout the novel. At every stage of the story, the little prince learns something new on his travels – something of great value that helps him further realize the beauty, value, essence of his life, the fox, teaches him that important and valuable things are not seen by the eyes, only by the heart. The character of the rose represents irresistible attractiveness and the way it is portrayed stands for how woman can be very hard to love. The king of asteroid 325 shows all his greed towards respect. The prideful manner of the conceited man of asteroid 326, made The Little Prince understand that adults are a very presumptuous and self-centred group. On asteroid 327, when he meets the drunkard, he realises that nothing can be accomplished when man has no aim or is depressed. He leaves asteroid 328, because he is left disappointed by low standards of the businessman. From the lamp lighter on asteroid 329, he learns the hardships of man; finally, he meets the geographer on asteroid B330, and learns that to gain knowledge and wisdom one has to put forth all his efforts to be succeed. In earth he learns the value of love and loss. The story and each character offer great lessons and essence that will benefit a person's vision of life. The author speaks about the personal growth that every character goes through after every new experience. The readers can also experience the same growth simultaneously. He clearly explains through the novella the importance of learning lessons from other people's mistakes, and making the necessary changes in our lives, how adults waste their time meaninglessly focussing on money, greed and outward worldly desires, unlike children and their pure innocence that allows them to enjoy the simple things in life. No matter how many attempts we make and fail, we must be ready to give our best. We must learn to be polite and accepting of people and not be rude. He also highlights the importance of time in one's life. Once lost, time cannot be got back again. So we must learn to spend our time doing the things that are most important to us – namely spending time with our loved ones and doing the things that give us joy. Adults always forget to show their love for fear of being treated as weak or exploited. They are all so grounded in the world and are therefore constantly busy doing things that they believe are important like their jobs, all while ignoring what is actually important – their families. One shouldn't avoid someone whom we love. Instead we learn to adapt ourselves to the situation – we must learn to balance our lives, between family and work by giving equal importance to both. Or when the situation calls for it, then one's personal life should be given more importance. He always raises questions to the readers and offers them possible solutions for the same. The baobab trees are a symbol of the negative habits reflected in bad manners. It is a warning to readers that they must beware when things are bad and make changes immediately before it's too late. In fact, the Prince learns one constant lesson from his visit to each planet – that **ultimately we all are responsible for our own well-being**. We only must choose for ourselves whether we would like to live a happy, love-filled life

free from strife or live a life that is cramped, lifeless and constantly full of struggles. Each person is gifted and has his/her own dream in life. We shouldn't let others destroy our dreams. Learning is a continuous process and has no clear end in sight. But the only requirement to learning is that we must be ready to admit our mistakes and make changes that will lead us along the ethical path. With all these valuable lessons packaged in such a simple manner like a children's work, it is not surprising that this work has become a cherished part of many people's lives. It attracts the attention of kids with the adventurous parts, and the interest of the adults with its highly symbolic and philosophical meditations on life. All these are some of the life lessons and moral values which the novel beautifully teaches us in such a poetic manner. It is at this point that this thesis arrives at its conclusion after an analysis of the esoteric values in the novel *The Little Prince*. Another possible area of research includes making comparative study of the different translated versions of the novella.

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CORRELATION OF LITERATURE AND OTHER ARTS

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Abstract

“Art is unquestionably one of the purest and highest elements in human happiness. It trains the mind through the eye and the eye through the mind. As the sun colors flowers, so does art color life”

-John Lubbock (web)

The word correlation refers to the connection between two or more things or a mutual relationship. The process aimed at establishing a relationship between two or more things is known as correlation. The paper defines the art and literature, discusses about few types of arts and the genres of literature. The discussion includes the establishment of relationship between the art and the literature. An attempt is made to showcase the interconnectedness of the art with literature and how this has led to the emergence of several new genres and how they have aided in day-to-day life of people. Art, being a contribution of man returns to him the status of the creator. Literature is of course one among arts yet it has been establishing itself and has an equal status to that of the art.

“Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart”

-Salman Rushdie (web)

“Any form of art is a form of power; it has impact, it can affect change-it makes us move.”

(Web)

From times immemorial, everything in the world has evolved. The world and its elements kept moving towards a better version of themselves. Similarly art is one such development made by humans. It is evident that even the arts themselves have evolved. As Ossie Davis said art is apart is the power of humans that makes him a creator. Every advanced art that are seen today was once trial of beginners. Up to the minute existence of art shows the evolution of human intelligence. Similarly literature being one among the arts has also undergone phases of developments. This essay is an attempt to show the correlation of literature with other arts.

“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.”

(Web)

As quoted by CS. Lewis literature can not only be demarcated under collection of written works but is the portrayal of real life. Literature is everything under the sun. The only art form that speaks about human life, emotions, revolution, history, science, spirituality, politics and supernatural elements and so on that is to the reach of human imagination is literature. The etymological derivation of the word literature traces to the Latin word Litariture or Literatura, referring to writings formed with letters. Ancient Egypt, Sumeria were the world's earliest civilizations and their works constituted the literature of fourth millennium BC. From there on,

the forms of literature proliferated. They had a ceaseless growth gradually leading to electronic form of literature in 21st century.

“Art is about changing what we see in our everyday lives and representing it in such a way that it gives us hope.”

(Web)

Art includes diverse range of human activities that makes use of creative imagination consciously to express the proficiency of conceptual ideas. They are also known as the application of human creative skill expressed in such a way that they produce appreciable impact on the viewers. Till 17th century art was merely an inclusion of any skill and it was not differentiated from crafts and science. When people started exercising paramount consideration over aesthetic mastery fine arts became a new category. Once art casted the already acquired skill. But today they have become field of study. Art is the only thing that adds fancy to normal human life. Humans have various perceptions over things but only to the artistic eye the ordinary seems to be extraordinary. Art is to be felt in an ecstatic state. This is the reason why any kind of art has fewer amounts of masterpieces.

“Art is thought’s excavation of life.”

Initially humans did not know to write or draw and hence made conversations via sounds. The intimacy or pitch of the sounds produced express the needs of an individual. Hence earlier part of human evolution did not produce so many evidential works. They were only available orally. It got transmitted for ages until the sounds could produce words. The random scribbling started to obtain a particular shape. These shapes were mostly what had been evidenced by the naked eyes. It included images of sun, moon, trees and other natural elements that are drawn in such a way that could be understood by their own contemporaries. Gradually when man was fear stricken he understood he had a sound. The sounds got to be articulated in the form of words.

The words did not suffice to convey the meaning. Hence they were told together giving rise to sentences. Finally man felt the necessity to communicate more resulting in paragraphs. Therefore language was born and is getting diversified to innumerable amounts. Language is serving its very purpose and still exists in such a way that even machines are having their own language in the form of codes.

As stated by Greek philosopher Plato **“Art is the realm of “images”, an illusion”.**

Nature is the ultimate reality and all the arts are the efforts of people trying to imitate nature. Having learned to admire the tiniest to the hugest man felt the want of keeping his vocal work in a written format. The written work would aid him in experiencing the essence of work whenever it is read. All these developments in man’s way of communication were actually contributing to literature. It can be understood that the only art that has the origin tracing back to that of human’s literature. Many criticisms of literature as a work of art came much earlier. Socrates from Athens is the only proof for western ideas and he was the first moral philosopher. Plato, the father of idealism in philosophy was also from the same place and era. These are all the evidence that

“Literature is the only evergreen traditional work of art”

Imagination, aestheticism, figurative language broadened the narrow thinking. The work of art is the replica of something that already existed; it had addition or removal of certain elements to the original version; they directly or indirectly were works of dedication; complemented the noble people; created awareness of any existing helpless state; provided solutions to the impending danger or anticipated the prosperous future with hope. By all these ways, literature as a work of art has already become the major part of today’s world. It can be seen that few other arts are also interconnected with literature. From the slightest to the major role, literature plays a vital role in few other kinds of arts. Arts are demarcated under performing arts, visual arts, literary arts and culinary arts. As the name denoted visual arts are visual retreat to the eyes. They include architecture, drawing, painting, photography and sculpting. Today the graphic novel has aided the children in visualizing the concepts and helped to have an easily understanding. It is a combination of drawing along with

literature. Few illustration in magazines, advertisement making, posters are few other examples that this combo makes an effective combinations and their inter relatedness is evident.

Prose in literature is a genre that includes any piece of work that is non-fictional and devoid of beautifications. They don't have metrical elements in them. They include essays, textbooks, guides, newspapers, articles that are nonfictional and few fictional works like novels and short stories. Today social media is available and also have an emerging thing called memes. The memes made are funny yet they are said to produce immediate impact owing to the humor they have in them. They may seem silly but they make the point clear.

Photography is a visual art. Yet today it has got varied new forms and applications. The combination of photography along with literature has become one among major studies today. They include the journalism which has become a job-oriented course today. News channels, newspapers are also the best examples to understand that other visual arts along with literature could bring the desired results. The written text along with the relevant picture could make the readers to arrive at the correct perception of what is conveyed. The missing of either of these could also make it yet they make the understanding easy and precise. Painting, drawing, sculpting all may produce varied impacts on the viewer. The comics are ever loved product of this combination of works of arts.

Performing arts are dance, music and theatre. The poem in literature has a close connection with the music. Owing to the rhyme, many poems have a musical quality. Poem itself as stated by Plato is a work of pleasure. The rhyme in the poem has tempted people to sing it in a rhythmic style. The rhythmic style was further beautified with the addition of music to it. Hence already pleasurable words made a direct way into the hearts of the people with the music. This might be the way of how songs evolved. Today music has become an inseparable part of human life. Whenever a song is celebrated for the quality of words it is the victory of literature too. Beautiful words do deserve to be celebrated with pleasing rhythm; any good music is better celebrated when they have words in them.

Hence performing art and the literary art get along very well. The songs and the music was so heart piercing that people has been hypnotized by them. This led them to make few movements unconsciously that was the extremity of the pleasure. This trance like state was the art called dance. The theatres of olden days to present times had plays and films. The plays when they are read they are literature. When the plays are premiered they become an art. Hence the theatrical performances are the ones that are celebrated even today with the same ancient glory. Anything that is listened can be forgotten; anything that is read may also have less effect; anything that is performed will serve its very purpose.

The enactment is a successful impact of literature actually. The drama has influenced the groups of people irrespective of their literary status and wisdom. The literature along with the performing arts like music, dance and enactment is truly found to have immediate and everlasting impressions in the human mind. This also is an evidence of how the literature in combination with other kind of arts could reach people. Any art on its own is also effective but on the company of relevant other arts could definitely bring about the desired change.

Culinary arts include the cooking, wine-making, chocolate making etc. The catering is a branch of study that deals with the cooking as a job-oriented course. It has also made itself a promising career of today. This may also be demarcated under the productive connectedness of literature with culinary arts. Here the role of literature in this art is the recipe book. Literature helps to carry the information with exact details that would assist the upcoming generation to know and understanding the making and still keep on transforming them for generations to come.

Literature is found in everywalk of life. Art is already everywhere. Both together have captured the human hearts. Yes, the humans are superior because we people have the chance to enjoy this. Humans must feel

superior because they are blessed with understanding. They are capable of creating something immortal in their mortal life and that is art and literature especially.

**“Every literature is essentially a work of art;
But not every art are literature.”**

Eve and Adam might have disobeyed God and many consider this a curse. But they have blessed us with the fruit of knowledge enabling us to be a creator of this kind of ecstasy in the form of arts. The only eternal thing produced by mortal man!

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THEME OF ALIENATION IN KEVIN MISSAL'S *NARASIMHA*

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Abstract

Alienation is the separation or estrangement of an individual from the society or a feeling of neglect or abandonment due to the deviated behavior of the society from one's nature or interests that result in the agitation and revolution when in the hands of the powerful. The feeling of alienation is the major problem prevailing in the society particularly among the teenagers. The feeling of alienation is the root for various other problems such as anxiety, timidity and even suicides. Literature has never failed to record the social changes. The theme of alienation with the teenage trauma has been variously dealt in the modern literatures, particularly in the contemporary Indian writings. Alienated protagonist's search for identity is a common theme in modern literature. Kevin Missal's Narasimha, the book I of the Mahaavatar Trilogy is a retelling of the Indian Vedic story of the fourth incarnation of Lord Vishnu. The Character Prahlad in the novel is the prince of Illavarti and the son of the demon king Hiranyakashyap. In the course of time Prahlad leaves the kingdom and joins Vishnu sena a revolutionary terrorist faction. The acceptance of the terrorist alliance is mainly due to the loss of identity in the society rather than the spirit of justice. The research can be related to the influence of terrorism in the teenagers in the society. The paper aims to prove that the alienated feeling with existential compulsion will result in the acceptance of an identity put forth an individual.

Keywords: *alienation, existentialism, identity, psychology, oedipus complex, anthropology, psychoanalysis*

Encyclopaedia Britannica defines alienation as "the state of feeling estranged or separated from ones milieu, work, and products of work or self". The novel *Narasimha* centers on Narasimha, a brave soldier of a Simha tribe who left the army and lives low as a physician in a local village. He is given a huge responsibility of saving the world from a monstrous demon king who is expected to get marvelous powers. Narasimha is assigned by Lord Indra the king of Devas to fight with the side of Rudra an ally of Devas whose army is being destroyed by the continuous attacks by Anthaka. While Narasimha fights for Devas, Prahlad the prince of Illavarti is placed on throne as an acting King of Asuras. His love and faith of lord Vishnu and the unrighteous rule of his father tares him away. He feels alienated in his own kingdom and decides to join a terrorist group called Vishnu sena. The present paper is to study the theme of alienation in the novel and its effect on the teenagers in the society through the character of Prahlad.

Prahlad is the fifteen year old younger son of the King Hiranyakashyap. Prahlad's mother Kayadhu was killed by Lord Indra in the battle field when Prahlad was less than a year old. The loss of Kayadhu made Hiranyakashyap wage multiple wars against Devas. The war continued for more than fifteen years. When Prahlad learned about the unrighteous actions of his father during his interim rule, he not only feels patriotic but also estranged and alienated as he had opposite sense of thoughts. This hatred towards his father made him feel away from the family. This separation from the family later resulted in the alliance with a terrorist group. The situation is more similar to that of Draco Malfoy in *Harry Potter and the Half-Blood Prince*. Like Draco joins Voldemort's ally when he felt less important and alienated in Hogwarts, Prahlad who is of a similar age reacts the same way.

Adding to the fact, Prahlad is not close to his brother Anurad. While Anurad is strong and fierce in wars Prahlad is inclined more towards peace, morality and justice than aggression and bloodshed. Prahlad is placed as an acting king of Illavarti irrespective of his youngerness as Anurad has to be engaged in a different battle against Devas. Prahlad himself felt that Anurad is more deserving than him. The change of nature with the members of the family is the beginning for the alienated feeling of Prahlad.

The novel portrays the cruel behavior of Hiranyakashipu towards his sons during the battle trainings. His harsh trainings even broke the bones which he did not care about (instead felt proud of). This act of his father must have developed a sense of aversion in the minds of little soft natured Prahlad.

As a child Prahlad never wanted to stay in Illavarti where he felt himself non-belonging. He repeatedly asked about their return to Patal Lok to his father. "Why don't we just leave for Patal father?" (Narasimha73). His pseudo- attachment with the Asuras prevailed right from the younger age. Critics may argue that Prahlad's hatred towards his father is mainly due to patriotism and mercy towards the innocent citizens of Illavarti but during the burning of brothel camps by Vishnu sena Prahlad did not show much consent towards the death of innocent citizens. Though he expressed words of anger on Narada he soon recovered to stability. This proves that the agonized behavior of Prahlad is more self oriented than the country oriented.

The pathetic condition of Prahlad is more existential since it has the element of choice. Existentialism is a philosophy that insists individual existence. Prahlad in the novel has to choose between the country and the righteousness. He is an interim King and a prince of Illavarti with responsibilities to withhold. That includes sacrifices. "Every empire runs on dirty money" (Narasimha92). But Prahlad fails as a King when he betrayed his own Kingdom and joined a terrorist group. Prahlad is comfortable with his new alliance with the Vishnu sena which is an escape for the alienated Prahlad from the hated father. This emotional dilemma in the minds of teenagers is the catch for terrorist groups who showcase a righteous thought in front which is the tip of an iceberg for a serious cruelty.

The existential attitude of Prahlad was fierce that it did not even stop Prahlad from killing his friend Viparichit. When Viparichit learned about the involvement of Prahlad with the Vishnu sena, he attempted to confront Holika regarding the matter. To protect this Prahlad murdered him. In the following scene Prahlad decides to stay in the castle while escaping Narada and decides to meet Holika for a peace talk. This is contradictory to his earlier behavior. This dilemma of thoughts in Prahlad proves that the behavior is existential. The love of Prahlad for Driti is evident in the novel. This can be the reason for his attachment towards the Vishnu sena. The character of Prahlad is so oscillated in the novel. At one time he did not think twice to kill a pimp when he witness injustice. At another time he finds the betrayal of a courtly person and did not attempt even to attack them (even when he had the chance). This can be mainly due to the involvement of Driti in the Vishnu sena. The loss of identity in the kingdom resulted in the acceptance of any hopeful identity put forth him. When the identity comes with respect, love and most importantly faith the character tend to accept it. The same happened with the case of Prahlad.

A Glossary of Literary Terms states that, "The lucid but eddying and pointless dialogue is often funny, and pratfalls and other modes of slapstick are used to project the alienation and tragic anguish of human existence" (M.H.Abrams, 2). Prahlad expresses dialogues of ambiguity when in fear and confusion. He even hallucinates a conversation with his mother in the language is coherent but disorderly in tone. But the conversation provides clarity to the character to take decisions. Prahlad though doubts himself about the choices he made did not fall back to the princely life as it was scary than the dangerous terrorist life.

The character of Anthaka can also be compared with that of Prahlad. Like Prahlad accepted the identity of a Vishnu sena, Anthaka who was tortured by his aura father at young age decides to become a revolutionist to capture all of aura dynasty.

Alienated is a recurring theme in the modern Indian writings since independence. Indian writers never failed to record the anxiety, frustration, estrangement and dilemma of Indian citizens particularly teenagers. The rewritings of Epics, Puranas and Vedas provided comfortable rooms for writers to express social conditions indirectly through the medium of history repeats. The involvement of teenager in terrorism, obscure political revolts and allegations and black display picture movements in Social Medias has become common

due to the alienation and insecurity in the home and society. Kevin Missal recorded the social condition through his novel.

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A COMPARATIVE STUDY OF CHILDHOOD TO ADULTHOOD THROUGH LITERARY AGES

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Abstract

Children's literature includes the literature enjoyed by the children. The subject is mostly didactic and moralistic in nature. This paper is a research on shifting of phases from childhood to adulthood through literary ages. This paper is about the poem "If" by Rudyard Kipling which conveys his ideas to win in life and how to be a good human being and it is in the form of father's advice to his son (didactic). This paper compares "If" to Polonius advice to his son Laertes in Shakespeare's Hamlet Act 1 Scene 3. Polonius gives multiple pieces of cliché in preparation for his trip to France to attend a university. Thus, this paper is a comparative research of childhood to adulthood through literary ages is the same in children's literature.

Children's literature existed even before printing and publishing existed. It is difficult to trace, it existed through the oral narrations of fairy tales, poems, biblical stories, etc... It is often with a moral and a religious message or even more with philosophical and scientific standpoints. Initially it was created for adults and later adapted by the younger audience. Many classic children's books were published in the late nineteenth and early twentieth centuries, thus this period is known as the "golden age of children's literature".

This paper proves that childhood to adulthood in the literary ages are same which inculcates moral values to the readers which can even be seen in Shakespeare's hamlet which was first performed in 1609 and also in the poem "if" by Rudyard Kipling which was published in the year 1910. The paternal advice which is given to the son consists the same rules even if ages differ.

Rudyard Kipling belonged to nineteenth century to twentieth century. He was an English Journalist, short story writer, poet and novelist. He was born in India which inspired most of his work. His Children's books are classics; one critic noted "a versatile and luminous narrative gift."

The poet uses the poetic devices such as iambic pentameter, paradox, didacticism and rhyming scheme to pass on his wisdom to his son. He gives us an ample of enlightening thoughts for life like,

"if you can trust yourself when all men doubt you,
but make allowance for their doubting too"

There is no need of separate Interpretation, the language is simple and direct and easily understood by any type of the readers. In the four stanzas he gives us various life lessons of waiting, not being hated nor talk too wise, dreams, how to treat triumph and disaster, few lines are paradoxical – he says to take risk in life, if we win it's a victory and if it's not then it gives us a lesson and not to blame. Finally Kipling feeds the child with his experiences and shows how to face the world when he grows up.

There in "if" the poet starts with "trust in thyself" concept and in Hamlet, Polonius advice to his son Laertes's (act 1 and scene 3), he tells in the ending to be true to own self-

"this above all: to thine own self be true"

Its always hard to understand your own self. If we understand ourselves we make better decisions and can lead more satisfying and prosperous life.

"Give every man thy ear, but few thy voice;
Take each man's censure, but reserve thy judgement"

To keep our judgement in secret and lending our ears is better than giving our voice to everyone is very thought provoking and is applicable to all ages even if Shakespeare has staged it in 17th century. William Shakespeare was an English playwright, poet and a great dramatist. He is often called England's national poet and he "Bard of Avon".

As through the literary ages, that is from Shakespeare's to Kipling's the paternal advices that is given to the child and who is stepping towards his/her adulthood is the same to be truthful to oneself and knowing themselves thoroughly is the only way to make such perfect decisions is one universal truth which is same even if there is a wide difference in all age. It will also continue to remain the same for the World's law never changes.

Hence, this paper compares "If" by Rudyard Kipling and Polonius advice to his son Laertes in Shakespeare's Hamlet in act 1 scene 3 and says that the comparative research of childhood to adulthood through literary ages is the same and will always be the same in Children's Literature.

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THE NEED TO PRACTICE VARIOUS ELT METHODS IN INDIA

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Abstract

Indian students have always found much difficulty in learning the English language. Hence, this research analyses the methods of ELT, which can be practised by teachers to educate their pupils most efficiently. With the blend of these methods, students can improve their reading, writing, listening and speaking skills, which will be beneficial to attain various career opportunities. This research concludes with the drawbacks of ELT in India and the need for implementing Principled Eclecticism.

Introduction

English is currently the third most widespread native language in the world, after Chinese and Spanish. It has become the language of international discourse and plays a major role in India, which was once a British colony. This language plays a significant role in legal, financial, academic and business functions within the country. It's used as an emblem of higher education, culture and better intellect.

According to the census of 2001, 12.6% of Indians grasp English. Eighty-six million individuals use English as their second language whereas 0.1% of the overall population uses it as their maternal language. During the rule of the East India Company in the 1830s, the general public instruction of the colonizer's language began. The language of the west together with their culture was introduced to the system of education. English was used as the medium of instruction in schools and universities, chiefly in the cities like Bombay, Calcutta and Madras.

From the nineteenth century to this day, the language has undergone tremendous changes and enhancements. The roles allotted to English in modern India need to be reformulated, depending on the needs of the changing conditions. The changing scenario from coloniality to globality entails a shift in the aims and objectives of teaching English in India. It has become an integral part of the curriculum, almost at all levels of education and should be obligatorily tutored as it's a medium for global communication, career opportunities, mobility and socio-economic needs.

About half a decade ago, English was taught only by native speakers of the language as the sole requirement of the same was the knowledge of knowing how to speak the language efficiently. Gradually, teaching English has developed from an occupation to a profession. The teachers are trained in such a way that the outcome is their students' overall progress than the mere capability of speaking the language. Hence, with proper training, the teachers are familiarized with the appropriate teaching procedure.

Literature Review

A language is to be experienced than to be memorized for momentary achievements. In the research paper, 'ELT in India: An Analysis', Dr Behera emphasizes the cause of Indian students lacking interest in the English language. They attempt to improve their speaking skills as the language plays a major role in big businesses. Achieving a grasp over the language has its advantages as it provides prospective career opportunities in the wake of globalization.

There are various teaching methods where the teachers attempt to disseminate knowledge to their pupils until they acquire proper understanding. According to Alex Taylor, there are several methods of ELT, which has developed with time. Yet, all the methods are still being practised by teachers as there is no single method that can be defined as the perfect or best method. While the Grammar Translation Method helps a student in improving grammar and vocabulary with the help of their native language, the Direct Method, despite being a difficult method, helps in exposing students directly to the foreign language where they develop communicative skills and pronunciation. Like the Direct Method, the Communicative Language Method also focus on communicative skills and pronunciation where the students are trained to form their ideas in the foreign language. As in the case of the Audio-Lingual Method, which was developed during World War II, Skinner's Behaviourism Theory is practised. The student is not expected to understand what is being taught but they are expected to memorize everyday dialogues. Thus, the correct response gets positive feedback, whereas a wrong response gets negative feedback. Alex Taylor also discussed Principled Eclecticism, which is adopted by professional and modern teachers, who exercise different methods of ELT to educate the learners.

Discussion

The ELT methods in India could be inefficient as many Indian students lack confidence in English communication and make little efforts in learning the language. Often, English is treated as a subject than a skill that is to be mastered. Hence, students learn the subject with much frustration to improve their speaking skills. This frustration is born due to the underlying fact that English communication skills play a major role in achieving a job or to qualify exams like IELTS and TOEFL.

In rural and urban schools, there is a loss of creativity as students can write in their native language but have difficulty in attempting the same in the English language, whereas a few other students can write well in English but struggle in English communication. This is mostly due to the teacher's practice in translating every phrase in the text to the native language, thus resulting in the students understanding the text but not able to grasp the language in the text.

According to Howard Gardener, there is an interrelation between an individual's personality, interaction and response which results in the proper selection of methods, materials and principles to teach them. The process of teaching can either be teacher-centred or student-centred. Teacher centred learning refers to the function of lecturing information to students who are expected to passively receive the knowledge. In a teacher-centred classroom, the teacher controls the class where he or she takes up the sole responsibility to educate students and avail them the opportunity to research, plan and prepare; along with key points to be focussed upon. Although this is the most convenient manner of passing information to students, this method could result in the disinterest of students leading them to miss out on key points. Further, this method does not support discussion and collaboration between the students which would affect the development of communication and crucial thinking skills within them. This method of learning is also known as "sage on the stage".

In student-centred learning which is also known as "guide on the side", the teacher still has authority over the class yet, there are interaction and collaboration between the students and the teacher, thus developing an active atmosphere. Here, the teacher is a facilitator or a coach who let students share experiences between themselves and the teacher, letting the students involved in an interesting discussion within their realm of education. Despite this process developing interest among pupils, it could cause them to miss out on key points as there is less focus on lectures. Moreover, those pupils who wish to work independently does not get the chance as they are obliged to be part of an assigned group.

Grammar Translation Method

This method was widely used for language teaching in the last three centuries. It's a method of learning the grammatical rules of a language and gives importance to vocabulary, to translate the same into their first or second language. The students are directed and instructed in their native language which makes it easier to understand. The major techniques adopted in teaching the English language through the Grammar Translation Method are the translation of literary passages, reading comprehension, the study of antonyms and synonyms, deductive applications of rules, memorization and compositions.

Unfortunately, there was widespread dissatisfaction with the Grammar Translation Method which was no method but a kind of bilingual work with a focus on grammar rules and literary texts. The reading and writing skills are focused on while the listening and speaking skills are ignored. Here accuracy is rather than fluency.

Direct Method

Emerging during the 1900s as an alternative to the Grammar Translation Method, this method primarily focusses upon communication skills and pronunciation with a lesser focus upon grammar and syntax. Thus, the pupils were directly exposed to foreign languages in a common everyday situation where they speak and listen. The direct method, which is also known as an oral or natural method, cannot function effectively in an artificial environment of a classroom as this would affect the exposure of the students. Further, it requires high student motivation and smaller classes.

Communicative Language Teaching

CLT is a method of teaching a language emphasising the importance of student's interactive ability, to express their idea in a target language. It claims that learning a foreign language should not be focused only on grammar and vocabulary but also on the communicative functions of the language. CLT aims to enable the students to communicate the target language for the act of effective communication. Here the students are not compelled to memorize the language. It makes the learner aware of the appropriate use of language to the levels of formality, tone, context and topic.

Audio-lingual Method of Teaching

Also known as the Army Method, it emerged during World War II as the armies had to be orally proficient in the language of their allies and their enemies as soon as possible. This method of teaching is the first method based on Skinner's Behaviourism Theory where the student is expected to repeat the answer of a question until he or she says the same automatically. In this method of training, the pupil need not understand what is being taught but should memorise to acquire the structure and pattern of everyday dialogues. Thus, the student is trained using the system of reinforcement where the correct response is given positive feedback, whereas the wrong answer is given negative feedback. Although there was an immediate success in this method of memorizing, repeating and over learning patterns, it did not help in the long term communication skills of the students.

Principled Eclecticism

A professional language teacher always adopts the Principled Eclecticism approach as there is not a "best method" in teaching. As one cannot teach a student in a specific method of teaching, the students are taught using various methods beneficial in conveying knowledge. Hence, it is visibly understood that applying for multiple methods help in achieving the desired results in the students. The focus of the teacher is not only on grammar or pronunciation, but the focus lies upon reading, writing, listening and speaking skills, where the teacher performs drills, written and oral exercises and provide various resources to the learners. Further, if the

teacher has interlanguage skills where he or she can communicate with the student's native language, he or she will utilise the skill to bring a better understanding to the student. This qualitative research paper is done with a description of the current situation of ELT in India. Further, the paper utilises the concepts of ELT methods discussed by Alex Taylor.

Conclusion

Learning a language should not be considered as a task but should be a way to develop one's reading, writing, listening and communication skill. With time, the realisation of one method alone cannot help in learning the English language has dawned upon, giving birth to the new and effective method, Principled Eclecticism. To improve ELT in India, there should be a focus upon English language skills, effective assessment practice and efficient teachers. Often, the language is learned only to pass an exam but communicate in the language is a hectic task for many Indian teachers and students. This improvement can be made by effective utilisation of all the methods of ELT than mechanically preferring the Grammar Translation Method.

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RACISM IN TONI MORRISON'S *THE BLUEST EYE*

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Abstract

African American literature may be defined as writings by people of African descent living within the United States. It explores the problems of freedom and equality long denied to blacks within the United States together with racism, religion, slavery, et. Racial Discrimination is discrimination against a person on the premise of their coloring or racial or ethnic origin. Toni Morrison, the first Negro to receive the noble prize in literature, garnered an international reputation for the publication of her first novel, *The Bluest Eye*. This novel illustrates the conflicts faced by black people and also the white who wasn't able to accept them within the society. Even now, the Black people are treated as slaves, dominant to whites; they're struggling for his or her identity. Racism could be a complicated issue within the bluest eye, which involves the white hatred against blacks. There are only some white characters mostly black characters arise within the novel that's why racism remains the central theme. The presenter's concept through this paper is that the sufferings of the black people, although the women within the bluest eye experience oppression from the men in their lives, they're not completely powerless, Pecola is the protagonist who grows up with great depression and faces many conflicts being a black. Pecola's story is much unique but it's still relevant to centuries of black people in America.

Keywords: racial discrimination, oppression, dominance, racism

The *Bluest Eye* was written in the 1970s. Morrison, a single mother of two sons, wrote the novel while she taught at Howard University. Morrison's novel is set in 1941. She centres the story around a young African American girl named Pecola, who grows up during the years following the great depression in Lorain, Ohio. Pecola's dark skin colour and harsh characteristics are the reason why she is constantly called "ugly". As a result, she has an inferiority complex, which fuels her desire for the blue eye she equates with 'whiteness'. The overall point of view of the novel switches between the perspective of Claudia MacTeer the daughter, Pecola's foster parents and a third-person narrator.

This novel portrays the sufferings of the black people, racial oppression in the society includes Pecola's life whose longing for the blue eyes, because she thought that the person who has blue eyes is beautiful and also respectable in the society. Although the women in *The Bluest Eye* experience oppression from the men in their lives, they are not completely powerless.

The theme of male oppression over women in *THE BLUEST EYE* reaches its brutal climax during Cholly's rape of his own daughter, Pecola. This scene, which portrays the ultimate form of violence and oppression against women, is narrated completely through Cholly's perspective. The lack of Pecola's perspective during the rape scene demonstrates the silencing effect of male oppression over women.

Pecola Breedlove comes to stay with Breedlove, during her stay, Pecola obsessively drinks milk from a Shirley Temple cup owned by the MacTeers. Pecola and Frieda gush over Shirley Temple's beauty.

Claudia, however, hates Shirley temple in the same way she hates the white baby dolls she receives for Christmas, she also becomes obsessed with white culture. This process depicts the way black hatred of white cultural oppression and beauty standards can result in a black obsession with white culture.

When I learned how repulsive this disinterested violence was, that it was repulsive, because it was disinterested, my shame floundered about for refuge. The best hiding place was love. Thus the conversation from pristine sadism to fabricated hatred, to fraudulent love. It was a small step to Shirley Temple (BE35)

Cholly and Mrs. Breedlove's relationship shows the damaging effects of racism and violence. Cholly and Mrs. Breedlove constantly fight; they depend on each other to maintain their individual identities. The two children Pecola and Sammy respond to the violence in different ways which demonstrates different realities individuals face based on genders.

Samuel, a young boy actively engages with his parents while they argue and escape the situation by running away. Pecola, however as a young girl, remains passive and turns inward. As Pecola waits in the stone-front apartment to erupt in violence, she whispers to herself, "Don't, Mrs. Breedlove, don't". Talking to herself and quietly begging her mother not to start the fight demonstrates Pecola's powerlessness, both as a child and as a girl.

One day, Maureen asks Claudia if she and Frieda want to walk home with her. As they exit the school, they notice a group of black boys surrounding Pecola and they taunt her for her dark skin.

Pecola stands in the middle of the circle crying with her hands over her eyes. The boys attack her due to her ugliness. Claudia explains that the boy's contempt for their own blackness drives their assault on Pecola.

She has never felt the love of her mother and perceives that it is because of her color, her dark skin, dark eyes, and woolly hair. She thinks of herself ugly and develops a thought that no one would behave badly in front of her she was beautiful. Even, at the age of eleven, she finds the feeling of inferiority and worthlessness acquiring the symbol beauty in her community. Blue eye which Pecola desires for is made because of she wants to escape her life by becoming something she is not. Pecola thinks that only blue eye can be solution for her distressing situation.

The Bluest Eye, the desire for a pretty green-and-white house, with assimilation it promises... is so powerful that the inability to possess blue eyes, destroy integrated black personhood....

asserts that such a set of behavior is an unnatural repression of the 'funkiness of passion, the funkiness of nature, the funkiness of the wide range of human emotions' (65)

Although Maureen and Claudia agree to be friends, Claudia knows it will be a "dangerous friendship" because the barriers between them based on race and class will still exist. We were lesser. Nicer, brighter, but still lesser... what was the secret? What did we lack? Why was it important? And so what? Guideless and without vanity, we were still in love with ourselves then. We felt comfortable in our skins, enjoyed the news that our senses released to us, admired our dirt, cultivated our scars, and could not comprehend this unworthiness. (BE48)

Maureen introduces herself to Pecola, by hearing her name Maureen says that 'Pecola' is the name of a character from the film, *Imitation of Life*. Maureen explains that it's a movie about a mulatto girl who hates her mother because she is black, but cries at her funeral. Sharing her fondness for a movie with racist undertones, along with that she has seen it four times with her mother, reveals Maureen's own racist inclinations and their root in her relationship with her mother. Her casual way of talking about the issue suggests that she is not fully aware of her own feeling of racial superiority.

They pass the Dreamland Theatre, where they see an image of Betty Grable. Maureen asks the girls if they love Betty Grable as much as she does. Pecola agrees, but Claudia says that Hedy Lemarr is better. Maureen and Pecola's fondness for Betty Grable, a blond-haired and blue-eyed actress, shows their acceptance and devotion to white beauty standards.

Once Pecola walks to the grocery store to buy candy, Mr. Yacobowski, the shopkeeper cannot bear Pecola's presence and he cannot look at her because of her blackness. Pecola believes possessing blue eyes would make her beautiful, and things would change at home and school. She has prayed for blue eyes for a year, but in clinging to the idea that only a miracle could save her own inner beauty because she is only ever looking at other people's eyes. To Pecola, blue eyes symbolize the beauty and happiness that she associates with the white, middle-class world. Geraldine is one of the black women. She moved with her husband and her cat to

Lorain, Ohio from a southern town. There she gives birth to a son named Louis Junior. Being black is associated with dirtiness and immortality, so they go to great length to cultivate whiteness by softening their skin and straightening their hair

Junior sees Pecola walking home alone, and he thought that nobody plays with her because she is ugly. Junior calls Pecola to his home to see the kitten. After entering his home, Junior threw his mother's cat at Pecola's face. The cat which is with blue green eyes and Junior sees Pecola petting the cat. By seeing this he got angry he picks it up by the black legs and threw it which hits the window and slithers down before dying.

Geraldine arrives home and Junior accuses Pecola of killing the cat. Geraldine stares at Pecola and she notices Pecola's ragged clothing and matted hair. She calls Pecola a "nasty little black bitch", and tells her to get out of her house. Geraldine never thinks of investing her own son, but Pecola's blackness and ugliness makes her to shouts at Pecola without enquiring anything with her.

White kids, his mother did not like him to play with niggers. She explained to him the difference between colored people and niggers. They were easily identifiable. Coloured people were neat and quiet; niggers were dirty and loud.

The line between colored and nigger was not always clear; subtle and telltale signs threatened to erode it, and the watch had to be constant. (BE 52)

The physical beauty of the house contrasts the ugliness of what happens inside, again depicting the way physical appearances do not always reflect inward realities. Pecola is symbolically connected with the cat because it has black fur but blue eyes, which she always desired. The violence committed against the cat mirrors and forebodes the racial violence committed against Pecola. When Pecola is born, Pauline is surprised because she doesn't look the way she had imagined her during the pregnancy as she talked to the baby on her stomach. She is happy to have her newborn baby, but she knows Pecola is ugly. Pauline's obsession with white beauty leads her to imagine the ideal child. This ideal however is unattainable and distorts her to believe Pecola; her own newborn baby is ugly. This shoes Pecola's conviction about her own ugliness.

Cholly who is the father of Pecola staggers home drunk. He finds Pecola at the sink washing dishes. As he watches her he experiences a fury of passing emotions revulsion, guilt, pity, and then love. This made him abuse his own daughter Pecola.

Depicting the rape through Cholly's perspective allows the reader to see how the damage of racism and racial self-hatred could allow this horrible act to occur within a family. This scene also demonstrates the silencing effect of oppression in women. The most obvious factor that contributes to Pecola's loss of innocence is the fact that she is the victim of rape, having been assaulted by her own father, Cholly.

This was made even worse by the fact that her mother Pauline, did not believe Pecola when she told her what happened. Claudia and Frieda came to know that Pecola is pregnant with her father's baby. They also notice that the community members blame Pecola for the horrible situation. Some believe she should be pulled out of school. Others hope that the baby dies. Pecola's mother beat when she found what happened and Cholly runaway.

The racial self-hatred, self-perceived ugliness, sexual oppression, exposes these underlying facts of their lives. There were no marigolds in the fall of 1941. Claudia and Frieda plant marigold seeds with the belief that if the marigolds would grow and survive, so would Pecola's baby. They believe they will know the miracle has occurred when the marigolds bloom. "More strongly than my fondness for Pecola, I felt a need for someone to want the black baby to live-just to counteract the universal love of white dolls. Shirley Temples, and Maureen Peals" (BE 136)

At last, Pecola has been taken out of school, and the community will not interact with her. Her imaginary friend is only person Pecola communicate and she believes that she has received the blue eyes with the help

of Soaphead Church. Pecola thought that she has been ostracized because people are prejudiced against her eyes, which are bluer than theirs.

Claudia from her youthful innocence is able to see and relate how the other characters, especially Pecola, idolize the “ideal of beauty” presented by bluest eyes. These are the difficulties Pecola faced during her life time. According to Morrison, racial animosities should be removed. Morrison well depicts the sufferings of the black people and how they longed for their identity through the novel *The Bluest Eye*.

It is not only Pecola who feel racially discriminated against even her father Cholly, who has also been a victim of racism and emotional abuse since his childhood; it makes him a person who cannot show love or express his feelings. He feels racial discrimination when he is caught having sex with his friend Darlene. Morrison intellectually enlightens the sufferings of colored people in a white society in *The Bluest Eye*.

This novel shows racism’s damaging effects on the black community at large and on black families. Being white doesn’t mean they are superior in the society, the black people are not a slave for the white, and the physical appearance alone doesn’t define a person. Even now the black people are dominated, they should be brave and given equal rights and respect in the society.

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FEMINISM “ENHANCEMENT FROM SOVEREIGNTY”

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Abstract

Feminism deals with the women raising public awareness about such issues as appearances and violence against women and challenging the concept of gender roles. Sometimes feminism are offered together with the study of sexuality. The presenter's concept is “Bholi” which was written by Khawaja Ahmad Abbas. This work expresses about the exemplary girl who was faced many scrambles from her childhood days. Her entire body disfigured by deep black pock- marks and with stammer. Her parents worried about Bholi's future due to her disarray. They arranged garland with the man who was twice her age with her compliance. The ludicrous behaviour forced bride to scraps her garland. Bholi recite her father a particular; she would succour her parents in their old age and teach in the same school where she concluded her schooling according to literature this work says about “women's enhancement”.

Keywords: Enhancement, scrambles, compliance, ludicrous, succour.

Feminism deals with the sufferings of a woman and the circumstances faced by her. In this short story Khawaja Ahmad Abbas describes about a little girl who is grisly and stammers. K. A. Abbas was a renowned novelist, short story writer, and journalist. He was awarded the Padma Shri by government of India in 1969. He wrote many books such as, 'Bombay My Bombay', 'the love story of the city'. Feminism raises in many ways like dominating the women are not given equal rights etc.

In this short story, Sulekha was named as Bholi from her childhood days. Bholi was numberdar Ramlal's fourth daughter. Her brain damaged when she was ten months old and become a backward child. When she was two years old, she was attacked by small pox. Her entire body was disfigured with deep black pockmarks except her eyes. Till her five years

She could not speak and she was stammered. The other children made fun of her. Bholi's father worried about her. When she was seven years old one primary school for girls was opened on their village. For the opening ceremony tehsildar sahib was a chief person. Tehsildar asked Ramlal to send Bholi to school. As Ramlal had no courage to disobey the Tehsildar, Ramlal and his wife were decided to send her to school.

The next day Ramlal carried Bholi to her school. Bholi was too frightened as she did not know about schoolings. So she shouted “no” in terror voice and pulled of her father's grip. Ramlal got angry and asked his wife to wear some decent cloths to Bholi because she wore the old dress of her sisters at the past. But today she was lucky to wear clean dress.

When she reached the school, every child is doing their own works. Headmistress asked Bholi to sit at the corner of the class room. Bholi did not understand the words of the lady teacher. Once the teacher asked the Bholi that “what's your name, little one?”. With stammered voice she replied that “Bho-Bho-Bho”. She lowered her head and started sobbing. Again the teacher called her ‘Bholi’ with a soft voice, which she had ever heard before. Because of that gracious woman she put some effort to say her name as ‘Bho-Bho-Bho’. The teacher appreciated her effort and showed affection to Bholi. Teacher asked her to attend school regularly, and to reply aloud. So, she replied ‘yes-yes-yes’. The books with pictures are provided her to improve her knowledge and the book is very small.

Years passed; primary school became a high school. After dinner Ramlal said to his wife that shall I accept Bishamber's proposal. Her parents thought that Bholi was fortuitous to get a well-bridegroom; he did not ask any dowry from Ramlal. Age of the bridegroom was nearly forty-five to fifty. Thus, Bishamber was

from another village he did not know about the pockmarks and others about Bholi. She heard all parent's conversation by lying awake on her cot.

When the auspicious moment arrived, the bridegroom Bishamber Nath came with a big party of friends and relations with him for the wedding. Bholi was dressed in red silk and ornaments. When the bridegroom was about to garland her, the veil was slipped back from the bride's face. He took a quick glance and noticed the pock-marks on her face. The bridegroom refused to marry Bholi. Bholi's father worried about her that nobody would marry her.

But, Bholi's parents were ready to give him five thousand rupees as dowry in order to marry her. But Bholi asked her father not to give any money and she did not want to get married to an old, lame and greedy person. Bholi acknowledged her father that she would serve her parents in their old age and teach in the same school where she had learned.

Women did not have equal rights to men. In some cases, they are dominated by others especially in society. Everyone dominated her because of her ugliness. But, the appearances do not matter. For them women are obsessed by the colour, culture and racism. Bholi did not bother about her appearance and she stood steady in her life. She became the role model for other women.

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CRY FOR EQUALITY IN MANOHAR MALGONKAR'S NOVEL COMBAT OF SHADOWS

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Abstract

Manohar Malgonkar is a renowned Indian writer in English who genuinely portrays the nature of post-colonialism and its effects in his novels. Post-colonial literature studies discuss elaborately the impact of colonization. That's why in the nineteenth Century some African countries suffered by colonialism. Nadia Butt, a critic, deliberately insists that people have to read Holy Quran because it talks about the importance of developing moral values, discipline and so on. Therefore, Manohar Malgonkar in his novel Combat of Shadows explains about the essence of cultural studies and identity crisis in India. Hence, the protagonist of the novel is Ruby Miranda who is an Assamese girl and she works as a teacher in a Residential School. During the course of time, she becomes a concubine to the tea plantation manager, Henry. So, this paper would trace about the effects of cultural studies, struggle for identity and the imperialistic attitude of British Britishers.

Keywords: *identity crisis, imperialism, cultural studies, victimization*

The novel *Combat of Shadows* is not only a revolutionary novel but also a sensual portrayal of Anglo-Indian woman, Ruby Miranda. According to K.R.Srinivasa Iyengar the success of any novel depends on the structure of plots and its mosaic. The harmonious character portrayed in the lives of Henry Winton is yet another success in this novel. Ruby Miranda in *Combat of Shadows* wants to become memsahib by marrying a British man. In spite of this position, she has to give up her love with the Anglo Indian, Eddie Trevor. Her longing to become memsahib to the British man is the highest peak in this novel. Unfortunately, she is not aware that Winton got married with Jean who is a British girl. The novelist vividly portrayed the longing, vengeance and jealousy of Ruby Miranda as she tries to avenge on Henry Winton.

Ruby Miranda's retribution is signified as Henry's failure in Indian soil. The thematic situations and other characters move the story and finally reveal the hopeless futility of Winton. Henry is in conflict between two things 'desire and aversion'. He seems to be a man of integrity but he could not continue relationship either with Jean or Ruby Miranda. When Henry lost his father, he thought that life is terrible and most awkward particularly it is a combat of evils and goods. After sometime, he wanted to become a salesman in a firm of second hand motor company. But this does not fetch to fulfil his essential life needs. Therefore, he is forced to move from his native soil when chance approaches him a job. Then he is appointed as a manager in Brindian tea Estate Company on the hillside of Assam. He is certain that,

"It was dead easy to make a living if you
eased up on your sense of values, learned
to regard the tenets of the boyhood code as
only a kind of snobbishness even if you had
to get used to a permanent bad taste in your mouth." (CS, 56).

In the Tea estate, Henry Winton is loyal to his profession. Later, the manager has wavering thoughts with woman. He loves Ruby Miranda and is equally Jean Walters too. In the beginning, he abruptly dealt with a woman who stolen tea leaves from Chinnar tea estate. So, Henry Winton asked his servant to catch the thief

and bring to him. But the woman covered her face with her hands because she did not want to reveal that her brother is working in tea estate. Her dressing almost covered with her knees. When she climbs down from the tree, her knees would injure lot. So, she would be unfit to be a mistress for him. Keeping all these things in mind, Henry has always quarrelled with Gauri and her brother. He would not escape from the fire eye-sight of Ruby Miranda. Eventually he goes back to the Anglo-Indian woman Ruby because of her shining beauty.

Meanwhile Ragupati has sent a letter to Winton, informing the need of a Headmistress to depute to Mirzapur estate school. There were lots of applications arrived for the post. Henry had a look at the profile of Ruby Miranda, if she deserves for the post, she may be appointed as Headmistress to Mirzapur School. And then, Miranda has to look after all the properties of Henry Winton after the school duties are over. Henry's selfish desire has seen in his confrontation with the rogue elephant, which was threatening the surrounding villages. He had to seek the help of Cockburn to save his post as well as to manage the elephant. The resident director Sudden Dart was convinced by Winton the truth of his story and goes scot free. All the depressive state of emotions arrived in his mind. Kistulal's family has been granted five hundred rupees and his son Pasupati is appointed as daily labour. To compensate his loneliness he needed a companion. His eyes seek the companion of Ruby who has shining eyes like "eyes of the real Chandni-chowk whore, black and bold". When Eddie Trevor applies for the post caused by Jugal Kishore's exist, Winton suspected that Ruby might have recommended him for the headmaster post.

Here, Henry's self-discipline gives way when he meets Ruby Miranda at the highlands club. She permitted him again to come closer to her. She has nursed her vengeance as a scorned woman about her engagement with Eddie:

Ruby turned as though to look at him, peering at his face in the
Darkness. Don't you know? -You, of all people? She asked (p.236).

Ruby's words are carried with pregnancy that Henry should realize that he has broken her innocent love for Eddie because of the memsahib status. Everything happen Henry's selfishness and it would not allow him to assess that he would inflict on her. The rogue elephant continuously remind him that he is a failure man. He has to guard the village people and to report the British agendum what atmosphere held in Mirzapur. Gauri is belonged to chinnapur village. She has to sting of insult at his hands, leads him to the hill-top of Wallach's folly to witness the love between Eddie and Jean. Henry planned cunningly that he handover four sixty-five with spurious cartridges. This lead to Eddie's death in the tea estate and Ruby has already confessed her love to him. By seeing the consequences, Ruby Miranda felt ashamed being mistress to him.

According to Amur the story of Winton's relationship with Ruby is one of betrayal- i.e., betrayal of passion through fear. If Winton is much involved with Ruby, he might lose his job. Hence, Sudden Dart's advice makes Henry obsessed with fear of losing his job. The character of Henry Winton appears to reveal, as Dayanandha believes the novelist pre-occupation with the other side of the nature of the ruling party. He is craving for the love of Ruby but in turn, he has to safeguard his job. She represents "the throbbing, compulsive craving of Anglo-India to seek living kinship with the west". She wants to spare herself the humiliation caused by her penury and her despising social status as an Anglo-Indian in the teeming-brown world of India. So, she needs to become memsahib, "a sahib's lady going into the reserved, all white clubs here head held high, escorted by an Englishman without the slightest trace of the coloured blood". She is not ready to sacrifice her Anglo-Indian lover for the fulfilment of her dream being memsahib to Winton.

She had come to the bungalow soon after dinner, slipping
Through the pantry entrance, and when it was time for her
To go her cottage it had begun to rain. No effort was much
For the fulfilment of that constant, aching dream, no sacrifice

Too great-not even the sacrifice of the love of a man like Eddie (p.103)

Therefore, Henry offered her a job as headmistress in Mirzapur School. She also has an intention to become his wife. With this she could attain that “passport to the dream world of Eurasian womanhood”. He loves Ruby to seek animal pleasure from her. She longs to uplift their relationship from “a hole and corner affair of passion to the sphere of love” but in vain because her frankness is opposite to the guileful nature of Henry.

Later, Ruby Miranda proves her words at the end of the novel. Being helpless woman, she is instantly abandoned by Henry. But she recognized and decided to take revenge upon him. She would not forgive the soulless cheat as he has ruined her life and shattered her dream. Finally, she took revenge on him that leads Henry to death in the contrived flame at the game of cottage where he believed to exploit Miranda once again. Jean and Ruby emerged as real women of independent character. They refuse to be sold to a life of comfort at the expense of self-identity and independence. So, the Prelude I of novel narrates imperial forces of British Raj in Assam tea estate. Prelude II of the novel speaks of return from leave that Assam people voiced against British rule. The two heads are Henry Winton and Eddie Trevor. Capitalist force killed tea estate labour Pasupati. Right from the beginning, People in Chinnar voiced against Henry Winton. He is a tea plantation manager appointed by British authority.

Therefore, the opening of prelude enumerates a thief and his stealing of tea leaves from the estate. The author is an eminent writer who has written more than fifteen novels. His debut novel *A Bend in the Ganges* talks about Calcutta and Bengal Partition during Gandhian freedom struggle. Now this novel is about the state Assam. The opening of the novel is narrating the beauty of Ruby Miranda who is a dancing girl in club show. Capitalist forces lead them to be slave in the estate. From the beginning, one of the worker's sister stole some tealeaves from the garden. Eddie Trevor caught her and he brings her to Henry Winton. The manager interrogated her, “why do you steal the leaves? Do you want beat by us”. For that she did not answer anything to Henry Winton. On the day of evening, they met at a club show where happens to see the dance of Ruby Miranda is a charming girl lives in Chinnar. Finally, Eddie asked Henry in an exclamation tone- oh! You mean Ruby Miranda! She is an elegant girl whose real name is beauty. Henry leaves silently. After lunch, he plans to go chinnar by evening. As planned earlier, Henry reached Chinnar. Tinapur has railway station in the tea district and the roads are not good to travel further. Therefore, he made some refreshment before meeting Sir Jeffrey and Lady Dart. They would have cocktail party in their bungalow, the burra sahibs were sharing parties in Tinapur.

Finally, Winton had driven his Austin- ten expertly to spend in Chinnar. Cockburn is the senior manager in Brindian Tea Company. He has been in charge of the Brindian Garden since 1928. Meanwhile he thought over that Sir Jeffrey is the real manager to manage the garden. But he is replaced by Cockburn who may visualize a man like Sir Jeffrey. Henry greeted Cockburn and he described road travelling from Tinapur to Chinnar. He was relieved at the same time, he was annoyed because captain has put that Cockburn was anxious. But he interrogated “do you think of going to Lamlung this week?”. The railway stationmaster, Henderson has made all arrangements in his building. Henderson is a quite good character but he threatened to take Henry to his institute. He is sipping his tea at the Gala institute. Cockburn's assistants bring couple of charpoys for the people. They conversed about tea, Gandhi and Indian national congress movement held during 1940's.

However, Winton's companion reminded of the days they spend in Chinnar, a week. Cockburn laughed at Henry for missing out a few things to tell. It would be better to value you than a coolie woman. How you are spending your days without a woman in your life? If you don't like coolie woman, all bone hipped and angular. He might look at santhal girl the other day that is a real charming. When the cocktail party begins,

they danced with verve movement. Ruby Miranda is brought by Henderson to meet Winton. She looked at the stationmaster and the two English men who sat along with him. Eddie Trevor, who is her partner, frowned his eyebrows. She is the one filled with lush and overflowing loveliness. Miranda completed her higher studies in Assam government school. Then she pursued her teacher-training course in District Institute of Education and training. Winton assisted her to work in tea estate residential school. Later she becomes concubine to him. All the people in the estate completely respected her as if she is the owner of the garden. Every day evening, she has to submit the report of the school teachers and educating the children. Eddie Trevor angered on Miranda as she is being the mistress to a British man. She is equal worth to the whole pack of ice-cold club females. Thus, the novelist portrayed equalization and women identity during British colonization.

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CLASS ISSUES IN THE SELECT FICTION OF LATE NINETEENTH AND EARLY TWENTIETH CENTURIES AS REFLECTED IN SELECT FICTION OF ENGLAND AND AMERICA

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Abstract

The focus of the paper searches for the Industrial Revolution, Social Class and Ugliness that grow in the British Society. The issues of the class and the impact on the lives of the people showcase the reflect of societal evils that predominate the livelihood of the humankind.

Keywords: industrial revolution, social class, class, ugliness

The industrial expansion changed the face of the world especially Europe and America. The cities in the U.S.A. grew at an astounding pace between 1800- 1900. The natural concomitants of the industrial revolution was noise, traffic snarls, slums, air – pollution, sanitation, health and education problems etc. The social structure of the United Kingdom has been largely influenced by the concept of social class that seems to affect English society till date. Many novels and works of literature have been produced based on the lines of agricultural greenery being transformed into industrial grime and soot.

British society, like its European neighbours was before the onset of the industrial revolution, affected by a set of divisions hierarchically on the line of occupation, social status and political influence. Since the advent of industrialization, this system has been in a constant state of revision and flux. The state of affairs as a consequence of the emerging classes has been felt and represented by some best writers of classics like Elizabeth Gaskell (*Mary Barton* and *North and South*), Robert Tressell (*The Ragged Trousered Philantropists*), Charles Dickens (*Hard Times*) D.H.Lawrence (*Sons and Lovers*), E.M.Forster (*Howards End*) and other renowned novelists like John Steinbeck in his landmark novel *The Grapes of Wrath*.

D.H.Lawrence seemed obsessed with the spirit of ugliness prevalent in the nineteenth century. The great crime that the moneyed and the propertied classes and promoters of industry committed in the palmy Victorian days was the condemning of the workers to ugliness, meanness and ugly surroundings. Class in the eyes of Tom Paine was polarized between a corrupt establishment and an oppressed minority. He said that there are ‘two classes of men in the nation, those who pay taxes and those who receive and live upon taxes’. (Thompson 97).

In E.M. Forster’s *Howards End*, we find the issue of class very pronounced. Considered as E.M. Forster’s best novel, *Howards End* (1910) is all about class, power and tradition in Edwardian England. Last but not the least John Steinbeck’s prize winning novel, *The Grapes of Wrath* can be read as a proletarian novel, advocating social change by showing the unfair working conditions that the migrants face when they reach California. The men who are the owners of land hold the power and attempt to control supply and demand and so get away by paying the poor wages. Even in Benjamin Disraeli’s Book *Sybil* there is a mention of the yawning gap between the two classes, “THE RICH AND THE POOR”.

The list of books that deal with the issue of class and its social representation is endless and this paper tries to represent the class consciousness in the novels and how they get reflected and highlighted in their social context.

Realistic representations started from the Eighteenth century. A vivid picture of the working conditions is seen to be present in the mid to later Nineteenth century and early Twentieth century in such realistic novels as Elizabeth Gaskell's *Mary Barton* (1848) and *North and South* (1854), Dickens's *Hard Times* (1854), Zola's *Germinal* (1885), D.H.Lawrence's *Sons and Lovers* (1913) and John Steinbeck's *The Grapes of Wrath* (1939).

The advancement in science and technology was a natural consequence of the industrial revolution. The opening of the first railway lines from Liverpool to Manchester in 1830, the improvement in roads, the spread of gas lighting, the sewing machine in 1846, the introduction of electric telegraph in 1837, all such technological advances made life more comfortable for the middle classes. In fact, the invention of the printing press in 1445, by Johanna Gutenberg changed the world forever. Before this miraculous invention, the only way that the people could copy literary texts was only manually, which was a very tedious and expensive process. This invention paved the way for the inexpensive cost of bookmaking which led to a rise in sales among the people during that time-frame.

George Lewes, in his review of contemporary German fiction makes truth a cornerstone of his principles when he asserts that "Art always aims at representation of reality. i.e. of Truth. Lewes goes to the extreme of trying to subsume all art under realism on the ground that its antithesis is not Idealism, but Falsism". This quality of verisimilitude came to be challenged in the writings of some of the great realists like George Eliot who in chapter XVII of *Adam Bede*, declares her desire 'to give a faithful account of men and things as they have mirrored themselves in my mind', yet she concedes: "The mirror is doubtless defective, the outlines will sometimes be disturbed, the reflection faint or confused'. However, many others have refuted the above contention for unlike the exponents of realism; James plays down the notion of actual truth in favour of verisimilitude. In his essay, 'The Art of Fiction', he asserts that the novel, like Flaubert whom he so admired, not as a random imitation of life but as an art in its own right.

The elements of realism may be traced to the works of great writers of classics like Elizabeth Gaskell, Charles Dickens, D.H. Lawrence, E.M. Forster, and John Steinbeck among others.

The issue of class consciousness comes out loud in Gaskells' *Mary Barton: A Tale of Manchester Life* by the English author, Elizabeth Gaskell published in 1848. This novel is set in the English city of Manchester (1839 – 1842), and deals with the difficulties faced by the Victorian working class. It revolves round the character of Barton who questions the distribution of wealth between the rich and the poor. After the death of his wife, he is left to nurse his daughter Mary alone. He falls into depression and involves himself in the Chartist or trade union movement. His daughter Mary is happy to be wooed by the son of the factory owner Carson.

Mary, the daughter of John, the worker and trade union leader feels ashamed to admit to others and even to her own self her true feelings for her lover Jem who is not so rich and belonging to a lower class as compared to Harry, the son of a capitalist. Things and situations go awry with the have – not's to such an extent that Jem though innocent gets implicated in the murder of Harry where it was not Jem rather Mary's father John who had committed the murder. We find a similar divide between the owners and the workers in another of a renowned novel by the same author Gaskell titled *North and South* (1854). Here too the love relationship between the owning class and industrialist, Thornton and Elizabeth takes place. In *Mary Barton* along with the novel *North and South* get a glimpse of how the workers vent their grievances. In one particular context Margaret Hale, the heroine of *North and South* spoke to an industrialist saying, "I see two classes dependent on each other in every possible way, yet each regarding the other as opposed to their own". (*North and South* 138). The growing discontent among the working classes led to the working class movements. One of the most prominent is the Chartists Movement. is the Chartist's desire for representation in Parliament as well as a fair representation in literature. Working class novelists like Thomas Martin

Wheeler's *Sunshine and Shadows* (1849-50), Ernest Jones *De Brassiere: A Democratic Romance* (1851-52) serve as pointers to this.

Published in the same year as Elizabeth's Gaskell's *Mary Barton*, Dicken's *Hard Times* (1854) is a vivid portrayal of the living conditions, work, health and education in addition to other inequalities between characters that belong to the working, middle and upper classes in Coketown. It is set against the backdrop of Industrial Revolution. By looking at the three main characters, Stephen Blackpool, Mr. Josiah Bounderby and Mr. Thomas Gradgrind, one can view the strict class divide prevalent then. John Holloway's recent article, "Hard Times, a History and a Criticism", is the article which summarizes the philosophy that Dickens claims to represent in the story, that of utilitarianism. As opined by another famous critic, F.R. Leavis on every page *Hard Times* manifests its mark and identity as a polemical work, a critique of mid – Victorian industrial society ruled by capitalism. The message that comes across to the readers at the end of the story is that such strict and rigid rules and principles of industrialization and education only serve to cripple the moral and emotions of the individual. Moreover, that Gradgrinds follows such an absurdly strict system of education where the father Gradgrind is seen getting punished through his children. Moreover, the reaction of the workers towards the owners of industries is made clear where Stephen Blackpool repudiates the employer's exploitation of their power ('the strong hand will never do't); their reliance on laissez faire ('letting alone will never do't'), to top it all the mental habit of treating the workers as soulless units in the economic machine and accusing them of ingratitude if they protest have been pointed out and condemned by Blackpool. It is clear that Dickens is speaking through Stephen here, and what he speaks amounts to in positive terms is a plea for generosity, charity and imaginative understanding of the spiritual and emotional needs of humanity.

Gradgrind's concept of education can be grouped in three categories:

- i. It is authoritarian, fanatical and bullying in its application.
- ii. It is rigid, abstract and barren in quality.
- iii. It is commercial and materialistic in its orientation.

That this system of education is abstract and barren in quality can be understood from the use of geometrical or quasi – geometrical terms like 'wide', 'thin', 'base', 'inclined plane', 'square' that has been made use of a couple of times and in words suggestive of barren regularity, 'plain', 'bare', 'monotonous', arranged in order and inflexible. The transformation of humans into non-humans and machines is in fact one of the devices that Dickens used for conveying his alarm at the way Victorian society was fast progressing.

The description of Bounderby's character is another illustration of Dicken's use of keywords in characterization. His house has a front door with 'Bounderby' upon a brazen plate, and a brazen door – handle underneath it. Dickens could have used the word brass to denote the metal but his use of the word brazen rather than brass is deliberate to epitomise several facets of Bounderby's character. Dickens in his dedication of *Hard Times* to Thomas Carlyle states at one point, "I know it contains nothing in which you do not think with me". Carlyle in fact described the Victorian times as diseased hardened by a belief in "mechanism" and "machinery" and condemned the utilitarians who reduced everything to numbers and statistics and left no space for the play of intuition and imagination. Gradgrind represents the utilitarians in the novel and Bounderby epitomizes the industrialists and the capitalists.

Dickens does a masterstroke for his representation of a realistic picture of an industrial town, in this context Coketown. "... It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled... It contained several large streets more like one another ... inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next". As depicted in the above quotation, the buildings and machinery of Coketown are invested with a sinister life of their own, the life of

wild animals and serpents. The people of Coketown also share the traits of the sameness of the town. They are reduced to indistinguishable units caught up in mindless, monotonous and mechanical process, superbly represented in the droning repetition of same activities day in- and -day out.

In *Hard Times*., Dickens finds a solution for the ills diagnosed in a given society at a given time-frame. He suggests that a society represented by a group of characters, must therefore change itself, learning from a group outside the social order, here the circus.

D.H. Lawrence's novels rotate on the axis of class. The social, economic and cultural constructs such as gender and class find a free play in the working of the relationships. To consider the relationship between Mr. and Mrs. Morel would be interesting for the dynamics of their relationship is based on class difference. It displays how a woman belonging to a refined class marries a collier belonging to a lower class thus bringing into focus a gamut of power – play. Lawrence's working class father, a supervisor in a coal- miner in a word a coal – miner who was a symbol of mute, sensuous passivity and his mother was a strict puritan and a petty bourgeoisie as well as school teacher before marriage leads to a blatant class struggle that take an even more ugly turn as his mother was the superior one in the couple being more educated and belonging to a higher class and more ambitious of the two but who got thoroughly disappointed when she discovered that the house that they lived in and even the furniture they used were not their own but actually on mortgage.. For his beloved mother Lydia Beadshall ambition, upper mobility of class and aristocracy, refinement was more vital and these she tried to instil in her sons. She detests the mindlessness, coarse and superficial life that Mr. Morel leads and prefers to lead.

The texts like D.H.Lawrence's 'Fannie and Annie', 'Daughters of the Vicar' and others short stories serve as classic instances of this matrix of social equation. Even in D.H.Lawrence's *The Rainbow* and its sequel *Women in Love* we find that Ursula too expresses her disgust with the contemporary economic set-up, "I hate it, that anybody is my equal who has the same amount of money as I have. I know I am better than any of them... I hate equality on a money basis".(*Women in Love* 436). The rift between the two polarized classes—the increasing concentration of wealth on the one hand and increasing pauperization on the other hand has been highlighted in the novels of that period. One case study might be that of Disraeli's *Sybil*. This book hints at such a yawning gap between the two classes,

"Two nations, between whom there is no intercourse and no sympathy who are ignorant of each other's habits, thoughts and feelings, as if they were dwellers in different zones, or inhabitants of different planets, who are formed by a different breeding... are ordered by different manners, are not governed by the same laws.. 'You speak of said Egremont-hesitatingly- 'THE RICH AND THE POOR' ". (*Sybil* 20). The relationship between the higher and the lower sections of the working classes have been clearly expressed and explored in *The Ragged Trousered Philanthropists* by Robert Tressell (1870-1911). The novel's protagonist Frank Owen was named after Robert Owen. The nineteenth century Socialist attempts to explain to his fellow workers the nature of Capitalism, which is nothing but the manipulation of the capitalists to rob the workers of the fruits of their labour. In most of the modernist novels, we can discern the predominant notion that money was becoming the sole measure of value. Margaret in *Howards End*, for instance declared that "the very soul of the world is economic." According to German sociologist Schumpeter, class was based not on man's choice, action or politics but by the fact that he was born into it.

In E.M.Forster's *Howards End*, we come across such class- consciousness in the family drama of the Wilcoxes and the Schlegals. The Wilcoxes represent materialistic lifestyle, are commerce- obsessed class, whereas the Schlegals are cultured, refined and more idealistic. Between these two comes Leonard Bast, a poor, jobless intellectual. The complication arising from the romance between this poor worker Leonard and Helen may come as a shock to the audience of that period and reminds us of a similar situation where romance took place between Connie, the wife of Lord Clifford and Parkins or Mellors, the gamekeeper in

D.H.Lawrence's *Lady Chatterley's Lover*. It presents the superiority of culture and art where money and capitalistic and materialistic urges seem to drown the finer and softer sentiments. *Howards End* is set in the early 1900s and vividly expounds the themes of Capitalism, Colonialism and Imperialism, class consciousness and class divide. The theme of rich versus poor and the onrush of modernism with the rise in materialistic urges have been highlighted in this novel. The greed to acquire and keep acquiring causes humans to become disconnected with fellow humans and from nature. In contrast Margaret Schlegel, the novel's protagonist, favours the need to "only connect" to balance different aspects of life through empathy and understanding. According to E.P.Thompson, class is a social and cultural formation which cannot be defined in isolation, but only in relationship to other classes. The novel explores the division between those who have the means to live cultured lives and those who do not. The introduction of Leonard Bast explores the theme of money versus culture. E.M. Forster illustrates the stark contrasts between the lives of those born into wealth, like the Schlegels, and those born into poverty like the Basts. *Howards End* serves as a critique of the capitalistic forces leading to England's prosperity. He portrays a society driven solely by the free market, purely intent on making and maximizing profit and opposed to any kind of intervention, promotes cold self – interest and concentration of power in a few hands causing extreme suffering in the masses. Through the characters like Leonard Bast and Jacky Bast, Forster demonstrates how difficult it is for the less privileged and unfortunate class of people born into disadvantaged situations to attain a better quality of life in an unregulated system where influence and information are hoarded. Being moneyless and idealistic, abstract and earnest are not the quality to be harboured in a capitalistic society and this is put across through the character of Bast. As an all too –replaceable worker with no job security he is in fact a figure to be pitied in a society which is cold, calculative and pitiless.

The class demarcations and consciousness spill over into the novels of American Realist writers of fiction like John Steinbeck as seen in his novel *The Grapes of Wrath*. The Second Industrial Revolution shook the structure of American life in the early twentieth century as vast masses of people migrated from farms to major cities to fill the demands of the new economy. Over a period of time improved machinery and more efficient farming techniques become significant when the drought makes crop cultivation very difficult. Steinbeck depicts the forces of industrialisation as a beast or a monster swallowing the charm of farmers ploughing and working in the field. For the farmers, modernization not only alters their way of life, but also their romantic attachment to the land. Each place has its own set of problems unique in its nature. While the previous place Oklahoma was beset with weather ups and downs, the place where Joads migrated, California has a fresh set of issues where there is only a select few owning land, leaving smaller farmers displaced and migrants expecting work. Therefore, in both the cases the farmers in an agricultural set up suffers terribly. In both cases, industrial agriculture challenges the Jeffersonian view of the hard- working, noble farmer as a romantic American figure, the new owners have no connection to the land, regarding it only through pen and paper.

Steinbeck puts class discrimination on display in *The Grapes of Wrath*, focusing economic situation of the migrant people as compared to that of the land owners. The exploitation of the workers is painted in vivid picture in this context where small farmers lost their land to the larger operations and owners grew scarce. The novel epitomizes the American Dream. The workers were the worst hit as small workers were imported, abused, and forced to work on credit, sometimes even owing money to their employer. This cycle of exploitation takes on another shape when people from the Dust Bowl move west looking for employment. The owning class look with distrust at these migrant labours as they suffer from a constant fear that these migrants may prove dangerous and may turn into dacoits. The general feelings towards these migrants take on racial undertones, "Got to keep 'em in line or Christ knows what they'll do! Why, Jesus they're as dangerous as niggers in the South! If they ever get together there ain't nothing that'll stop 'em.(236)

Many critics have written and condemned Steinbeck's expression of the feelings of capitalism. Throughout the novel we find a vivid contrast between the ideologies of the farming class and the capitalists. According to Karl Marx, the independent farmer represented the last remaining obstacle to fulfilling the Capitalist owner's dream of transforming the entire American leftover class into a commodity (368). It is imperative to bear in mind that class differences existed on the lines of money and property before the Industrial Revolution as afterwards. The industrial revolution in effect only replaced the old social strata by new ones: landowners and nobility by capitalists, labourers and small peasants by proletarians. "Cash nexus" sprung up between the different rungs of the social ladder.

The considerations of class have always preoccupied writers in all ages and across the boundaries. The softer sentiments like care, love and even respect are highly dependent on economic conditions of the person concerned and his class situation. The general attitude of people on class lines are a distrust of the working class, snobbishness and a sneering attitude of the upper classes towards the labour and factory workers and a general feeling of hatred that turned bitter in the case of love affair or marrying across the classes. As noted in the novel *Mary Barton* by Gaskell the strong divide between the two classes came to be felt: "It need excite no surprise then to learn that a bad feeling between working men and the upper classes became very strong in this season of privation. The aspects of class or economy that is the point of discussion is one of the most pronounced pivot around which the entire social super structure revolves but it would not be fair to consider that class consciousness was felt only in the late nineteenth and early twentieth century. The type of society and its given conditions can be determined mostly through class equations. The class factor is by far the most vital element till date not just in Europe and America but throughout the universe and Marx's concept of classless society is abstract and redundant, feeble and inoperative since so long society exists, class hierarchy will continue to exist.

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PORTRAYS OF THE POST COLONIALISM IN UPAMANYU CHATTERJEE'S WORK

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Abstract

The present paper focuses on the “Portrays of the postcolonialism in Upamanyu Chatterjee’s work” and how he works the upcoming generations to know about the degeneration facing India. Here, I am focusing on the famous author Upamanyu Chatterjee who was an IAS officer. He wrote hand full of novels mostly related to the uneasy order of native traditions and western modernity in post-colonial India. His writing is characterized by my youth in home and society. Most of the theme of his novels is about sociological problems, encouraging youth, struggles faced in the workplace, bureaucrat, the loneliness and boredom have also been hinted in his work, quite like the very first novel of Chatterjee where also the solitariness of Agastya finds a fine expression. Most of his novels with the role of English literature, contemporary India, middle-class family life, and boldly portrays sexual themes and homosexuality. His works English August and Mammaries of the welfare of state stands samethe order about the social issues. The protagonist name is Agastya, working as an IAS officer. In his journey towards adapting Madna, work, culture and the exploration of self, for a long time during his training, his method of adapting was masturbation and marijuana. How he deals with the culture, his work, his restless mind in the dichotomy of choosing between his happiness and his responsibilities, all forms the plot of this work.

Introduction

This novel opens with an informal conversation between Agastya and his friend Dhruvo. Agastya, who is about to leave for Madina for his provisional period as an IAS officer, says “Agastya had just joined the Indian Administration Service and was going for a year’s training in district administration to a small district town called Madna” and Dhruvo, (5). Agastya’s friend Dhruvo, who has been back from Yale University after his higher studies and he says about the place Madna as: “Madna was the hottest place in India last year, wasn’t it? It will be another world, completely different. Should be quite educative,” Dhruvo handed the smoke to Agastya. “Excellent stuff. What’ll you do for sex and marijuana in Madna?” (8). Agastya finds himself trapped in a difficult situation “like the fallen Adam” (12)

Sen’s experience and reflections as a trainee civil servant at Madna, the scorching town in India, where he feels dislocation, without any ambition or conviction, consuming marijuana, alcohol and conjuring sexual fantasies. In the background of Indian bureaucracy in the postmodern world, Chatterjee portrays a new generation of Indians strongly influenced by Western culture experiencing existential dislocation.

The reasons for his dilemma are colonial syndrome, rootlessness, English education, uninterested in the job, alienation, loneliness, absurdity of life, boredom, dissatisfaction and vagueness. Chatterjee, here, presents all these in a narrative marked with a relentless obsession with death and sexual and scatological reference. The colonial syndrome is seen in the novel where the protagonist and his friends are internally colonized by Westernization in their dressing, habits and not ready to accept the conventional Indian life. The impact of colonialism is so strong on these young men that Protagonist himself, wants to be called August instead of Agastya, and his friend Mahendra Bhatia wants to be called Mandy. Further, Mandy wants to wear only jeans and even loves to AIDS as it is raging in America. This internal colonialization makes the protagonist feel alienated from the society around him and he asks himself the purpose of his living. It also leads to rootlessness. As a result of this colonization, the protagonist lacks a sense of belongingness and is confused about his identity.

The protagonist's sense of alienation is counterpointed against his father's maturity and knowledge of life, and the letters that he writes to his son are an eloquent testimony of these traits. His advice to his favourite son and says, "Ogu, remember that Madna us, not an alien place. You must give it time. I think you will like your job eventually, but if you don't think concretely of what you want to do instead, and change." (81). His latter pages of the novel however emphasize his growing maturity and self-dislocation. This evident in the books that he reads, Marcus Aurelius and the Gita, the way he wants to bring relief to the helpless, whether it is the thirsty tribal of Chipanthi or the homeless frog, whom he does not evict from his room into the cruel world. The novelists show the protagonist's initial doubts: "Not even twenty-four hours over and he felt unhinged, without the compensations of insights or wisdom. The job is both bewildering and boring." (60).

At the end of the novel, Agastya is permanently stoned with other strange bureaucrats despite his promotion as the Assistant Collector of Koltanga. He assumes inaction better than action, avoids organizing excessive measures to control rural exploitation and leaves for Calcutta to get ahead of a year's leave to discover himself. The novels end on a note of confusion, and it is unfinished. That is Madna's contribution to mould the protagonist's character. If Madna- the base, backward place-has not been able to give him anything positive, it has at least been able to arouse him out of his smug complacency and make him see there is another world than the one in which he has been living. His only intention is to spice with four-letter words and no food as tasty as marijuana. He decides to go on leave for a year and think hopefully to come to a more meaningful existence.

In fine, Upamanyu Chatterjee is successful in the perfect portrayal of a typical Indian youth who is generally infected with the dislocations in life despite the right education, occupation and privilege. He deftly brings to the forefront the drab quality of the Indian Civil Service working conditions which put many brilliant Indian youths into a fix where they are lost and find their jobs so meaningless. Chatterjee is successful in shaping the protagonist as an iconic figure.

Thus, Upamanyu Chatterjee states the evaluation created by his novel 'English, August: An Indian Story', and in 'Mammaries of the welfare of the State', the novel exposed that activity of the bureaucrat. He considered his idea of leaving a coveted job for prospects. Agastya Sen was alienated by his society, friends by his thoughts, job, and culture, yet his solitude is not genuine. By this, he realizes himself which makes this story as effective as it is.

His debut novel *English, August: An Indian Story* and *Mammaries of the Welfare of the State* is an absorbing saga of the strife of western novel is a cry against the corrupt practices in the administration service of India. However, simultaneously it brings into light the predicaments of isolation and career hunting which are so obvious among today's youth. Sen an IAS trainee posted in distant and interior region like Madna is an antihero whose efforts to accomplished spiritual maturity prove to be in vain. He is a mediocre civil servant and his anti-heroism can be defined in terms of alienation, dissatisfaction with the system and powerlessness to react against the predicament.

The corrupt politics and bureaucracy have brought in the new formats of self-service and self-development. With these new formats, Agastya creates a new way of life by placing him in an alienated milieu that doing nothing at all and seeing what is happening. The anti-heroic characteristics of him become more comprehensive in his realizations. He feels that he is unfit in the field of administration service which he achieves after the hard preparation and perspiration. His mindset confirms the fading traditional concept of postmodern literature. With this conscientious state of his self-alienation, Sen could not catch the real meaning of his life. He fails to understand what is happening around him and what can do for his improvements in his job. In the two novels, Upamanyu Chatterjee makes the same concept to reflect that his suffering and social injustice because of post-colonialism. India is changed with westernised thoughts and emotions. Agastya, the hero was a westerniser who comes to the hottest place Madna and struggles with the undeveloped Madna of

no fan, marijuana, sex etc. As a westerniser Agastya was got hard to accept the culture, milieu. But how he gets adjust with his job, life in his training period and after that is all about this work. Like Agastya, we all are trapped in the westernized thoughts and emotions. In the life of Agastya, he overcomes his troubles, but we still trapped not ready to adjust and to overcome.

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A STUDY ON THE STRUGGLES OF COMMON MAN IN ARTHUR MILLER'S *DEATH OF A SALESMAN*

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Abstract

This paper analyses a realistic picture of life of a common man who was working as a salesman in his 60s, facing the problems due to the consequences of materialism. This play centered on domestic realism and also used elements of expressionism and symbolism to transform the story into tragedy. This play also addresses loss of identity and a man's inability to accept the change within himself and the society. This play is a montage of memories, dreams, confrontations, and arguments, all of which make up the last 24 hours of Willy Loman's life. Willy Loman's version of the American dream is one in which athletic success, popularity, financial success, and being well-known and respected in a community loom large. House ownership, having a successful nuclear family, and an illusion of being "independent" or "one's own man" are also part of this ideal.

Keywords: *The American dream, abandonment, betrayal, individual vs society, materialism.*

Literature is a term used to express written and sometimes spoken material. Resulting from the Latin word literature meaning "writing formed with letters," literature commonly refers to works of the creative imagination, including poetry, drama, fiction, nonfiction, and in some instances, journalism, and song.

America is a mixture of wanderers, explorers, travellers, settlers, religious outlaws, landless, political refugees, and natives. Of these the minority / marginalized is the natives. American multiculturalism has a melting pot nature. Like other literatures of different nations, American literature was also created by the history of the country. The growth of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country.

Arthur Miller was, in full **Arthur Asher Miller**, (born October 17, 1915, New York, U.S.—died February 10, 2005, Roxbury, Connecticut), an American playwright, who combined social awareness with a searching concern for his characters' inner lives. Miller was shaped by the Great Depression, which brought financial ruin onto his father, a small manufacturer, and it also demonstrated to the young Miller the insecurity of modern existence. In response to this, his plays mostly display a cynicism regarding wealth and conspicuous consumption. After graduation from high school he worked in a warehouse. With the money he earned he attended the University of Michigan (B.A., 1938), where he began to write plays. His first public success was with *Focus* (1945; film, 1962 [made-for-television]), a novel about anti-Semitism. *All my Sons* (1947; film 1948), a drama about a manufacturer of faulty war materials that strongly reflects the influence of Henrik Ibsen, was his first important play. It won Miller a Tony Award, and it was his first major collaboration with the director Elia Kazan, who also won a Tony. Miller had a conflicted relationship with his uncle, Manny Newman, who was also a salesman, imagined a continuous competition between his son and Miller. He married Marilyn Monroe in 1956 and got divorced in 1961. Miller was also politically active, in support of Communist party during the time of red scare.

Coming to Miller's literary life, *The Man Who Had All the Luck* (1944) was the first play to reach Broadway, and closed after just 4 years. After that he produced many works like, *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* (1955), following that for the next 8 years no play was staged. He is best known for *Death of a Salesman* (1949).

A play is a work of drama, usually consisting mostly of dialogue between characters and intended for theatrical performance rather than just reading. The writer of a play is a playwright. Plays are performed at a variety of levels, from London's West End and Broadway in New York City – which are the highest level of commercial theatre in the English-speaking world – to regional theatre, to community theatre, as well as university or school productions. There were rare dramatists, notably George Bernard Shaw, who have had little preference as to whether their plays were performed or read. The term “play” can refer to both the written texts of playwrights and to their complete theatrical performance. The stage play is nothing else, a play that is written to be performed on a stage.

Death of a salesman is a masterpiece of Arthur Miller. It is the corner stone of American drama. It is considered as the first great American tragedy. Willy Loman, a traveling salesman, returns home to Brooklyn early from a sales trip. At the age of 63, he has lost his salary and is working only on commission, and on this trip has failed to sell anything. His son Biff, who has been laboring on farms and ranches throughout the West for more than a decade, has recently arrived home to figure out a new direction for his life. Willy thinks Biff has not lived up to his potential. But as Biff reveals to his younger brother Happy—an assistant to the assistant buyer at a department store—he feels more fulfilled by outdoor work than by his earlier attempts to work in an office.

Alone in his kitchen, Willy remembers an earlier return from a business trip, when Biff and Happy were young boys and looked up to him as a hero. He contrasts himself and his sons with his next door neighbour Charley, a successful businessman, and Charley's son Bernard, a serious student. Charley and Bernard, in his view, lack the natural charisma that the Loman men possess, which Willy believes is the real determinant of success. But under the questioning of his wife Linda, Willy admits that his commission from the trip was so small that they will hardly be able to pay all their bills, and that he is full of self-doubt. Even as Linda reassures him, he hears the laughter of The Woman, his mistress in Boston.

Charley comes over to see if Willy is okay. While they are playing cards, Willy begins talking with the recently deceased figure of his brother Ben, who left home at the age of seventeen and made a diamond fortune in Africa and Alaska. Charley offers Willy a job but Willy refuses out of pride, even though he has been borrowing money from Charley every week to cover household expenses. Full of regrets, Willy compares himself to Ben and their equally adventurous, mysterious father, who abandoned them when they were young. He wanders into his back yard, trying to see the stars.

Linda discusses Willy's deteriorating mental state with the boys. She reveals that he has tried to commit suicide, both in a car crash and by inhaling gas through a rubber hose on the heater. Biff, chagrined, agrees to stay home and try to borrow money from his previous employer, Oliver, in order to start a sporting goods business with Happy, which will please their father. Willy is thrilled about this idea, and gives Biff some conflicting, incoherent advice about how to ask for the loan.

The next morning, at Linda's urging, Willy goes to his boss Howard Wagner and asks for a job in the New York office, close to home. Though Willy has been with the company longer than Howard has been alive, Howard refuses Willy's request. Willy continues to beg Howard, with increasing urgency, until Howard suspends Willy from work. Willy, humiliated, goes to borrow money from Charley at his office. There he encounters Bernard, who is now a successful lawyer, while the greatest thing Willy's son Biff ever achieved was playing high school football.

Biff and Happy have made arrangements to meet Willy for dinner at Frank's Chop House. Before Willy arrives, Biff confesses to Happy that Oliver gave him the cold shoulder when he tried to ask for the loan, and he responded by stealing Oliver's pen. Happy advises him to lie to Willy in order to keep his hope alive. Willy sits down at the table and immediately confesses that he has been fired, so Biff had better give him some good news to bring home to Linda. Biff and Willy argue, as distressing memories from the past overwhelm Willy. Willy staggers to the washroom and recalls the end of Biff's high school career, when Biff failed a math course

and went to Boston in order to tell his father. He found Willy in a hotel room with The Woman, and became so disillusioned about his former hero that he abandoned his dreams for college and following in Willy's footsteps. As Willy is lost in this reverie, Biff and Happy leave the restaurant with two call girls.

When Biff and Happy return home, Linda is furious at them for abandoning their father. Biff, ashamed of his behavior, finds Willy in the back yard. He is trying to plant seeds in the middle of the night, and conversing with the ghost of his brother Ben about a plan to leave his family with \$20,000 in life insurance money. Biff announces that he is finally going to be true to himself, that neither he nor Willy will ever be great men, and that Willy should accept this and give up his distorted version of the American Dream. Biff is moved to tears at the end of this argument, which deepens Willy's resolve to kill himself out of love for his son and family. He drives away to his death.

Only his family, Charley, and Bernard attend Willy's funeral. Biff is adamant that Willy died for nothing, while Charley elegizes Willy as a salesman who, by necessity, had nothing to trade on but his dreams. Linda says goodbye to Willy, telling him that the house has been paid off—that they are finally free of their obligations—but now there will be nobody to live in it.

Willy's death is ironic because he fails to accomplish his cherished goals of domestic happiness and professional success. At the end of the play, we learn that the only people who attend Willy's funeral are his immediate family and Charley, his neighbour. No one else shows up, not even Willy's boss Howard.

Dealing with the major issues of the play, we can able to spot the major subjects of the play which clearly showed the exact situation of man and society. Earlier Willy wanted Biff to fulfill his dream of success, and always blames Biff for having failed in Math. Willy also compared Biff to Charley's son Bernard. All these doings of Willy was very much hated by Billy. When Happy and Biff took Willy to a dinner in a restaurant, the teenager son Biff discovered about his father's affair with "the Woman" caused a rift between father and son. Later at home, Biff confronts his father and tells him how Willy's dream destroyed his life. Biff bursts into tears and kisses his father. Willy is happy to know that his son loves him, even after all. This clearly portrays the father-son relationship. The whole play deals about the life of a common man (low man) as tragic hero, individual vs society—how man always trying to show off his life to the society even having lot more struggles to lead a daily life, the consequences of the materialism, the failure of American dream.

Hence Arthur Miller through his play *Death of a salesman* projects light on almost all paces of struggles faced by a common man throughout his life to satisfy his and societies expectations. The whole play dealt with the themes like Appearance vs Reality, Individual vs society, Father-son Relationship, the Consequences of the materialism, the failure of the American Dream. This play depicts the domestic realism of many common men's family. This play ironically employs the elements of a classical tragedy to show the tragedy not of a hero, but of a "low man". Willy represents the common illusion of the whole society, in the same way the society is after illusions rather than reality. *Death of a Salesman* also explores the psychological chaos of the protagonist, the aptly-named Willy Loman, his belief in providing for his family and leaving a legacy behind after death and the capitalist society's impact on his life. That's the tragic end to the lives of far too many — mostly men — today.

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