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Special Issue on

SOCIAL VALUES AND SUSTAINABLE DEVELOPMENT: PROBLEMS AND PROSPECTS

Special Issue Editors

Dr. DHANABAL. C | Dr. PARVATHY | Dr. K PREMKUMAR
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Dr. D. Paul Dhayabaran
Principal

November 9, 2022

MESSAGE

I am delighted that Deanery of Research & Development, Deanery of Academics and all Arts Departments of our College in collaboration with BODHI International Journal of Research in Humanities, Arts and Science, INDIA organize a Two-Day International Conference on "Social Values and Sustainable Development : Problems and Prospects.

I congratulate and appreciate Dr. Suresh Frederick, Dean of Research & Development and Dr. S. Balakrishnan, Publisher and Managing Editor, BODHI International Journal, Conveners of the conference, Dr. S. Sobana, Co-convenor of the conference, Organizing Committee members and all the Heads of Arts Departments of our College who lead from the front in organizing an International Conference.

I am sure that this event will provide a platform for all the members of faculty of different disciplines of Arts departments to get an opportunity to present papers in their area of research and also for all the budding research scholars, PG students and all the participants to get exposed to the new emerging trends in Arts and its applications in various fields.

May the Lord Almighty guide and strengthen the Deanery of Research & Development, Academics and all Arts departments for the successful conduct of this event and my wishes to the entire Arts fraternity.



PRINCIPAL



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Associate Professor & UG Head

Dean, Research & Development

Message

"Your core values are the deeply held beliefs that authentically describe your soul."

- John C. Maxwell

Happy and warm greetings to all.

I am greatly pleased that the Deanery of Research and Development in collaboration with the Deanery of Academics (Arts) and BODHI International Journal of Research in Humanities, Arts and Science, is organizing an International Multidisciplinary Conference on "Social Values and Sustainable Development: Problems and Prospects" on November 14 & 15, 2022.

Social values and sustainable development, which aim to work on preserving the resources for the future, can be seen as a similar vein connecting literature, culture, society, organization, firms and agencies. This Multidisciplinary conference has tasted resounding success as it has stipulated a blend of world-class thought-provoking content, inventing new social standards for an equitable, sustainable, and affirmative future.

The conference has invited research minds from all disciplines for deep discussions and a wide range of interactions on the social values of the past decade and the challenges that lie ahead. The conference has also invited experts with social value as resource persons and practitioners from a wide range of sectors and industries across the world. The research papers received from various disciplines have provided excellent opportunities for the readers to exchange new vistas to establish inter-disciplinary research relations.

On this occasion, I would like to thank all the authors of research articles, volunteers and persons who directly or indirectly contributed to the conference. Without their cooperation and full support, this conference would not have been possible. I record my sincere thanks to the organizing committee for their strenuous efforts. I congratulate the Deans of various disciplines, Heads of the Departments, faculty members. Research scholars and students for their progressive endeavours.

Dr. Suresh Frederick
Convener

EDITORIAL

Art and literature have always been, perforce, agents of social change and transformation. Classical and contemporary literature have been instrumental in instilling social values and ethical principles in the people; and one could glean such values from Plato to Postmodern writings and beyond. The French philosopher Jean-Paul Sartre views literature as a manifestation of freedom and a form of social action. In his phenomenal work *What is Literature*, he says 'Literature should not be a sedative but an irritant, a catalyst provoking men to change the world in which they live and in doing so to change themselves.' The writings of Jean Jacques Rousseau, Fyodor Dostoevsky, Simone de Beauvoir, Mahadevi Varma, Che Guevara, Karl Marx, *et al* have ushered in the world's greatest revolution. In this context, the International Interdisciplinary Conference on Social Values and Sustainable Development: Problems and Prospects is a timely and fruitful academic endeavour orchestrated by the Deanery of Research and Development to sensitize the academic fraternity to the edifying role and socio-ethical ramifications of literature. The present compilation includes well-researched and scholarly articles on the theme of social values and sustainable development covering a broad canvas of literatures written across the world and archly affirms the reformist zeal of the writers in dismantling the hierarchical and hegemonic dispensation in order to create an equitable and sustainable society. It is fervently hoped that the selections compiled in this edition will provide a comprehensive understanding of the theme of the conference and will offer fresh avenues of research to teachers and researchers.

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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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CONTENTS

S. No.	Title	Page No.
1	The Man versus the Wild in Ernest Hemingway's <i>The Old Man and The Sea</i> K. Rajalatchoumy	1
2	A Subaltern Study on the Evils of Indian Society in Aravind Adiga's <i>The White Tiger</i> R. Geetha	4
3	Liberation of Woman in Chitra Banerjee Divakaruni's <i>The Forest of Enchantments</i> R. Prasath	10
4	Social Realism in Willa Cather's <i>The Alexander's Bridge</i> S. Sangeetha	14
5	Information Communication Technology: An Innovative Swing in English Language Teaching Dr. R. Magdaline Dyana	17
6	Humanism in Harper Lee's <i>To Kill a Mocking Bird</i> M. Helga Sindhuja	20
7	Eco – Consciousness Embedded in the Hindu's <i>The Timeless Tales</i> J. Milton Ananiya & Dr. C Dhanabal	22
8	Struggle for Identity in Jhumpa Lahiri's <i>The Namesake</i> Dr. Suresh Frederick & P. Josephine Stella Thilaga	25
9	Psychoanalytical Reading of Emily Bronte's <i>Wuthering Heights</i> D. Jeffrey Joseph & Dr. C. Dhanabal	30

10	An Extrordinary Exercise of Social Values in the Novels of Mulk Raj Anand and Richard Wright Dr. P. Nelson Raj	35	22	Recent Trends of Exploitation and Self-Identity in Aravind Malagatti's 'Government Brahmana' Dr. J. Samson	96
11	Search for Identity in Karen Robert's Select Novels T. Christina	40	23	The Fiasco of Postmodern Quest in Thomas Pynchon's V T. Aravindhan	100
12	A Journey of the Disintegrated Self: A Study On Paula Hawkins's <i>The Girl On The Train</i> S.R.K. Shinny Miyolaa & Dr. Suresh Frederick	44	24	Postmodern elements in Amitav Ghosh's <i>The Glass Palace</i> Dr. S.M. Pagalavan & Dr. Suresh Frederick	105
13	Portrayal of the Hardships of Women's Marital Life In Gloria Naylor's <i>The Women of Brewster Place</i> R. Saranya	50	25	Twofold Trauma of Women in Alice Walker's <i>Possessing the Secret of Joy</i> D. Gayathri	111
14	The Conceptualization of A Feminist in Chitra Banerjee Divakurani's <i>The Palace of Illusions</i> P. Bhuvaneshwari	55	26	The Cohesion of the Consciousness: Literal and Metaphorical Fragmentation in <i>Regeneration</i> by Pat Barker U. Lynda & Dr. A. Sheeba Princess	115
15	An Annihilation of Custom Tradition: A Unfailing Connection Between Past and Present Inm.G.Vassanji's <i>No Newland</i> Dr. A. Geethanjali	58	27	Feminine Psyche And Trauma In The Twenty First Century Expatriates Fiction Dr. S. Bernath Carmel	119
16	Mentation on Gloria Naylor's <i>Mama Day</i> Mr. A. Rajesh Kannan	62	28	Facets of Subalternity and Social Awareness in Vijay Tendulkar's <i>Kanyadaan</i> Dr. R. Nivethabraba	123
17	Contraction of Social Values in the Novels of Shobha De' <i>Sultry Days</i> Dr. S. Asha Mary	73	29	Bharathidasan as a Dravidian Rationalist: A Select Study of his Poems Dr. R. Samuel Gnanaraj	126
18	Celie's Journey Toward Self-Discovery in Alicec Walker's "The Color Purple" Dr. M. Arul Freeda Jackuline	76	30	Political Intervention as a Tool for Degradation of Social Values and Individual Psychological Transformation in Saul bellow's Mr. Sammler's Planet and Nayantara Sahgal's <i>Rich Like Us</i> P.M. Sudha	130
19	The Magic of Childhood Innocence in Frances Hodgson Burnett's the Secret Garden Dr. J. Nancy Pearlin	82	31	Virtual Class Room Learning Environment: A Study on Excerpts From Gerald Durrell and Isaac Asimov Dr. C. Thenmozhi	134
20	Survival of Culture: A Study of Urban Culture in the Novel of Shobha De's Sisters Mr. A. Charles	86	32	Songs as A Device: Teaching Idioms And Phrases L. Matthew Methuselah & Dr. Suresh Frederick	137
21	Yearning for Love and Compassion in John Boyne's <i>The Boy in the Striped Pyjamas</i> S. Aashika	91			

33	Critiquing Anthropocentrism in Neil Grant's <i>The last war, a fantasy in one act</i> Nandini B Jayapal & Dr. Suresh Frederick	140	38	Female Circumcision as an Ethnic Identity of the Gikuyu Women in NGUGI wa Thiong'o's "The River Between" A. Jesu Steephan Samy & Dr. S. Kirubhakaran	159
34	The Changing Images of Woman in Buchi Emecheta's <i>Gwendolen</i> T. Sindhu & Dr. Suresh Frederick	143	39	Quest for Reality and Truth in Anita Desai's ' <i>Journey to ITHACA</i> ' M. Uma & Dr. S. Kirubhakaran	162
35	An Insight Into Cultural Influence Through Mythological Stories R. Preethi & Dr. G. Parvathy	147	40	Gender, Power and Role Reversal in Chimamanda Ngozi Adichie's Shortstory the Visit G. Kowsalya & Dr. C. Dhanabal	165
36	The Adversity of Terrorism in Postmodern Age: A Critique of don Delillo's <i>Mao II</i> M. Thendral & Dr. G. Parvathy	151			
37	J. G. Ballard's <i>The Drowned World</i> As An Apocalyptic Text: An Admonition to Revise Social Values Toward an Eco-Centric Perspective C Sangamithirai & Dr. G. Parvathy	155			

THE MAN VERSUS THE WILD IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA

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Abstract

The American novel The Old Man and the Sea, which earned the Pulitzer Prize, is thought to be the magnum opus of Ernest Hemingway. The novella explores the relationship between humans and nature in great detail. This amazing book chronicles, the struggle of an elderly fisherman named Santiago, who spent forty-eight days without catching anything, to bring in the biggest catch of his life. Old Santiago's spirit is still strong and unaffected by the defeat, even though he lost the fight against the large Marlin far out in the Gulf Stream off the coast of Cuba.

Keywords: Man, Wild, Nature, Ecocriticism, Symbolism, Allegory

Introduction

The Old Man and the Sea by Ernest Hemingway is a profound examination of humankind's relationship with nature. The old man and the young fish have been engaged in a drawn-out, fierce combat which is an epic conflict fought on the huge sea arena that has never been seen or heard before. And during the final three days of his daring journey, when he is battling to secure the biggest catch of his life, this particular conflict between the man and the wild take place. The old man's struggle with the Marlin is symbolic of humanity's never-ending struggle against nature's enigmatic forces.

The Man vs The Wild

An analogy for life can be found in the storied battle between the aged fisherman and the young Marlin. A man can only lose in this combat against immovable natural forces, but he can continue to fight in such a way that his defeat can be recognised as a dignified loss. The man is a representation of the Christian virtues

of compassion, humility, charity, fraternity, and suffering. His opponent the fish fights from the deep, dark and invisible region.

For the old fisherman, the water represents a mother who protects life. Hemingway stated in the narrative, "But the old man always thought as feminine and as something that gave or with great favours and if she did wild or wicked things it was held because she could not help them. The moon affects her as it does a woman" (Hemingway 20). The most notable aspect of this conflict is Santiago's strong sense of brotherhood toward Marlin. It represents man's conflict with nature. Even though he is worn out from struggling against unfavourable circumstances, he has a strong affection for the fish and is in awe of its incredible fortitude. In this way, both spiritually and physically, man and nature draw closer to one another throughout the interval.

When Santiago is initially introduced to the readers, he seems to have total control and to be in perfect harmony with the natural world. All

things have their proper places in his "universe." The interaction between Santiago and the animals is more akin to friendship. One of the many instances which a little bird flying toward the skiff from the north is nicely described by the novelist as illustrating this interaction. A warbler is flying obliquely above the water. The bird appears to be pretty worn out, the old guy noticed. It soared over the head of the elderly fisherman before landing on the line, where it is more at ease. As a result, every aspect of his universe is connected in some way by harmony and love. In this way, the relationship between man and nature gives us a window into the fundamental meaning of human bravery. The old man's search for his biggest catch serves as a key illustration of the struggle between man and the environment in this tale. Additionally, Hemingway's life is hinted at by the figure of Santiago, who, like Santiago at the sea, works mightily to keep his peace and harmony with reality.

However, the novella shows up with different layers of understanding when viewed through the lens of ecocriticism. Hemingway's approach to the nature theme, in contrast to Wordsworth's, is not serene; rather, it is teeming with vibrant life. The wildness and the sea here stand in for the cosmic fact of how hard it is for people to survive in the natural world. Man has engaged in conflict with various types of foes from the dawn of time. Additionally, those who make their living as farmers or fishermen must directly contend with nature. This effect would help people comprehend how closely humans and nature are connected to each other.

Even at their mutual sacrifice, man and nature must coexist. Man must interact with nature daily because of the way the Earth is

designed. In Hemingway's depictions of nature, man, fish, and sea all come together to form a singular whole. When the man overtakes the fish, his failure and compunction overtake the man as well. He is not overthrown by nature; rather, she destroys him. The same is true for nature in its most untamed state; it can only be destroyed. And to bolster this claim, one might point to the instance where the fish carcass is split in half and reduced to a skeleton.

In *The Old Man and the Sea*, Santiago says, "A man can be destroyed but not defeated" (Hemingway 80). It highlights a person's fierce tenacity, showing that no matter how many times he fails to reach his goals, he never gives up on anything in life. Hemingway's phrase, which best captures the tremendous bravery of the man, perfectly encapsulates the two terms "destroyed and defeated." No matter what the future holds for humanity, the novelist personified the manly battling spirit and unwavering resolve that can only lead to triumph.

Conclusion

The novella claims that it is possible to get outside the laws of nature. In reality, the same terms that allow a deserving man or animal to transcend it are created by the destruction's inevitability. A man can only show himself by making an effort to resist the inevitable. A man can repeatedly demonstrate this resolve by demonstrating the value of the opponents he selects to take on. Similar to how he once felt about "the great Negro of Cienfuegos," (Hemingway 51). Santiago believes the Marlin is worthy of a fight. As their demise becomes a source of pride and bravery that validates Santiago's heroic traits, his appreciation for his

foes brings love and respect into conflict with death. The equation could be thought of as the statement's working out "I love you and respect you very much. But I will kill you dead before this day ends," (Hemingway 40). As an alternative, one could draw a comparison to the poet John Keats, who maintained that as beauty yields to destruction, it is only possible to understand it just before death. Santiago is never defeated, despite being annihilated at the novella's conclusion. Instead, he turns out to be a hero. His hardships allow him to fulfil his most honourable destiny rather than altering man's role in the universe.

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A SUBALTERN STUDY ON THE EVILS OF INDIAN SOCIETY IN ARAVIND ADIGA'S *THE WHITE TIGER*

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The 'Subaltern' is a term given by Antonio Gramsci to refer to specific group in the society who are under the hegemony of the ruling elite class, subaltern classes including peasants, tribes, women, and other groups that are denied access to get hegemonic power. Historically speaking, subaltern studies defines it self as an attempt to allow people to speak. Under the subaltern studies, new kinds of writings has been started. The subalterns have been allowed to speak and share their pains, anger, sufferings, and experiences which was denied by the elitist historians and scholars.

The subaltern scholars try to make an alternative history writing in which history would be written in a new way. In the domain of literature, one can trace the root of subalternity. In many Indian writing subaltern subjects such as peasants, women and Dalits make their strong presence. But Subaltern, as an autonomous domain of history and cultural studies has emerged against elitist historiography of the Western world. In post-colonial India, the Subaltern studies has reflected in the various forms of writings of history and literature. So, subalternity becomes a dominant framework in literature when the marginalized section of the society has no voice of its own.

In postcolonial theory, the term subaltern describes the lower social classes and the other

social groups have displaced to the different margins of the society; in an imperial colony, a subaltern is a native man or woman without human agency, as defined by his and her social status. Nonetheless, the feminist scholar Gayatri Chakravorty Spivak is cautioned against an overbroad application of the term the subaltern.

The popular and most notable Indian philosopher and literary theorist Gayatri Chakravorty Spivak in her book *Can the Subaltern Speak?* says the subalterns who are removed from the lines of social mobility and separated from society should feel that they are also a vital part of this democratic country. People should fight for their right to recognition, the subaltern should rebel to break the stereotypes.

The marginalized subaltern is always shown in the invisible projection but changing nature of literature, it gives strong and assertive voices, and these voices assert and are employed against the exploiters whose only interest is maintaining the power and hegemony. The subaltern narratives seem to be subsumed by the discursive power of feudal class, nationalism, colonialism, and patriarchy, which are critiqued by the subaltern literary figures. Contemporary literature in India is still reframing the subaltern subjects like women, Dalits, and discarded segments of society, and the question '*Can Subaltern Speak?*' is still present in main stream

Indian literature. In recent times, the Subaltern method of literature writing reflects from the writing of Arundhati Roy's *God of Small Things* and Anjali Deshpande's *Mahabhiyog*, both of them come with strong narratives of caste discrimination and pain of victims of Bhopal Gas Tragedy respectively. All of these subaltern literature represents a most precious heritage and unfailing source of motivation and significant framework for writing narratives of subaltern masses.

The White Tiger is framed as a narrative letter written over seven nights to the Chinese Premier Wen Jiabao; it is a tale of servitude, revolt, and murder. The novel employs a first-person narrator, Balram Halwai, whose unique, sarcastic voice carries the reader through his life in "new India." Balram writes the letter in response to a statement he has heard on the radio, "Mr. Jiabao is on a mission: he wants to know the truth about Bangalore." Balram is an expert on the truth about the harsh realities and hidden cruelties of India. The novel presents a startling contrast between India's rise as a global economy and the plight of the marginalized class of society living in devastating rural and urban poverty through, Balram Halwai, the narrator and the protagonist. Balram belongs to Laxmangarh, in Bihar, is a son of a rickshaw puller. Despite being an intelligent and a promised child he is forced to leave school at an early age and works in a small tea shop where he has to break coal to support his family.

He learns driving also as a side job to earn more money. Then, he gets a chance to meet the rich landlord and powerbroker, named 'The Stork' who, appoints him as a chauffeur to drive a luxury car of his U.S.A. returned son, Ashok,

settled in Gurgaon, near New Delhi. There he often drives his master and his wife to various shopping malls and markets and is exposed to the glittering of the shining and rising India. He becomes aware of the immense wealth, corruption, and opportunity all around him realizing at the same time that he would never be able to reach there.

He thinks about his situation and sees that there is only one way he can achieve his goal and join a rich community of people and he can be part of this rich and influential world. It is only by murdering his employer, that he can get away with this and dark life. He takes advantage of his master's faith and trusts and kills him with an empty broken whisky bottle along with his cousin Dharam, Balram manages to escape to the city of Bangalore. There he changes his name from Balram Halwai to Ashok Sharma, and owns a taxi company, and becomes a wealthy entrepreneur of India's most technologically advanced metropolitan city, Bangalore.

Negating with Gayatri Chakravorty Spivak's concept that "subaltern cannot speak", Adiga has made Balram to speak as a rebellious subaltern youth who adopts a criminal method like a typical psychopath to come out of the "rooster coop". The roosters in the coop smell the blood from above. They see the organs of their brother lying around them. They know they're the next. Yet they do not rebel. They do not try to get out of the coop (TWT 173). The novel's theme is very well justified through the title *The White Tiger* which symbolizes a rare species just like the protagonist of the novel who dares to make his identity in the society of the rich and powerful. Though Balram is himself a subaltern and very much a part of the

“rooster coop” but still hemanages to break it, though by illegal and brutal means. Throughout the novel, the contrast between the two different worlds namely ‘dark’ and ‘light’ occurs just like the repeated pattern of black and white stripes on the coat of one of the rarest and amazing species, *The White tiger*. The author has adopted a harsh and razor-sharp satirical tone, smudged with dark humor in the description of the condition of the subalterns who are inferior due to their lower caste and penury.

They live in a miserable and ever submissive state, devoid of any right to lift their heads or desire to achieve something good in their life. Their only purpose is to feed the ego of those whom they serve with full loyalty. They are very well aware of their exploitation at the hands of their masters but still, they can’t stand for their rights. Their brains have been conditioned with this kind of negativity, inferiority, and suppression. Adiga presents a contrast of the lives of those who are the inhabitants of these two different worlds namely ‘light’ and ‘dark’. “I was born and raised in Darkness”. (TWT 14)

The inhabitants of the ‘world of light’ have been represented by the rich and ruling class - namely ‘police’, ‘politicians’, ‘landlords’, ‘industrialists’, and their educated kids. Their lives are described by the following terms- ‘comfort’, ‘fashion’, ‘luxury’, ‘opportunity’, ‘aristocracy’ and ‘optimism’, as the word ‘light’ very well symbolizes, these people enjoy the ultimate luxury of life by ruling over the inhabitants of the ‘world of darkness’. In contrast to this, the later world is denoted by the following words ‘gloom’, ‘penury’, ‘pessimism’, ‘disappointment’, ‘exploitation’, and ‘submission’. The representatives of this

world are all those people who serve the inhabitants of the former world. In the novel, Balram Halwai, all his family members, and various other poor and lower caste people denote this oppressed class. I’d never been given a name. (TWT 13) Understand, now, how hard it is for a man to win his freedom in India. (TWT 19)

The representatives of this world are all those people who serve the inhabitants of the former world. In the novel, Balram Halwai, all his family members, and various other poor and lower caste people denote this oppressed class between these two worlds is unbridgeable and impossible to cover by any fair means. “Halwai, my name, means, ‘sweet-maker.’ That’s my caste - my destiny. (TWT 63) In the novel, Balram tries to do all those things that master (Ashok) does as a rebellion against his identity as a ‘subaltern’ which is embedded in the shackles of his deeply conditioned spirit of submission and servitude. He drinks high-quality liquor, wears good clothes, and visits the mall to touch the world of ‘light’, and collects money by cheating his master just to experience the enjoyment and satisfaction one can get by sleeping with high-profile prostitutes. He wants to set himself free from this ‘rooster coop’ and comes out of his pitiful condition immediately. He overpowers his conscience and joins hand with his ambitious spirit of a psychopath, to kill his master and run away with the money. Balram becomes an accomplished entrepreneur with his ‘half-baked’ knowledge. This is the only education he has gained from his masters and other people being a driver.

In childhood, he was denied schooling due to scarcity of money though he was a bright kid. He was forced into the world of child labour to

earn money for his family. But in the end, he realized his dreams by grabbing and manipulating the opportunities that came in his way. In the earlier part, when he struggled by fair means, he succeeded only by being a driver of a small car of a rich man which by clever manipulation was promoted to the position of the chauffeur of the luxury car owned by Mr. Ashok. After some time, he finds out that there is hardly any change in his condition as he is still a servant with no identity. But on being exposed to city life, he learns corrupt and selfish means to succeed and break his image of a servant.

His inner struggles have changed him into a criminal who can go to any extent to fulfill his dreams. The 'Satan' overpowers his inner conscience completely, though it continues to prick him with the memory of his family members and his master whom he had sacrificed to gain a secure position in the 'world of light'. Balram adopts his cousin Dharam, who is also a fugitive of 'darkness' like him, so that he does not have to undergo what Balram underwent and paid for what he is today. Balram just like a 'white tiger' adopts the violent means to snatch the freedom which was long denied to him. "I don't understand why other people don't buy chandeliers all the time and put them up everywhere. Free people don't know the value of freedom, that's the problem". (TWT117).

Here 'chandeliers' denote the 'world of light' which means freedom and security. The word 'Lizards' has been used for the Police or Lawmakers of society who don't dare or try to find the culprits or criminals in the 'world of light'. According to them, only the denizens of darkness can commit such crimes. Here the author has exposed the reason for the inefficiency of the legal system of our society

with the help of his most powerful and frequently used tool-'satire'.

Sometimes, in my apartment, I turn on both chandeliers and then lie down amid all that light, and I just start laughing. A man in hiding, and yet he is surrounded by chandeliers! There I am revealing the secret to a successful escape. The Police searched for me in darkness: but I hid in light (TWT118).

Adiga is trying to expose the hidden corruption under the skin of our post-colonial Indian society on several occasions. "The so called politicians who claim to be the leaders and spokes persons of the poor are exploiting them: You see, there are ninety-three criminal cases - murder, rape, big worm, gun smuggling, whistling, and much more minor cases-pending on Great Socialist and her ministers at present.

Adiga's *The White Tiger* puts a major emphasis on the various types of problems that the poor people of India who are living under devastating poverty have to face in their day-to-day life. Adiga in his novel *The White Tiger* has stated that these poor people build the home for the rich-poor, but it is so unfortunate that they have to live in tents that are covered with blue tarpaulin sheets and divided into lanes by lines of dirt.

Adiga has shown the real picture during the election time and the political power of the poor people of India and the real reason for the failure of the Indian electoral system. The finger prints of all the poor people are taken by The Stork no matter what, whether they have reached the age of eighteen or not and are sold to social activists for a living large amount of money.

Adiga points out that, a minor in rural India is trying to climb a damaged ladder to success

due to the fact that he does not have to get admission for education and opportunities which are systems a city, where an infant gets advantages from the largest component that aids rural society; the rural child typically ends up half-educated and is hired in low esteemed professions. If one appears around, one will discover that the servants, maids, drivers, and peons are all rural migrants. Those individuals belong to 'That India' coming to metro politan cities like Bangalore or 'This India' one finds that it is ruled by means of the prosperous, wealthy, and related.

The White Tiger talks about the vicious disparity in today's Indian society, mainly is followed by a subculture from the western part of the world. This novel is constructing a strong wave of perception about the bold portrayal of the not so high-quality India, and defeats the economic progress claims being made by "That India" without patronizing or being emotional. More or less, *The White Tiger* tries to make justice in the depiction of the social injustice and dearth winning in India.

India's post liberalization is corruption indeed, apparently and it is the playground where Balram learns the game. His succeeding in moving from darkness to light through personal success traps him and makes him a part of the same corrupt system which catapulted him to the seat of an successful enterprise. Balram is socially upward, but still a prisoner of the corruption which engulfs the Indian system. In completing this transformation into an entrepreneur, he is part of a new system while losing his family which represented the old system. He is breaking his social constraints and moving up wards also reflect the changes in the system of class and caste.

It would probably be a second generation of these service class workers from the darkness who may move upward due to better opportunities of the future. In the present times it will be a rare 'White Tiger' who due to perseverance and grit succeeds in escaping the 'Rooster Coop'. Adiga has deftly entered a class of invisible people who are in the service of the urban affluent and portrayed an individual's struggle from so called darkness to light. Indeed, a gripping novel, which examines the relationship between the master and the staff. This work also indicates the increasing inherit flaws and strains visible with advent of media implosion and exposure to legal labour rights. In a nutshell the novel very clearly brings into light the issues of subalterns who are not born so but who have been made so by our never-changing ideologies. The various reasons why India still lags in its race of being established as a developed nation are- class discrimination, greater economic disparity, corruption and never changing ideologies of people. Adiga through the story of *The White Tiger* has speculated the dangerous and revolutionary outcome of the prolonged suppression of subalterns by those who are rich and powerful. This study focuses on the evidence from the novel which indicates the subaltern discrimination by referring to post-colonial theorists such as Gayathri Spivak, Deshpande and Arundhati Rai. It also allows us to witness the changes in the protagonist character by describing him from the league of the close reading of the text.

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LIBERATION OF WOMAN IN CHITRA BANERJEE DIVAKARUNI'S THE FOREST OF ENCHANTMENTS

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The idea of home has always occupied a central position in diasporic literature contributing to the array of work that attempts to represent the complex nature of identity. The indigenous myths, in this respect, are a significant troupe that the diasporic writers use to revisit the memories of the motherland. This going back to one's homeland through the means of myths becomes a challenging task as it threatens to identify nostalgia with reality. The critical western approach coupled with a yearning for home create a space of conflict in literature where the writer's attempts to re-imagine their motherland constantly confront their inability re-create the authentic picture of home. Bringing in the ideas of diasporic sensibility and postcolonial theory this paper will argue that, myths, in the hands of these writers, become a useful tool of navigating a fresh postcolonial identity which is more relevant and contemporary.

Sita's paragon of humanism, of fidelity, of grace, of sagacity, of valour, and fortitude. A woman from mythology who fights her own battles of hardship. In her single life span, she is abandoned by her parents right after her birth, is exiled with her husband, is abducted by Ravan, and later on undergoes an ordeal of fire to prove her fidelity. Her pertinent efforts to satisfy male egotism make her firmer to rescue her self-esteem by relinquishing the mortal world. Ramayan instructs an individual about the

lessons of morality but on an ethical note, it has forgotten to do justice with the women characters. Despite having vigorous and dynamic qualities in the character of Sita, many versions of Ramayan have failed to glorify her as a woman of courage. As Volga said, "Chitra Banerjee Divakaruni's Sita ... is an epitome of courage and self-respect, showing a path for all women. While weaving a familiar story, Chitra provides deep and surprising insights." (Volga, chitradivakaruni.com) The author has presented the dilemmas of her life which resonates with the life instances of many contemporary women.

The novel starts with a prologue in which her disappointment for sage Valmiki's Ramayan comes out: "what occurred when I was alone in the darkness, under the sorrow tree, you don't know. You don't know my despair. You don't even know my exhilaration, how it felt— first in the forest and then in Ayodhya— when I was the most beloved woman in creation." (FOE, 02) Then on his suggestion, she starts writing 'Sitayan' which captured the plight of Sita and the women at the margins. In the sphere of gender and ethnicity, she is perceived as— the purpose of her life is to serve with no complaints, as she has quietly accepted the injustices and decisions taken by the men in her life. Her character is misconceived; she is deeply rooted in traditional values and at the

same time embedded along with the tenets of individuality. She is a woman who doesn't want anyone to exercise complete control over her. In Lanka, she alone faced life threats but never weakened her resolution; In the battlefield when Ram decided to set her free from all the bonds of marriage, she protested against him by deciding stepping into the blaze; when she was abandoned by her husband, she refuses to plead for mercy and decides to live for her children to teach them "...to be good human beings so that you'll never do to a woman what your father has done to me." (FOE, 317) Amidst a hierarchical society, Sita explores her sense of individuality by asserting herself as a dexterous woman and empowers herself with the help of self-expression and self-assertion.

In the novel, Sita's first act of resistance occurred when she suspects, that a man can only rule the kingdom of Mithila. Sita cried in outrage "why can't custom change? ... Especially ones that don't make sense?" (FOE, 14) She was challenging the traditional beliefs and customs where people reckon; a woman is not sturdy and intellectual enough to enlighten the people of a kingdom. Even her jealousy is quite visible when she comprehends the freedom given to men to explore the world, "I was stung by jealousy... but mostly it was jealousy of the freedom given to men to go wherever they wanted in the wide world." (FOE, 110) On the day of her swayamvar, she stunned people with her sharp tongue. When she came to know about the vows of Ram, she felt rejected. In an outburst, she speaks "your desire to avoid conflict among brothers is a good one, Prince of Ayodhya, but perhaps you should have informed us of this vow before you strung Shiva's bow? Surely you knew that once her

bride-price is paid, a woman can't marry anyone else." (FOE, 36) Being a liberated soul, she is substantial enough to reprehend the injustices of society.

The resonance of Sita's questions was the resistance that transfigured her ductile visage into a rebel. These questions were, "Filial duty was important to Ram. Good. But what of his duty towards me?" (FOE, 35) "...where did a wife fit in among all his responsibilities to his lineage, his family and his kingdom?" (FOE, 39) "What of his wife? Would he ever consider her to be as important as his dharma?" (FOE, 40) "Was a man's pride more important than the truth?" (FOE, 46) "...he'd banished me and his babies, all three of us equally innocent, because he believed that was his duty to his people. But weren't we his people, too? Didn't he have duty to us?" (FOE, 320) Chitra Banerjee Divakaruni exclusively depicted the hideous quandary of Sita's life through these questions. Sita was constantly searching for her place in her husband's life. The author imbibes her strength and gives her an autonomous voice which was earlier muted by the hegemonic structure. She states "My husband, to whom the gods themselves proclaimed my innocence. That husband has now discarded me like an old sandal...I might have betrayed him. But he's the real betrayer." (FOE, 317) She was shattered by the decision of banishment made by her husband. As a dictator, he chooses her fate and is not has given a chance to defend her. Her protest for her self-esteem visible through the lines "love and happiness might not be in my control, but at least my dignity still remained mine." (FOE, 245) His duty as a king overpowers his duty as a husband. Thus, such probation helped her to attain liberation.

Chitra Banerjee's rendition of Ramayan incorporates the challenges faced by Sita with fortitude. Ram condemns her and leaves her alone in a world full of thorns. Her inevitable anguish was "Ram: monarch, father, warrior, husband. The beloved who abandoned me when I needed him most. My greatest joy and my greatest despair." (FOE, 03) In the hermitage of Valmiki; she found her strength in motherhood and accomplished her duties as a single mother. Bearing stoic misfortunes in her life, she fearlessly refused the offer to live the rest of her life with the family as in return she has to prove her sanctity again and this time in front of the citizens of Ayodhya. She retorts back by abandoning the offer "Because if I do what you demand, society will use my action forever after to judge other women. Even when they aren't guilty, the burden of proving their innocence will fall on them. And society will say, why not? Even Queen Sita went through it." (FOE, 357) Though she forgave her beloved long years back but her assertion to herself "...though I don't deserve it" (FOE, 358) firms her to renounce everything in the world. Sita's denial to perform the final fire ordeal endorses her to step out from an idealistic status and liberate her from the shackles of patriarchy. Fearlessly she took a stand to protect her womanhood and dignity. Sita is seen as determined who despite being tortured; transgressed the societal norms by emancipating herself from the mortal world. Her request from mother earth to split is an act of punishment for her husband because being a personification of justice and law he deprived his wife from justice. Thus, Sita chooses to disappear with mother earth to liberate herself "I might not be able to have the life I wanted, but I could choose the manner of my death." (FOE,

245) Somehow, she has tasted the fruit of knowledge after undergoing the hardships of her life and then rediscovered her new "Self". Her awakening rejects this offer by saying 'no more!' where she puts her dignity supreme than the felicity of love.

Since birth, the psyche of an Indian woman is shaped with the ideals of Sita but society has misinterpreted her qualities and wisdom. She is remembered by posterity for her forbearance and ethereal nature because of which the dictums of society expected each woman to emulate the attributes of her character. The patriarchal setup never recognized her actual strength and always assigned her ductile image to match. The author in the novel portrayed her character more convincingly. It's our society for whom a woman is ideal till the time she is suppressed beyond this her individuality and existence have no meaning. The darkness of patriarchal society failed to understand the real qualities of Sita. She is the one who raised questions not only for her own rights but for those who were the muted sufferer. In Lanka, she guarded herself against the evil eyes and break conventions to sustain her identity. She is more assertive about the decisions she made in her life. She knows how to be mild in any relationship without losing one's honour. 'Sitayan' as a whole is the poignant thread of narratives that imparts lucid magnitude into the lives of contemporary women. Her autonomous voice sheds new insight into the name "Sita". When a woman is blessed with the old saying "may you be like Sita", it reflects that a woman must possess both sides of her nature— of sublimity, of humanism and at the same time furious to preserve her honour and dignity when it's in jeopardy.

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SOCIAL REALISM IN WILLA CATHER'S *THE ALEXANDER'S BRIDGE*

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Abstract

Bartley Alexander, an engineer, seems to live a good life in Boston, with a flourishing career and a lovely wife. The most significant undertaking of his career will be the design of the Moorlock Bridge in Canada. But as middle age approaches, he becomes more and more restless and unhappy. As a result, when visiting London, he foolishly rekindles his romance with the Irish actress Hilda Borgoyne, his childhood sweetheart. The relationship torments Alexander's sense of morality and ultimately becomes disastrous, despite the fact that it allows Alexander to reclaim a component that has been lacking from his mundane life.

American novelist Willa Cather, whose full name is Wilella Sibert Cather, was born on December 7, 1873, not far from Winchester, Virginia, and passed away on April 24, 1947, in New York City. She is most known for her depictions of settlers and frontier life on the American prairies. Cather's family relocated from Virginia to rural Nebraska when she was nine years old, and she eventually settled in the Red Cloud community. She spent her childhood surrounded by European immigrants on the Great Plains, including Germans, Swedes, and Bohemians.

In contrast to her contemporaries and those of the generation that followed her, most notably Faulkner, Fitzgerald, and Hemingway, Cather's writing encourages an intimate contact between writer and reader that feels genuine and distinctive. This connection is the result of Cather's talent for developing in-depth portraits of persons in relation to their social contexts. In Cather's books about prairie pioneering, *O Pioneers!* and *My Antonia*, these locations are frequently owed to her own favourite location,

Red Cloud, Nebraska, but there are also instances where they are not.

The term "social realism" refers to a branch of European realism that aims to plainly offer the audience with a social critique of the working class or minority populations' living situations throughout the 19th and 20th centuries. Literature that emphasises the working class's daily lives is referred to as social realism. It makes an effort to develop a plot and exposition that are realistic. A subgenre of realism is social realism. Socially conscious literature examines society, offers criticism on social injustice, and is interested in the lives of the working class. Here in this study, the concept is applied on the character Alexander.

The best short novels may place more emphasis on character than on story. They will contain a small number of characters and locations due to their brief length, and time may be compressed or skipped. There is a dramatic quality as well, with everyone returning at the conclusion for a sort of curtain call. The short novel *Alexander's Bridge* by Willa Cather,

which has ten condensed chapters and an epilogue, perfectly matches this pattern. In 1912, when Alexander's Bridge first published, it was described as the tale of a great engineer who has reached a point in his life where achievement and responsibility have started to worry and wear down a restless, ardent temperament intrinsically impatient of restriction. Alexander makes an effort to shake himself free and return to a moment when life was at its most exciting and exhilarating. Since Alexander grows to know himself via his relationships with two women, Winifred, his wife, and Hilda, a young Irish actress, the novel is a love story. It is a story of bright and unique strength.

The story begins with philosophy professor Lucius Wilson traveling to Boston. Bathory, a former student and successful bridge-builder, persuaded Alexander his Wilson to attend the Congress of Philosophers. As Wilson approaches Alexander's house, a well-dressed woman enters the same address he goes to, and he assumes it must be Mrs. Winifred Alexander. The Professor and Winifred talk before Bartley goes home. The wife wants to know whether husband was like as a boy. Bartley excelled in mathematics, but was not a special student.

Before she studies much, Alexander goes home. During this stay, Wilson learned that Winifred had met Alexander through his aunt, Mrs. Eleanor Pemberton. Alexander is very successful, but he believed that his professional success would give him power and freedom. He gained power, but freedom eluded him. Most likely, when you succeed, you are in demand, and everyone wants to use your services. It's up to you to learn to manage your success and accelerate yourself. Alexander has a restless

energy and is always on the go without taking time to reflect.

Bartley, the main character, is there while Professor Wilson recounts his last trip to Boston and to Winifred Alexander's home to the actress Hilda Burgoyne, despite the fact that Bartley has been dead for those twelve years.

As the bridge builder struggles to stay content in his cool marriage to a lovely, elegant Bostonian, and cannot end an adulterous affair with an Irish actress that consumes him with guilt, Cather's transplanted Westerner—a man in the prime of life with all the markers of success: money, professional fame, a rich wife, a beautiful mistress—deconstructs psychologically. (Ammons 168-169)

The lines in this, Cather's first piece of literature longer than a short story, most astonish and excite the reader. Take a look at this description of the cityscape of London: All of the monotonous city sounds, including the clatter of cab horses, the rumble of buses, street yells, and the crowd's undulating tramp, tramp, had a hazy beat. It sounded like the muted pulsations of millions of people and the deep tremor of some enormous underground mechanism. Midway through the first chapter, Bartley makes his debut, and his entrance has a theatrical quality to it. Alexander turned on the lights and stood six feet or more in the air when he entered the library, according to Cather.

In reading Willa Cather's *Alexander's Bridge*, the reader realizes that Alexander is unhappy and unsatisfied with his work, but his life, including running away from himself with the determination not to be changed. But he is.

Bartley leaves for London shortly after the professor arrives. When he gets there, an old acquaintance, Maurice Mainhall, takes him to

see his play *Bog Rights* with Hilda Burgoyne. Hilda is Alexander's old flame whom she parted with by letter when she met Winifred. He hadn't thought about Hilda for years, but they were involved in a relationship before he returned to America. With several bridge projects plagued by labour disputes in the United States, Bartley is concerned about Canada's Moore Rock Bridge. It's a big project, but Alexander feels very limited because it uses lighter structural materials than he thought would be appropriate.

Because of his relationship with Hilda, Alexander travels to London more often and his duality tears him apart. "I'm not a man who can live twice." He obliges her not to see him when he wants to visit her, but she doesn't let him off the hook. He returned to US with a distorted mind.

Playwright Hugh McConnell has been in love with Hilda for many years, but she refuses to marry him and he is heartbroken. He finds out who Hilda is in love with, and one night, while he is walking home, he informs him that she thinks of him as her friend. A new play in which Hilda is in goes to New York, where she discovers through the media that Alexander is in town, learns where he is and visits him. Hilda tells Alexander that she will let him go and marry him because she cannot live like this. But Alexander does not want to let her go. Alexander, knowing he will be returning to London to join Hilda, writes to Winifred, but does not have the courage to mail it to her the next morning. Pick up and leave New York immediately. The bridge collapses and Alexander dies along with many of the workers. What I find very disturbing is that Alexander's assistant, Philip Horton, saw the imminent danger and was too frightened to stop the crew

to take action, instead waiting for Alexander's arrival is.

As Alexander was dying, he finally realized what Professor Wilson had told him when he thought he would fall. Alexander's life fell apart and so did his bridge. This well-known engineer, who is 43 years old, questions his successes; the Morlock Bridge would have the longest cantilever ever built. However, he found it to be the least satisfying thing he had ever done. He by chance encounters Hilda, his first love when he was younger and the lady he cherished before meeting Winifred, while on a business trip to London. Ingeniously, Cather observes that, as Bartley strolls alongside Hilda, he actually does so alongside "someone vastly dearer to him than she had ever been—his own young self." (Cather 24)

Cather abandons any criticism of the society she knew in her portrayal of a prosperous capitalist experiencing an identity crisis. Social issues or inequities linger like a spectre throughout the story. Hilda uses "a really gorgeous" *Delaying Alexander's New Jersey bridge* due to a strike. Of course, Bartley's personal issues divert the reader's focus from the social issues that loom nearby. More like Henry James than Stephen Crane, human psychology prevails in this piece as opposed to social realism.

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INFORMATION COMMUNICATION TECHNOLOGY: AN INNOVATIVE SWING IN ENGLISH LANGUAGE TEACHING

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Abstract

Language learning is a domain which leads to unimpeded access resources, online courses, virtual classrooms and social networks that uses the Information and Communication Technology (ICT) to give learners to enhance their digital literacy skills. Information communication technology is headway to new scopes to the language learning and teaching contexts. It has widely far-ranging new outlets and delivered new claims to the learners as well as teachers. This paper tries to enlarge the accomplishment of Information and Communication Technology (ICT) as a well worth tool for teaching the language.

Keywords: Information and Communication Technology (ICT), Language, Teaching.

Information and Communication Technology (ICT) is an epitome of technology waged in the contours of tools, equipment and application support that assist in the huddle, storage, retrieval, manipulation and propagation of information. It is used for the purpose of enriching the knowledge and developing communicative skills to the learners. It is already exists in India with a view to improvise the standard of education. The use of Information communication Technology (ICT) is very common in our daily life.

It is very familiarly used in teaching processes and learning in most of the developed countries. The 21st is called as the age of technological development and this impact of development contemplate in all spheres of life including teaching and learning the language. The researchers and linguists are now accentuating the skills to all the learners. This development makes India as a 'Digital India'. This digitalization of education is important to

amalgamate the communication technology in classroom activities.

ICT bestows the bilateral media for engaging students and providing opportunities to group analysis and practice. The use of ICT can facilitate student centered active learning and engage the students to work as teamwork as well as strengthen their social interactive ability. Through this type of learning improve their cognitive development and it also increases their creativity. The study focuses on the use of ICT in the English classroom based on the need of the higher education students.

Information communication technology refers to forms of technology that are used to exchange information by electronic means. ICT includes some technologies as radio, television, video, DVD, telephone, satellite systems and computer, network hardware and software and other services associated with these technologies such as video conferencing, email and blogs. It stimulates how languages work

independently and raise the level of children's ability in the experimental way.

ICT tools are highly influenced in most of the countries. Usage of ICT tools helps the students to involve their real life contact with the people. The students can easily access the foreign countries where the new language is spoken and enables them to get the research information worldwide. It assists English language learners competent them to interconnect and arrange text flexibly. Moreover by using ICT, learners can acquire identify patterns, accuracy and to interpret information. They can gain confidence and be always innovative.

In many occasion traditional classroom learning has created another way of learning in work-based settings where the students able to access courses and programs from their workplace. The advantage of education and training at the point of need relate not only to convenience but include cost savings associated with travel and time away from work, and also situation and application of the learning activities within relevant and meaningful contexts. The communication and capabilities of modern technologies provide many opportunities to the learners to enrol their courses offered by external institutions.

These opportunities provide advantages as extended course offerings and eclectic class cohorts comprised of students of different backgrounds, cultures and perspectives. The freedoms of choice provided by programs that can be accessed at any place are also supporting the delivery of programs with units and courses from a variety of institutions. There are now countless ways for students completing their studies. .

The wide variety of technologies that support the learning are able to provide a synchronous learning so that the need for real-time participation can be avoided while the advantages of communication and collaboration with other learners is retained. As well as learning at anytime, teachers are also finding the capabilities of teaching at any time to be opportunistic and able to be used to advantage. Mobile technologies and seamless communications technologies support 24x7 teaching and learning. Choosing how much time will be used within the 24x7 envelope and what periods of time, are challenges that will face the educators of the future.

There is no doubt that Information and Communication Technology brought tremendous change to the educational field. But the society did not attain the desired level of ICT adoption in education. ICT gives a worthwhile learning to the student's community in the language classroom. It ensures that this method of learning is student centered learning. Also it helps them to think independently and communicate creatively. It also helps students for building successful careers and lives, in an increasingly technological world. The use of ICT in a language classroom is essential to spread out the knowledge of the English language.

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HUMANISM IN HARPER LEE'S *TO KILL A MOCKING BIRD*

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The seventh edition of the 'new oxford advanced learner's dictionary' defines humanism as a system of thought that considers that solving human problems with the help of reason is more important than religious beliefs. It emphasizes the fact that the basic nature of human is good" (Hornby 2005) and Corliss Lamont the author of 'humanism as a philosophy' states that "Humanism in brief is a philosophy (religion) the guiding principle of which is concentration on the welfare, progress and happiness of all humanity in this one and only life". This paper explores the humanistic values expressed in *TO KILL A MOCKING BIRD*. Harper lee is a socially sensitive writer and has a remarkable gift of storytelling. Her art is visual and with cinematographic fluidity and subtly we see a scene melting into another scene without jolts of transition. The Scholars have characterized *To kill a mocking bird* as both a southern-regional novel, as the locale of this novel is Maycomb county in the 1930's and coming-of-age or Bildungsromannovel, as the novel begins when scout is six years old and ends when she attains the age of 10. The novel covers a lawyer's advice to his children as he defends the real mocking bird. Through the young eyes of scout and Jem Finch, Harper lee explores with exuberant humour the irrationality of adult attitudes to race and class in the Deep South of the 1930's.

Atticus is the epitome of humanity. He becomes the voice of conscience. Because of his calm wisdom and exemplary behavior. Atticus is respected by everyone, including the very poor. He functions as the moral backbone of Maycomb, a person to whom others turn in times of doubt and trouble. Unable to abide the town's comfortable ingrained racial prejudice, he agreed to defend Tom Robinson, a black man. Atticus out of humanity and having known the innocence of Tom defended him in the court and gained the name 'nigger lover'. Atticus did not care to show even the slightest attention to his haters. He was consistent in his way and his only aim was to free Tom from the clutches of the white. The conscience of a town steeped in prejudice, violence and hypocrisy is pricked by the stamina of one man's struggle for justice. Alexandra, sister of Atticus insisted that Calpurnia, the black cook should leave the house once and for all. Atticus being a rationalist and having felt that he is very much obliged to Calpurnia dismissed the idea of her sister, thus exhibiting the character of an abolitionist. More than love Atticus respected his children. The reader will not be able to see a scene where Atticus beats or insults his children. His advice to his children as he defends the real mocking bird proves his maturity. Though humanity is badly damaged in the novel, Atticus's deeds give the readers a sense of hope that humanity does prevail. Atticus tries to

insist social consciousness in Jem and Scout. Atticus's ability to put himself in his children's shoes makes him an excellent teacher. After facing misfortunes at school Scout narrated her unfortunate encounters with her teacher and urged her father, Atticus to keep her at home. Atticus retorted saying

"if you can learn a simple trick, Scout, you'll get along better with all kinds of folks. You never really understand a person until you consider things from his point of view"

His reply conveys the message that Atticus is matured enough to look into people's mind and understand their situation. Through his deeds Atticus conveys the message to the readers that good and evil co-exists in this world and it is wise to appreciate the good qualities and understand the bad qualities by treating others with sympathy and trying to see life from their perspective.

While the people in the Maycomb County looked to the Radleys as the meanest creatures, Atticus recognized them as humans. He was not at all entertained by the stories cooked up against them by the county. When he came to know that Jem and Scout were more bothered about the Radleys, Atticus tried to explain to them that it was not their duty to bother them. Atticus's wise parenting is seen at chapter 30 where he says

"Before Jem looks at anyone else he looks at me, and I have tried to live so I can look squarely back at him."

Unlike the speculation of the people of Maycomb, Boo Radley was a kind-hearted and a man filled with humanity. On an expedition to explore the scenario of Radley's house, Jem's pants get caught in a fence. Hours later Jem goes back to retrieve his pants. He finds the pants folded and also sewed up. In the later days Jem and Scout found gifts for them in the knot-hole. For the kids these incidents remain a puzzle. One night Atticus' house gets caught on fire. Jem and Scout stood staring at the house in the cold winter while a man slipped a blanket around Scout. When Atticus asked Scout where she got the blanket from, only then she felt the presence of the blanket and was shocked to see it on her. She was dumbstruck when she came to know that it was Boo who draped her with a blanket. Only then the kids unraveled the puzzle of the 'sewed up pants' and 'gifts'. The best of all other human values in Boo is explored by the end of the novel. Boo risks his life to save the children from danger and also kills the person who attacked the children in order to safeguard them. The question whether killing is a matter of humanity may arise but saving the innocent is a matter of humanity.

ECO – CONSCIOUSNESS EMBEDDED IN THE HINDU'S THE TIMELESS TALES

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Abstract

The problems faced by humans in the present world is innumerable. One among terrific problems is the ecological crisis. Human's relationship with nature is hostile. The anthropocentric attitude of human reflects in the relationship towards nature which is evident in the climatic changes and natural disasters. Creating ecological awareness among folks is the need of the hour. It is prudent to educate and impart ecological values on children who are the spinal card of the future generation. It is easy to shape the mind of children compared with adults. Literature plays a huge role in creating eco- conscious generation. The research paper tries to analyse how the classics and tales of children try to impart ecological awareness among children to recreate the symbiotic relationship with nature.

Keywords: *Anthropocentrism, Ecological crisis, Symbiosis, Eco- consciousness.*

The world is replete with chaos and confusion. The present world faces a lot of problems physically, psychologically, socially, culturally, politically, economically, etc., Ecological crisis is one of the major threats to the survival of humans. Nowadays, nature plays a hostile role in the lives of humans. The greedy and anthropocentric nature of humans worsen the situation. Though the modern humans reap the benefit of scientific advancements, it is undeniably true that humans fail to bring out a harmonious relationship with nature through Science.

Many measures have been undertaken in various fields to web a harmonious relationship between humans and nature. One of the key features is creating awareness among children.

Building an awareness among the children will create a better opinion about the world they are living in. It is also easy to instil the moral values in the fresh minds of children.

Creating ecological awareness among children plays a seminal role in retrieving the lost harmonious relationship with nature. It is imperative to instil ecological awareness in the young minds. One should be very careful in creating environmental awareness among children. Prevailing the fragile minds with the heaviest ecological issues will be ended in disaster. Joe Flanders a psychologist talks about the negative effect of this as;

It's best to avoid being alarmist when talking to a child about the environment. Addressing the topic by emphasizing the

dangers is likely to frighten them and cause them to feel anxious. Also, the issue of climate change is too complex for a young child to understand... A young child who is eco-anxious may have problems sleeping, or may be sad, agitated, aggressive, or withdrawn. It affects their well-being and impairs their ability to function well in their daily lives. It's important to educate the children about protecting the environment in a positive way. (Nathalia 01)

It is essential to ignite children about the environmental crisis in a positive way. Literature plays a conducive role in educating children through fantasy and imaginative worlds.

Timeless Tales, a collection of short stories, by The Hindu, create a positive ecological awareness in the minds of children. The book consists of more than 10 stories and each story is unique in a way that creates moral awareness among children. Many ecological concepts like deforestation, preserving nature, living an amicable relationship with animals and birds, etc., are embedded in the stories which the children can easily understand and practise in their lives.

Georgina's "Kutti's New Address" highlights the importance of gender and ecological values. This impressive story imparts a deep human value among children that humans and nature should not be treated with bias. Meenu, the protagonist of the story, finds a puppy when she returns home from her school. The little puppy stands near the garbage heap. Meenu takes pity on the puppy. She imagines the puppy might have lost its mother. Meenu describes the puppy as "A stray dog – unloved, uncared- for, hungry, cold, lonely and chased by everyone" (Georgia 167).

Meenu's kindness reflects in the way that she treats the puppy. She feeds the puppy. At first, the puppy hesitates, but later it understands that Meenu is someone who is helping and caring it. This act of bondage is expressed in the story as,

The puppy moved forward to and took the bread, moving its head back, it chewed it hurriedly and swallowed it, its throat working up and down convulsively. It stopped eating and looked at Meenu with what looked like a grin to her, a tail now wagging fast! "Don't go, puppy! I will get you some milk" she said to puppy. The puppy wagged its tail and skipped as if she understood what she said. (Georgia 168)

Meenu is happy about her new friend. Her happiness is short-lived when her mother refuses to keep the puppy at home. Meenu's mother doesn't like its presence. She examines the dog and says it is a 'female dog.' The mother strongly refuses to keep the puppy because it is a female one which brings much trouble in the future. Though Meenu doesn't like the advice she accepts and retrospects on the dismissal of the puppy.

Meenu overhears a conversation between her mother and neighbours. The discussion is about the struggle that one faces in rearing a girl child. Meenu understands the bias in society and the reason for the refusal of the puppy is because it is a female one. She decides to keep the puppy with her as if it was abandoned like her. Meenu slowly understands the plight of women and nature in the society. The writer subtly creates Meenu's character as a spokesperson for gender equality. At the end of the story, she questions her mother about the bias shown towards feminine gender in the society. Her quest is expressed in the story as

“Amma? said Meenu. “was your mother also angry because you were a girl?” her mother’s head jerked, her hand held still in mid-motion. She stared at Meenu, her eyes slowly filled with tears” (Georgina 176). Through the story, the writer enlightens and educates young minds that all should be treated equally and respectfully irrespective of their gender and race.

Another story that highlights the importance of preserving nature is Scharada’s “Parrot on the guava tree.” Gargi, the protagonist of the story, is excited about the parrot which is locked in a cage. She marvels at the way her family treats the parrot. Gargi’s grandmother informs her the parrot is not happy. She says “Gargi, my child, where did you get this poor creature from? He’s not happy, is he? said Patti” (Bail 124). She also asks Gargi to examine the parrot. To her surprise, Gargi notices a kind of fear that crippled the parrot. The Patti advises Gargi to take the cage to the terrace where there is a guava tree. The parrot becomes excited on seeing other parrots in the guava tree. Gargi realises her mistake on caging the bird. Her Grandmother advises her about the importance of preserving and protecting birds and animals. Scharada’s uses grandmother as a medium to express her idea of how domestication is a curse to animals. It is a false notion that domestication is a boon to animals, birds, and nature. This is expressed in the words of the writer as,

Then, can we will look after him till his tail and wings grow? By then he would trust us too much, Gargi, which is bad, for all humans beings are not kind to animals. The kindest thing to do is to leave him in the aviary of an animal shelter, where he will be able to grow his wings and tail, with as little human interference

as possible. You see, it is good for him to retain this fear of people- it will keep him away from cruel people. And then when he flies away he might survive. (Bail 125)

Through the advice of her grandmother Gargi understands the importance of aviary which preserves birds and animals from the hands of cruel humans.

In this modern world, it is undeniable that children should be aware of the present ecological problems of the world because they are the future generation and they can easily adopt to new sets of rules and regulations. Many people suggest taxing young minds with complicated ecological values is not advisable. Ecologists and child psychologists contradict this notion that a positive ecological awareness among children creates a tremendous change in the environment. To create a harmonious world with nature, one must need a generation which is not under the influence of anthropocentric and it is wise to imprint the values and ecological consciousness in children as The Holy Bible rightly says “Train up a child in the way he should go; even when he is old he will not depart it (Proverbs 22:6).

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STRUGGLE FOR IDENTITY IN JHUMPA LAHIRI'S *THE NAMESAKE*

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Abstract

There are three conflicting problems of identity crisis in the second generation of Asian-Indian Americans which match the kinds of identity crisis in the novel through the life experiences of Gogol Ganguli. Those problems are identity diffusion, identity foreclosure and negative identity. The first problem is identity diffusion which can be seen in Gogol's excessive self-consciousness toward his name, to a point that it is difficult for him to make a decision, difficult to concentrate on required or suggested tasks which results from problems in school, difficulties in forming relationships with others, and suffers from an acute upset. The second problem is identity foreclosure which can be observed from the premature and incomplete establishment of Gogol's psychosocial moratorium which later leads to Gogol's inability to develop his true sense of self.

Keywords: *self-exploration, identity diffusion, identity closure and negative identity, Racial identities, Identity confusion*

Introduction

Jhumpa Lahiri was born in 1967 in London, in an Indian Bengali family. Jhumpa Lahiri's real name was Nilanjana Sudeshna. When the author enrolled her name in the school, her teacher decided to call her Jhumpa, because it was easy to pronounce. She grew up in Rhode Island, U.S.A. and graduated from Barnard College in English literature. At Boston University, she completed M.A. in English, M.A. in Creative Writing, and a third M.A. in Comparative Studies in Literature and the Arts. She was awarded a Ph.D. in Renaissance studies, as well as a granted fellowship at Provincetown's Fine Arts Works Centre (1997-1998). Her stories

were published in various American journals including New Yorker. In 2003, *The Namesake*, her second literary work appeared on the arena.

Identifying is very important thing for a person that why a person is named and is registered in the database of the country. Because identity is an indispensable thing for a person, as it is the recognition of a particular person. May it be Indian in terms of mannerism or feminism, the identity represents the person. There are many people who have lost their identity as they live in a different country.

The struggle faced by Indians when he was over in a different country is definitely hard. He is in a strange world with strange

people. The love that he got in his native country is lost in a strange country. There are many moments and strange things carried out by people to retain their rights in a different country. These things happen from ancient to modern times. This is the sad reality of the world.

The Namesake brings out the distress as well as the discomfort that lies in the title.

It is assumed that one's name as something stuck upon by parents or others ought to be something utterly comforting and gratifying. The individual as bearer of a name ought to appreciate his/her name and thus gratefully acknowledge the great gift that his/her loved ones have bestowed upon him/her. Though the logic of finding somebody a name could be convincing as asserted by those who practice it through an arduous and painstaking exercise, equally convincing are the disturbing responses that on occasions are triggered by these names. Names are intended to be attractive labels or style tags with which people often express people. But at times these are visibly or conceivably upsetting and unsettling stickers one cannot wish away at pleasure.

Conversely, the names of Gogol's parents: Ashima and Ashoke were chosen with care according to Hindi customs. Their names drive their lives in a positive direction and, even in their hardest times, provide them with the strength and determination to persevere. Ashoke's name was one to be respected particularly, and according to the practices of his culture, it is sacred and never to be uttered by his wife. Such respect for names also rings true in other cultures that he had encountered. One in particular with which he had first-hand experience in the Korean culture. In high

school, he spent long afternoons and early-release days visiting with a friend who had not long ago migrated from Korea. While with her, he observed that she would constantly refer to her brother as Opa and her father as Apa. She utters the names of her father or brother while in their presence, for this would be a sign of disrespect and irreverence. He had observed that referring the names of older brother or sister by their first name is something looked down upon by the generation of the native land. In India, referring to older siblings as brother or sister, culture dictates that through names and titles age is a means by which one establishes his or her identity with regard to social status.

The practice of tradition and customs is pervasive, and it is only recently that many have begun to turn their backs on this long-established custom. In essence, the names that the protagonists carry for their namesake not only to add meaning and direction to their lives, but also give them a sense of cultural identity and belonging among other Bengalis. However, their Bengali names and heritage provide distress and discontent and they try to find their place in the American society. Though named after a famous Russian writer, Gogol's name is a representation of backward Bengali heritage of which he longs to break free. Ever since his youth, Gogol's father, Ashoke, idolized Nikolai Gogol not only for his writing, but also for the new meaning of life that he brought to him. Nikolai Gogol's characters are represented the humble beginnings of Ashoke's father's life, and their story is always one that Ashoke can identify with. "The stories shed insight on mysteries of the world that once were inconspicuous to him, and the ghosts of Nikolai Gogol's characters reside in a place deep in

Ashoke's soul. It is for this reason that Gogol rejects his name" (Lahiri127).

Thus, culture and upbringing as a way of establishing one's identity is a dominant theme in the novel. Cultural differences give rise to identity crises. In the novel, the lives of Ashoke and Gogol, father and son living in two different period of time. Though they are both of Indian ancestry and both live under the strict statutes of the Indian culture, Gogol's cultural identity is bombarded by intense consumerism materialism, and the open-mindedness. This remains the characteristics of American society during the 1970s.

He considers his parents native in India to be backward and wishes not to be associated with the traditions that many of his family members have adopted. Though his parents raise him in the way that they believe a Bengali is to be raised, Gogol establishes that he is indeed an American. However, his choice is met with much protest by his family. So he decides to conform to their wishes to not deviate from Bengali customs. This leads to confusion for Gogol, as he tries to meet his expectations as an American and an Indian. This situation is similar to the life story of Barack Obama, detailed in his autobiography *Dreams from My Father*.

Being of a European American and African ancestry, Senator Obama constantly struggles to find his place among the African and European Americans in the United States. He is always placed in the position of choosing one over the other and is never able to represent both cultures, which he most strongly embraces. Struggles with identity such as Senator Obama, are ubiquitous in American society inspire of that there is an increasing demand to conform to certain norms.

These struggles are particularly felt by immigrants who came to America with the hopes of bettering their lives by adopting societal standards with regards to their views of the ideal family is in order to achieve a sense of normalcy. Similarly, those of the growing multi ethnic communities are often strongly encouraged to identify themselves, as one race and keep within those racial boundaries, lest they should be seen as out of the ordinary. Though the novel focuses primarily on name, culture, and inheritance as a way of establishing ones identity, it also sheds light on the ways in which gender helps to define a person's life. In the novel, Ashima's entire life revolves around her children and she feels an emptiness within her whenever a major stage of their lives has come and gone.

Her primary purpose in life is to care for her children and husband, and she has been primed for this role ever since her childhood spent keenly observing other women in her family. Such observations mould her identity as the primary care-taker. The author states that while Ashima is in labour with her first child, "In spite of her growing discomfort, she'd been astonished by her body's ability to make life, exactly as her mother and grandmothers had done" (65).

Ashima found her identity in life as motherhood. Unlike she who gives up her job upon married, women in America, have access to more educational opportunities and perform roles that include a variety of activities in addition to the more traditional expectations of home-making and raising children. Though every mother has had the opportunity to experience the privileges of the situation where Ashima had never known, she still takes a

traditional stance on the roles of wives in the home. In the world, every woman has face struggle in the variety of problems.

Ashoke sees himself as the head of the family and feels responsible for the wellbeing and happiness of his entire family. For instance, as Ashima complains that she does not have the strength to raise a baby alone. Being away from her extended family, Ashoke feels responsible for her headache he who had taken her away from her family and a life that she had grown to know love and care. Similarly, in every family, father is seemingly, the more emotionally stable party and considers he is responsible for the family financial and spiritual growth, though the mother plays an integral role in these issues.

Hence, the family dynamics presented in the novel are very similar to those in the present normal American Society. Hence, the societal mindset that a gender grounds one's identity is strongly supported. Because the Gangulis family carry the myriad traditions and practices upon migrating to the United States. Their son finds it difficult to establish himself in society and find his own identity.

This is vividly illustrated by examining the importance of one's name as the definition of patriarchal lineage, background, and gender as a means by which one's destiny in life is dictated. The never-ending search for identity has been an increasing issue for many in the present society, particularly among those who have recently migrated to the country.

Conclusion

The impediment of this self-exploration happens because of the excessive involvement of Gogol's Asian-Indian Bengali parents. The last problem is negative identity which can be traced

from the negative choice of roles or acts of second generation of Asian- Indian Americans as a sign of hostility toward their immigrant family's required roles and acts which seem proper and desirable. The idea that the choice of negative identity represents an attempt to forge some sense of self definition in an environment that has made it difficult to establish an acceptable role of identity in the second generation of Asian-Indian Americans as reflected in Gogol Ganguli's life.

There are the three malignancies which Gogol experiences during his adulthood stage. Those malignancies give impact to his personality as the second generation of Asian-Indian Americans. The first malignancy is about intimacy crisis. The identity confusion as a result of Gogol's failure to resolve identity crisis in adolescence stage which finally makes him fail to understand his true sense of self direction toward his life in adulthood stage. It can be seen from Gogol's desperate and careless act to engage in intimate relationship with the improbable partners without true fusion or real self-abandonment. The second malignancy is a deep sense of isolation which can be seen clearly from Gogol's marriage's life with Moushumi. It results in failure, isolation or exclusion. The last malignancy is distention. It can be seen from Gogol's behavior to ignore and make a distance as a tendency to repudiate and to refuse to accept his Asian-Indian identity.

From this last malignancy finding, it can be concluded that he becomes a person who likes to be alone and takes a distance with his family and surroundings. From intimate experiences with four partners, it can be concluded that the identity crises from the previous stage with the crisis in adulthood stage and result in Gogol's

personality: careless, reckless, impulsive, unable to control his own life, unable to make decision, and discouraged.

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PSYCHOANALYTICAL READING OF EMILY BRONTE'S WUTHERING HEIGHTS

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Abstract

Wuthering Heights mainly focuses on the themes of love and hate. Other common themes are love gone wrong, cruelty begets, revenge, the lure of success and social standing. *Wuthering Heights* is a book of romance, revenge, and tragedy. It also shows many characteristics of the Gothic novel, which focuses on dark and mysterious events, including extreme settings, violent emotions, a dark, scheming hero, and elements of supernaturalism. This research mainly focuses on the psychoanalytic approach to Heathcliff's revenge. It exposes Heathcliff's life as an example to analyze the sufferings of an adopted son and the impact of racism. This research attempts to analyze Heathcliff's motivation to change himself because of the rejection of his love.

Keywords: Gothic novel, Psychoanalytic approach, Sufferings, Violent emotions, Racism

Wuthering Heights is an 1847 novel by Emily Bronte, initially published under the pseudonym Ellis Bell. It is about the two families of the upper-class people living on the West Yorkshire Moors, the Earnshaws and the Lintons, and their rough relationships with Earnshaw's adopted son, Heathcliff. A man named Lockwood rents a mansion house called Thrushcross Grange in the isolated country of England in the winter months of 1801. Here, he meets his landlord, Heathcliff, a wealthy man who lives four miles away from the Grange in Ancient Heights. In this wild, stormy countryside, Lockwood asks his housekeeper, Nelly Dean, to narrate to him the story of Heathcliff and the strange residents of *Wuthering Heights*.

In *Wuthering Heights*, several types of figurative languages like alliteration, hyperbole, metaphor, onomatopoeia, paradox and simile are used to engage readers in the story. Emily had a religious upbringing, which her writing style reflects. Since her father was an Evangelical minister, his teachings influenced her poetry, but her symbols also reflect Victorian scepticism. The Bronte sisters were called 'Romantic Rebels' for they made use of an unusual romantic style in their writings. The style of *Wuthering Heights* is poetic and lyrical. Many critics have noted that Bronte's use of romantic imagery and emotional dialogue in the novel evokes her previous work as a poet.

In the novel, Nelly remembers her childhood. She worked as a servant at

Wuthering Heights under the owner of the mansion, Mr Earnshaw, and his family when she was young. One day, Mr Earnshaw goes to Liverpool and returns home with an orphan boy whom he will raise with his own children Hindley and Catherine. Hindley detests the dark-skinned Heathcliff, but Catherine quickly comes to love him, and the two soon grow inseparable, spending their days playing on the moors. After Earnshaw's wife dies, he grows to prefer Heathcliff to his own son, while Hindley continues his cruelty towards Heathcliff. Mr Earnshaw sends Hindley away to college abroad, keeping Heathcliff nearby.

When Heathcliff returns, he immediately sets about seeking revenge on all who have wronged him. Coming back with the large and mysterious wealth, he cunningly lends money to the drunken Hindley, knowing that Hindley will increase his debts and fall into deeper depression. When Hindley dies, Heathcliff inherits the mansion. He wanted to marry Isabella Linton whom he treated cruelly, to inherit Thrushcross Grange by himself. Isabella is attracted to Heathcliff and is misguided by his appearance. Catherine warns her by saying:

Heathcliff is- an unreclaimed creature, without refinement- without cultivation; an Avid wilderness of furze and whinestone. . . He's not a rough diamond – a pearl-Containing oyster of a rustic; he's a fierce, pitiless, wolfish man . . . and he'd Crush you, like a sparrow's egg. Isabella, if he found you a troublesome charge. I know he couldn't love a Linton; and yet, he'd be quite capable of marrying your Fortune, and expectation. (111-12)

Catherine becomes ill after giving birth to a daughter and dies. Heathcliff begs her spirit to remain on earth, she may take whatever form

she wants and haunt him as long as she does not leave him alone. Shortly thereafter, Isabella flees to London and gives birth to Heathcliff's son, named Linton, after her family. She keeps the boy with her there.

Psychoanalytic theory is the theory of personality organization and the dynamics of personality development that guides psychoanalysis, a clinical method for treating psychopathology. The psychoanalytic literary theory emerged in the 19th century. In method, the concept and form influenced by the tradition of psychoanalysis was begun by Sigmund Freud. Psychoanalytic theory is based on the key ideas, including psychic determinism (a philosophical concept that assumes the causality of human emotions and actions), the mind's three-part internal structure (id, ego and superego), psychic conflict and mental energy. Psychoanalysis suggests that people can experience the process of releasing strong repressed emotions and gain insight into their current state of mind by bringing the content of the principle. Through the process from unconscious into conscious awareness, a person can find relief from psychological distress.

One of the greatest strengths of psychoanalysis is that it is a very comprehensive theory. Psychoanalysis, originally intended as a theory to explain therapeutic or psychological concepts, explains the nature of human development and all aspects of mental functioning. However, critics of psychoanalytic theory claim that it grossly exaggerates and generalizes human behavior. The psychoanalytic theory focuses on the role of a person's unconscious, as well as early childhood experiences, and "this particular perspective

dominated clinical psychology for several decades” (Thorne & Henley, 2005).

In literature, psychoanalytic criticism refers to the way in which the work of a particular writer is analyzed through a psychological lens. This approach psychologically analyses the author of the work or a character in his work. It helps the readers to understand the motivations of the writer as well as the characters. The Austrian psychologist Sigmund Freud states: “If by understanding human psychology, we can appreciate literature on a new level, then we should acquaint ourselves with his insight” (Peterson 304).

Freud’s psychoanalytic model separates the mind into three sections: conscious, preconscious, and unconscious. The conscious mind contains current thoughts, feelings, and attention, while the preconscious mind, more commonly referred to as the subconscious, contains information that we can remember and retrieve from our memories. According to Freud, the unconscious mind exists at a deeper level. In this, we store the mechanisms that drive our behavior, including our inherent desires and instincts.

Further into his career, Freud developed an even more structured model of the mind that originated from the three levels of unconsciousness that he previously theorized. This model consisted of three layers of the mind once again: Id, Ego and Superego. The id is part of the unconscious mind. It works at an unconscious level based on instinct. Freud said that human biological instincts have two kinds of functioning: ‘Eros’ activates life-sustaining behaviors. It is the instinct to survive. ‘Thanatos’ is its opposite, the death instinct. It activates aggressive and destructive activity.

The ego begins development during infancy. It works in service of the id while also acting as a check-and-balances system. Largely connected to reality, the ego makes sure we behave in ways that are socially acceptable. The superego, also part of the unconscious mind, is about our sense of morality.

Analyzing *Wuthering heights* by Emily Bronte using the psychological approach of Freud’s theory: Id, ego, and Superego penetrates the inner ways of thinking of the main characters, Heathcliff, Catherine and Edgar. The theory illuminates the conflicts of the human instincts which happened in the story. Psychoanalytic critics have employed the Freudian ‘dream work’ to expose the hidden content of *Wuthering Heights*. As Melissa Vegan states, critics have been fascinated by how much the characters’ dreams in *Wuthering Heights* reveal their personalities. *Wuthering Heights* reflects the personality theory of Sigmund Freud. Heathcliff from *Wuthering Heights* represents the id of Sigmund Freud’s personality theory. Freud characterized the id as primitive and native, existing in the subconscious part of the mind. Heathcliff, as a character, is highly aggressive and impulsive and neglects to account for any type of ethics. When Heathcliff returns after three years, he comes with a single goal, which is to seek revenge on his stepbrother, Hindley, and to be with Catherine. He tells Catherine about his return by saying, “I mediated this plan; just to have one glimpse of your face; a state of surprise, perhaps, and pretended pleasure; afterwards settle my score with Hindley; and then prevent the law by doing execution on myself” (91). Heathcliff has no reason to return to *Wuthering Heights* after being gone for three

years. He is id-driven, so he only wants to satisfy his impulses by seeking revenge and being with Catherine. We can't say Heathcliff has Superego because he doesn't care if Catherine is married or not and doesn't think that trying to be with her would be socially unacceptable. He doesn't think that these attempts are unrealistic by not accounting for his ego.

In another scene, Heathcliff's wife, Isabella, says that Heathcliff has told her she will suffer as long as his love, Catherine, is ill. Isabella writes, "He told me of Catherine's illness, and accused my brother of causing it; promising that I should be Edgar's proxy in suffering, till he could get hold of him"(137). Isabella's innocence in Catherine's illness is insignificant to Heathcliff; his aggressive nature and his lack of rational thinking make him abuse anyone as he pleases. Heathcliff says that he would perform vivisection (the practice of performing operations on live animals for the purpose of experimentation) for his excitement or abuse the innocent to satisfy his thirst for revenge. Heathcliff's id-driven personality is his most distinguishing nature.

Edgar Linton from *Wuthering Heights* reflects the superego of Sigmund Freud's three-component personality model. The superego emphasizes the importance of moral value, the internalization of cultural rules, and devotion to socially appropriate customs. However, Edgar stands directly in conflict with the id of the novel, Heathcliff. When Catherine was married to Edgar, she maintained an intimate relationship with Heathcliff. Edgar demands her to choose neither him nor Heathcliff, saying, "Will you give up Heathcliff hereafter, or will you give up me? It is impossible for you to be

my friend and his at the same time; and I absolutely require to know which you choose" (111).

Heathcliff encourages marriage between Linton and Cathy to extend his control over both estates, but Linton is no spiritual match for Cathy. Catherine and Heathcliff are bound to repeat with Cathy and Hareton, for Cathy and Linton marry. However, the interloper dies. Linton's removal from the equation leaves only Cathy and Hareton together, the Persona and the Shadow. As the extreme positive and the extreme negative, these two archetypes of the psyche must be present to balance each other. Jung's conception of the Shadow and the Persona meant that in order "To truly grow as a person, one must cease willful blindness to one's Shadow and attempt to balance it with the Persona" (The Jungian Model, 2014). Indeed, Cathy's presence as the Persona begins to affect change in Hareton, who "had been content with daily labor and rough animal enjoyments, till Catherine crossed his path. Shame at her scorn and hope of her approval, were his first promoters to higher pursuit" (243). Before Linton, Cathy had been fond of Hareton. After Linton dies, her persona finds its way back to Hareton's Shadow, and they are able to reach spiritual stability.

The concept that almost every reader of *Wuthering Heights* focuses on is the passionate love of Catherine and Heathcliff, which often excludes every other theme in the novel despite the fact that other kinds of love are presented, and that Catherine dies halfway through the novel.

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AN EXTRODINARY EXERCISE OF SOCIAL VALUES IN THE NOVELS OF MULK RAJ ANAND AND RICHARD WRIGHT

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Man, generally, likes to have assets. There are so many assets. Among them, values are considered to be the great asset in the life of mankind. It is not easy to put the values into wordings pertaining to personal and social change and organization. Values have played a crucial role in different disciplines such as sociology and psychology. Values are used to describe individuals and attitudes to trace altered over time and to describe the motivational basis of behaviour and attitude. Perhaps or despite because of vast spread values use several varied conceptions of this concept have emerged. The values construct application in the social sciences has suffered from the absence of an accepted upon conception of basic values of the structure and content of relations among these values and of liable empirical processes to measure them. The value theory acquires value conceptions that represent 6 major characteristics that are absolute in many theorists' writings: Values refer to desirable targets that encourage action. People for whom justice, helpfulness and social order are essential values are encouraged to pursue these targets. Values are beliefs connected inextricably to impact.

Independence is an essential value. They are important to get secured and would be happy when they can enjoy it. Values provide as criteria or standards. Values lead the evaluation

or selection of policies, events, actions and people. People determine what is bad or good, illegal or justified, avoiding or worth are based on available consequences for their protected values. But the influence of values in everyday determinations has been consciously rare. Values enter awareness when the judgments or actions one is regarding having conflicting involvement for varying values one fosters. Values exceed particular situation and actions. Honesty and obedience for instance are values that may be practiced in school or at work in politics, sports and business with friends, strangers or family. This characteristic differentiates values from wider concepts like attitudes and norms that normally refer to particular objects, situations or actions. Values are ordered by significance common to one another. The values of people form an ordered value priorities system that describes them as individuals. This hierarchical characteristic differentiates values from attitudes and norms. Any behavior or attitude has implications for greater than one value. For instance promote tradition and attending hedonism expense, security values and conformity at stimulation values and hedonism expense. The tradeoff among common, competing values is what leads to behavior and attitudes. Values contribute to action to the range that they are common in context and essential to actor. Our codes of

internal conduct are values. The values are the principles upon which we make our decisions and run our values. We get our first values from our own parents, and those values added to us by our peers, and our teachers. Even our wider community and society is also the sources of our moral values. Our moral values include truth, right conduct, non – violence, peace and love. Truth is what we speak. Indeed right conduct is what we practice, love is what we live; peace is what we give and take and of course non-violence is the fruit we obtain. Truthfulness, honesty, justice, fairness and honor and integrity are the universal principles.

American racism affected Richard Wright badly in his childhood when he was in Memphis and Mississippi. He got a job as a postal clerk and so he migrated to Chicago in 1927. During his time he read other writers and learnt their styles of writing. He was sacked from the job and had to go on relief in 1931. His interest in literature made him join the Communist Party and he wrote a number of poems which were revolutionary. In 1935 he completed, his first novel *Cesspool*. It was published as *Lawd Today* in 1936. In 1937 Wright moved to New York and he forged to create new ties with Communist Party. He became busy after writing the novel 'Native Son' had a very busy time and he left to Chicago to do research for a folk history of blacks.

Richard Wright's works concentration on violence was criticized badly and in case of *Native Son* people complained that he portrayed a black man in ways that seemed to confirm White's worst fears. His third novel *The Outsider* which was published in 1953 described an African – American character's involvement with the Communist Party and his Existentialist

phase was depicted in this novel. He continued to believe in far-left democratic solutions to political problems. Wright did not want to go back to America whatsoever political motivations Wright had, for reporting to American officials. The number of his literary works published after his death omitting the original dealing with race, sex and politics were not his original publications. He left an unfinished book 'Father's Law' which deals with a black policeman and his son who is a suspect of a murder. He presents his guilt – of – the – nation thesis in the *Native Son*. Bigger Thomas is his main character and he is a stereotype of the 'Brute Negro'. This book contains three parts Book I is Fear, Book II is Flight and Book III is Fate.

In 1935, Mulk Raj Anand published his first main novel *Untouchable*. In this novel he exposed the day-to-day life of a member of India's untouchable caste. The story of a toilet – cleaner named Bakha is dealt in this novel. He searches for a cause to the tragedy of the destiny into which he was born accidentally bumps into a member of a higher caste. Anand suggests by the end of this book that it is technology that is the introduction of new flush toilet might be the savior for the elimination of the need for a caste of toilet cleaners. E.M.Forster, friend of Anand writes "Avoiding rhetoric and circumlocution, it has gone straight to the heart of its subject and purified it in T.S.Eliot's magazine. Anand spent half of life time in London and half in India. He took part in India's independence movement by writing propaganda on behalf of the India cause alongside India's future Defence Minister V K Krishna Menon. He travelled to Spain as a volunteer in the Spanish Civil war and he was a more a journalist than a military in the war. He

was working as a scriptwriter for the BBC in London during World War II. Anand came back to India in 1946 and continued writing poetry and essays on a wide range of subjects. Moreover he wrote autobiographies and novels. His prominent novels are: 1) *The Village* (1939) 2) *Across the Black Waters* (1939) 3) *The Sword and the Sickle* (1942) 4) *Coolie* (1936) 5) *The Private life of Indian Prince* (1953). He used his novels to make broad attacks on different elements of India's social structure. He gave importance to social statement made during the British rule in India. He was arguably the greatest exponent of Indian writing in English whose literary output was infused with a political commitment that conveyed the lives of India's poor in a realistic and sympathetic manner. He had been impressed by Marx's letter on India and involved in India's freedom movement. Born into a family of metal workers with an army background in Peshawar, he witnessed the bloody reality of colonial rule with the massacre of Jallianwalla Bagh at Amritsar in 1919, like most Indians of his generation he joined the noncooperation movement of Mahatma Gandhi. For Anand literature should be an interpretation of the truth of people's lives. It should be written from felt experience and not books. It was for this reason he returned to India shortly in 1929. He was influenced by Mahatma Gandhi and he came to his Sabarmati Ashram in Ahmadabad, where he showed drafts of his novel to Gandhi. In this period Anand revised his book considerably and when Forster read it his retort to those who complained about the 'dirt' in the novel, was that "the book seems to me indescribably clean. It has gone straight to the heart of its subject and purified it". Considering values and the anti

values which are part and parcel of human life the two novelists remarkably wrote all the novels. Mulk Raj Anand and George Wright wrote the novels *Untouchable* and *Black Boy* respectively considering the human values in the society they have seen. But decency can still be found in a corrupt world, and you can get what you want out of life, if you eavesdrop on the right conversations. The culminating point if animal-like is the commencement of humanity.

Even today racism is still in deep practice by Americans. This is neatly delineated in the second novel *Black Boy* by Richard Wright. Besides the role of the writer of the semi-autobiographical novel *Black Boy*, Richard Wright was also narrator and protagonist. Throughout the novel his character is unpredictable with contradictions: he is shy yet solid, rough yet sympathetic, extremely bright yet ultimately humble. Passive aggressive as a young boy Richard either says very little or becomes melodramatic and says too much. Growing up in an abusive family environment in the radically segregated and violent American South, Richard finds his salvation in reading, writing and thinking. 'Black Boy' testifies to his gifted observational powers and his ability to reflect upon the psychological struggles facing black Americans.

The menacing effects of racism are the main themes of this autobiography. 'Black Boy' however explores racism not only as an odious belief held by odious people but also an insidious problem knit into the very fabric of society as a whole. Wright portrays characters such as Olin and Pease as evil people, but also and more chillingly – as bit players in a vast drama of hatred, fear and oppression. For Richard, the true problem of racism is not

simply that it exists, but that its roots in American culture are so deep it is doubtful whether these roots can be destroyed without destroying the culture itself. More than simply an autobiography *Black Boy* represents the culmination of Wright's passionate desire to observe and reflect upon the racist world around him.

Neither white nor black culture knows how to handle a brilliant, strong-willed, self-respecting black man. Richard perceives that his options are either to confirm or to wilt. Needless to say, neither option satisfies him, so he forges his own middle path. Richard differs from these two unsatisfactory options in different ways throughout the novel. He defies them in Granny's home, where he lives without embracing its barren, mandatory spirituality. He defies these options at school, where the Principal asserts that Richard must read an official speech or not graduate. He defies them in Chicago where the communist party asserts that he will either act as they tell him to act or be expelled. Richard negates this final choice by leaving the party of his own accord. Richard always rejects the call to conform. As an artist he must struggle to show compassion for communities that say they do not want him. It is a difficult task, but one that he learns to accept at the end of the novel. He asserts in the novel that the world needs unity more than it needs to cure physical ills. Both Richards and the world have a more important need: understanding of a connection with one another. In fact, to say frankly that all the above mentioned novels written by the three novelists deal with society and human values. In most places their opinions are same, although a few circumstances give some difference of opinion. Richard Wright is

fond of communism and they are favorable for socialistic policy. Mulk Raj Anand, who wrote before India's independence, was a freedom fighter and he wanted to upgrade the downtrodden society of India.

Conclusion

From the analyses made on human and societal values found in the novels of the above three authors the theses come to a conclusion that all the novelists have soft corners for the poor in the society. Richard Wright has communist ideas and they stress on socialism. Secondly in Richard Wright's novel it is proved how racism affects the society and he is largely autodidactic. The book "*Black boy*" details his involvement with the John Reeds club and the communist party. "*Black boy*" remains a vital role of historical, sociological, literary significance whose seminal portrayal of one black man's search for self-actualization in a racist society. His work is based on philosophy and human psychology. "*Untouchable*" the novel by Mulk Raj Anand is the story of a single day in the life of 18 year old untouchable boy named Bakka who lives in pre-independent India. Anand pictures the fact that the lowest caste even among the untouchables are forced to beg for food because of their limited means. They often face humiliation and they are at the mercy of the whims of other higher caste, Hindus. The human and social values implicit in the recommendations are not yet entirely clear; at least they seem to be saying different things to different people. Our values become obscured not only by choices which violate them but also by our rationalization for it are in the nature of man that, when frustrated, he handles his discomfort through defenses.

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SEARCH FOR IDENTITY IN KAREN ROBERT'S SELECT NOVELS

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Abstract

This paper mainly focuses on the issue of the cultural identity crisis faced by Karen Roberts's protagonists in her work The Flower Boy. Identity Crisis refers to the crisis in the search for uniqueness resulting from one's arrival in alien ethos and trying to accept the native culture in vain. Sri Lankan English writing is the product of a colonial encounter between the eastern and the western world reflecting the theme of identity. It concerns exploring themes and the notion of belonging, history, and politics. It also shares many feelings with coexisting diasporic literature of South Asia, Africa, and the Caribbean. South Asia becomes the centre of attraction of the whole world for cultural and economic diversities. The majority of Sri Lankan writers in English prefer to live in Sri Lanka. But after the communal riot, many of them are living out of Sri Lanka and seeking recognition and fame as diasporic Sri Lankan writers. The literature produced by these writers is extraordinary.

Keywords: Identity Crisis, Diaspora, Sri Lanka, Cultural Conflict, Alienation, Doubtfulness.

The rich history of Sri Lankan English Literature wants to be absorbed with facts. Sri Lankan writing in English is initiated much former; one might trace its origins to the long back before Sri Lanka secured independence from Great Britain. Many critics state that only after securing freedom the literature of significance written. It is shaped by the system of books and newspapers. Sri Lankan English literature denotes the form of literature written in English by writers in Sri Lanka.

D.C.R.A. Goonetilleke is one of the famous Sri Lankan writers, according to him the history of Sri Lankan English Literature can be deliberated in three historical periods the literature till 1948, literature from 1948 to 1971, and from 1971 to the present. The blossoming growth of Sri Lankan writing in English is influenced by the freedom struggle in India. Indian poets like Rabindranath Tagore and Sarojini Naidu have great impact on Sri

Lankan English writing. D.C.R.A. Goonetilleke rightly observes:

In the 1930s and early 1940s, the Kandy Lake poets were inspired partly by Indian poets such as Rabindranath Tagore and Sarojini Naidu. R. K. Narayan's success in the West is likely to have stimulated Jindasa Vijaytunga. (Goonetilleke, <https://read.amazon.in>)

It is significant to study some major Sri Lankan diasporic writers and some important characteristics of their writing such as home, identity, marginality, alienation, power politics, displacement, and sexuality. Sri Lankan English writing is the product of a colonial encounter between the eastern and the western world reflecting the theme of identity. It concerns exploring themes and the notion of belonging, history, and politics. It also shares many feelings with coexisting diasporic literature of South Asia, Africa, and the Caribbean. South Asia becomes the centre of attraction of the

whole world for cultural and economic diversities. The Majority of Sri Lankan writers in English prefer to live in Sri Lanka. But after the communal riot, many of them are living out of Sri Lanka and seeking recognition and fame as diasporic Sri Lankan writers. The literature produced by these writers is extraordinary. There is strength in their writing to change the centre of English writing out of Britain. It has evolved as a powerful and valuable corpus of writing. *The Encyclopedia of Sri Lankan Diaspora* explains the literature of the Sri Lankan diaspora as:

The literature of the Sri Lankan diaspora shares many concerns with synchronous diasporic literatures of South Asia, the Caribbean and Africa, many of which have also emerged from parallel histories of colonialism, post-colonial social and political conflict, and population, displacement and dispersal. These diasporas have been caused concurrently, but not equally, by conflict and violence, economic deprivation, and pursuit of personal and familial security, education and opportunity. (Reeves Peter, 65)

The literature produced by migrant or Diasporic writers is bound to express the agony and painful experiences they encounter in an alien land. It is a result of the emergence of problems and a type of self-analysis to survive in the Global world village. The issues like cross-cultural conflict, crisis for identity, sense of loss, alienation, homelessness, etc. are discussed in various forms of literature by Sri Lankan diasporic writers such as Gertrude De Silva, Nira Wikramasinghe, Romesh Gunasekera, V.V. Ganeshnathan, Carl Muller, Shyam Selvadurai, Yasmine Goneratne, Michelle De Kretser, Ru Freeman, etc.

Identity Crisis refers to the crisis in search of identity following one's landing in an unfamiliar culture and trying to accept the host culture in vain. The term cultural Conflict refers to the conflict rising due to the meeting of two unfamiliar cultures. But cultural conflict is the result of relocation and immigration. It is compulsory to understand the meaning of the terms like migration and immigration which are the major cause of crisis for identity. To understand the limitlessness and the concepts about the subject of diaspora, one should know the elusive changes observed in the last four or five decades in diasporic studies. These fluctuations are from refugee to diaspora and from the politics of refugees to hyphenated identities and interpreted men. It is essential to understand the meaning of the terms which include migration, immigration, exile, and expatriation, etc.

Karen Roberts was the first woman writer who is a Sri Lankan American to look into the universal storybook section with her novel *Flower Boy* (2000) which is a tragic story of cultural conflict and the search for identity between people who belong to two different cultures and *July* (2002) speaks about the ugly truth about war and it portrays the description of July riots realistically. It reflects life in Sri Lanka, at different key instants in the nation's history: the concluding part of the colonial period and the 1989 July riots correspondingly through her first two novels. Applauded by critics for her portrayal of microscopic details about the island's residents and their various habits regarding culture, civilization, and Sri Lankan traditions. Her first and second novels discover struggles between different traditional groups. Her third novel *The Lament*

of the *Dhobi Woman* (2010) explores yet another feature of Sri Lankan culture with a sturdy female - centred narrative and a solid feminist view. But different from her other novels, Roberts' third novel explores the consequences of urbanisation that took place in Sri Lanka after the financial reforms of the 1978 legal improvements.

Culture is deliberated as one of the ultimate influential elements of a person's identity. The interconnecting of cultures causes the identity crises. Erickson was the important figure who coined the word 'identity crisis' and did more to propagate the term. Psychiatrist Erik Erikson's concept of "identity crisis" as we know now is also derived mainly from his work (1902-1994) ego psychoanalytic theory in 1950. He formulated this concept from the Freudian id-ego-superego model.

To improve an impression of an individual it is fundamental to concentrate on several types of identities. Two types of identity are elected "social" and "personal" identity. Identity refers to a particular name or a particular person. Identity is a communal paradigm and it is mainly determined by the association between an individual and others.

Karen Roberts is a natural storyteller and her purpose is shot through with warmth, affectionate, irony, and gentle charm. In *The Flower boy*, the child's eye view is exquisitely done, imaginative, friendly, and ironic. It was set in the nineteen thirties; Sri Lanka. It focuses on Glencairn, a splendid colonial bungalow, and two families who live there: the English family (Buckwaters') and their servant Premawathi who lives there along with her two daughters and a son. The novel begins with the description of the day on which Lizzie the younger daughter

of John Buckwater was born along with it the protagonist Chandi, the younger son of Premawathi, is also introduced. We can trace that many of this novel's characters suffer because of the identity crisis. Premawathi was born in Deniyaya, a remote village, when she is a small girl their village was stuck under drought and her parents were very poor to feed everyone. At that time missionary nuns visited their village and asked the people of the village to send their girl children with them so that they will help their children to get an education in their convent boarding schools. Premawathi's parents felt this opportunity as a boon so they sent her along with those nuns so that she will get an education along with food and shelter. Premawathi is the last daughter for her parents, her mother belongs to a Buddhist family and her father is a Hindu, now she was sent to a Christian convent, where they taught her the faith of Christianity. Later she marries Disneris against the advice of the nuns who asked her to become one like them as she is a very good servant of God. Disneris is also a person who was brought to the convent because of the poor economic condition of his family. Now both of them loved to be Christians. All her life Premawathi wonders about her identity. Her life becomes more miserable when Disneris fails to earn to feed the five in their family, Disneris, Premawathi, and their three children. This is when she secures a job as a cook and housekeeper in Glencairn after which she hates Disneris who leaves the family there and went in search of a job in town. She was never considered a Sri Lankan woman during her stay at Glencairn because of her language, behaviour, and cooking skills. The Buckwaters' praised her for her ability to make English foods

despite never having set foot on British soil. When she has a confused relationship with John Buckwater, which SriLankan tradition prohibits, but the British culture allows, she was confused once again about her identity.

Chandi who was born in Sri Lanka but brought up in English Bungalow doesn't feel one with his native people. More than the lifestyle of the Srilankan people, the English people's life attracts him a lot. He always hopes to get settled in England, the Land which he has never seen. He feels that he belongs to England and not to Sri Lanka from his fourth birthday. He develops a special bond with Buckwaters' daughter Lizzie for whom he gives a nickname. Their friendship flourishes despite the cultural gap between the families. Chandi always dreamt about going to England, for which he started to save money. Once he decides to use the money to get Lizzie a present, he changes his mind immediately as going to England is more important for him. "England is more important. Beside when he got back he could buy the Baby all the presents it wanted" (Roberts, Karen 24).

Chandi admires John Buckwater a lot because of his kind nature. He feels that John is different from the other English Lords. Only because of that all his employees love him and respect him. Chandi feels John is a good father than Disneris; as he absorbs John possesses much of fatherly qualities and responsibilities than Disneris. He feels happy when he is with John, but he hates the company of his father who does not earn a good name from anyone more than anything when Disneris leaves Premawathi along with Chandi and his sisters, he was heartbroken, the condition worsens when he faces the struggle of Premawathi in

Glencairn. When Premawathi chooses to stay in Sri Lanka, after they got freedom from Britain and when the Buckwaters' were compelled to return to England, It is Chandi, with his dreams of England and a better life, who pay the highest price for her decision. Lizzie is also a victim of this situation. According to her, Sri Lanka is her home as she was born and brought up here, but when she was informed about their return to England she didn't understand how she is going to live without her friend and others who took care of her with love. Even though she feels one with Sri Lankan she was not allowed to live there. This concept confuses both young minds.

The diasporic literature discusses and explains the assurance of native culture and the longings for the native culture. It also imitates the deep longing to have his or her identity. The state of 'doubleness' brands immigrants to face the problem of identity. These are always fractured and fragmented and always remain in frustration and in confusion. In the context of diasporic study, Sri Lankan diasporic writers negotiate with the diasporic theme of uprooting, dislocation, cultural hybridity, alienation, expatriation, exile, identity, and cultural clashes.

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A JOURNEY OF THE DISINTEGRATED SELF: A STUDY ON PAULA HAWKINS'S *THE GIRL ON THE TRAIN*

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Abstract

Trauma studies first developed in the 1990s and relied on Freudian theory to develop a model of trauma that imagines an extreme experience that challenges the limits of language and even ruptures meaning altogether. It is a culmination of psychoanalytic theories, post-structural and post-colonial theories. Trauma studies became popular after the disastrous holocaust and the World Wars. Many were affected by them and became victims of trauma, stress, anxiety and depression. The Girl on the Train is a psychological thriller published in 2015 by Paula Hawkins. This paper aims to analyse one such important aspect of trauma, called the disintegration of the self.

Keywords: Trauma studies, Anxiety, Disintegrated Self, Stress

Introduction

Trauma Studies inspect the impact of trauma in literature and society by analysing its rhetorical, psychological and cultural significance. "It deals with an extreme experience which challenges the limits of language and even ruptures meaning" (<https://literariness.org/2018/12/19/trauma-studies/>) altogether. Trauma nowadays doesn't mean physical injury but is used "to describe emotional or psychological injury, as opposed to bodily harm" (Kurtz 1). Thus it breaks the self, shatters the personality and tears one's life into pieces. A person who is suffering from trauma is never a whole one but a fragmented one trying to cope with the mental agony. *The Girl on the Train* is one such novel that discusses the fragmented life of Rachel who is unable to cope up the separation from her

husband and not being able to bear a child. The paper will analyse the physical and mental difficulties that a person with trauma undergoes due and their fragmented livelihood.

The Girl on the Train is a novel published in 2015 by Paula Hawkins. The novel discusses the life of the protagonist Rachel Watson who has been referred to in the title. The story is narrated in the first person point by three women namely Rachel, Anna and Megan. Rachel is an alcoholic who travels on the train regularly recounting her past life with her husband Tom. Rachel is not able to overcome the trauma of getting separated from her husband and not being able to bear a child. Her addiction to alcohol has been the only reason for intruding her husband's new married life with Anna often.

The word 'disintegrate' means to break or be broken into fragments and thus disintegrated self actually means a fragmented personality. It denotes the shattered life of a person that is torn into pieces and notable to cope with such fragmented life. The disintegrated self could be the actual effect of a trauma that could not be easily dealt with. "The concept of trauma, itself a source of critique, is generally understood as a severely disruptive experience that profoundly impacts the self's emotional organization and perception of the external world" (<https://literariness.org/2018/12/19/trauma-studies/>).

Life of Rachel has been in total chaos and her behaviour seems to be more abusive and snobbish. She couldn't control her actions and is unaware of what she does while she is drunk. According to Freud the Id is totally unconscious and operates in accordance with what he terms the pleasure principle. It wants immediate, total gratification and is not capable of considering the potential cost of seeking this goal. Attempting to gratify many of the innate urges soon lead to serious trouble. In this novel, Rachel once took Tom's child Evie without her knowledge of Anna and ended up in huge trouble. Though she meant no harm to the baby she never knew why she behaved in such a way. She often trespasses them for which Anna threatens her to be handed over to the Police. She couldn't withstand the sight of her husband sharing the same house in which she lived, with another person. Rachel doesn't feel guilty of drinking while travelling in the train. She actually has drinks handy in stock and whenever a bottle gets over she happily satisfies her own self with the other. She has never run out of

alcohol and this shows how she has been obsessed with drinking.

The appearance of Rachel itself shows that she is not okay. In recent times, she has never been mindful of the way she carries herself. She says, "I am not the girl I used to be. I am no longer desirable, I'm off-putting in some way... it's as if people can see the damage written all over me, they can it in my face, the way I hold myself, the way I move" (27). She is aware that her personality along with her behaviour can show anyone that she is not normal and will come to the conclusion that something probably very undesirable would have taken place in her life. She has even lost her job as she went to the office drunk but lies to her friend and mother that she is still working. She pretends to go to the office daily by travelling by train every morning and evening. It was this drinking habit that made Tom get rid of Rachel as she became undesirable and unstable.

According to Freud, when a person undergoes anxiety such as nervousness and stress due to unacceptable impulses, the ego resorts to defence mechanisms. Repression is one such defence mechanism that is trying to forget the unacceptable thoughts or pushing them from consciousness into unconsciousness. It refers to the ego's efforts that subconsciously keep anxious thoughts out of awareness and keep them buried and hidden. Through this one can escape their influence in the conscious world. Rachel who cannot cope with the fact that her husband has moved on relies on alcohol to repress her fears and loneliness.

People with trauma disassociate from reality and "components of the event are relived and the individual behaves as though experiencing the event at that moment" (American

Psychiatric Association 236). Though alcohol is not good for their health, Rachel drinks only to relive the memories of her happy married life with Tom so that she can forget the reality that he is not with her now. She thinks of her first-ever holiday with Tom after marriage, in a fishing village where they used to swim and drink together. She could not actually get away with these gay memories with her husband. She eventually wants not to dwell in the conscious world and thus gets toxic so as to live in the world of the unconscious.

When she drinks heavily, she has a mixed feeling of either being lonely or happy. She sometimes has the urge to communicate and thus ends up disturbing Tom with a lot of phone calls and text messages. Rachel's id doesn't allow her to think of the consequences and thus satisfies its pleasure by calling Tom often. When she once called him, she says, "I was crying. I told him that I still loved him, that I always would. Please, Tom, please, I need to talk to you. I miss you" (30).

Rachel over thinks a lot, when she sees a scrap of abandoned clothes and a single shoe lying on the railway track, she is much occupied with these. She says, "My mother used to tell me that I had an overactive imagination; Tom said that too. I can't help it, I catch the sight of these discarded shoes, and all I can think of is the other shoe, and the feet that fitted into them" (15). She admits that she thinks too much about unwanted things that happen around her and this could be one of the reasons for her to end up with mental stress and anxiety. She says that though she tries to avoid looking at the scrap of clothes from the train but nothing is letting her do so and she couldn't avoid thinking about it.

Another important instance in the novel which strongly depicts Rachel's imagination and exaggeration is a house which she sees while travelling on the train. She is so much obsessed with the house that she says, "I know this house by heart. I know every brick, I know the colour of the curtains in the upstairs bedroom" (19). Though she has never visited the house she knows everything inch by inch. She sees a couple on the house's terrace and gives them an imaginary name Jason and Jess. She says, "They are a perfect, golden couple" (19). Just by seeing them on the train and without meeting them in person she magnifies them to as ideal couple.

Her imagination reaches another level when she says "Sometimes, when I see her there, I feel as though she sees me too, I feel as though she looks right back at me, and I want to wave. I'm too self-conscious" (19). The couple do not know Rachel and anything about her but she feels that just like she knew them, they might have also known her, which is actually not the truth. Rachel doesn't stop with this, when she couldn't find the couple at home she imagines what they would be doing. She says "But even if they're not there, I think about what they might be up to" (19). She visualizes how the couple would have gone for a run together, how Jess would be lying in the bed and Jason would make breakfast for them.

The reason why she is much preoccupied with the couple she sees from the train is that, she interrelate their life with that of the life she lived with Tom. When she says that the couple might have gone for a run, she says, "(Tom and I used to run together on Sundays, me going at slightly above my normal pace, him at about half his, just so we could run side by side)" (20).

These are her inner thoughts which purely depict her longings to reunite with Tom. Rachel says relates herself with the couple that she sees from the train, "They're what I used to be, they're Tom and me, Five years ago. They're what I lost, they're everything I want to be" (26). The couple gives her pleasure and satisfies her earnings to live a peaceful life, as she says, "they became important to me" (26)

Rachel also comes across another house which she never wanted to see again, as she says, "the one which used to be mine" (21). She cannot help her from looking at the house that once was occupied by her. "According to Freud, when the ego senses that unacceptable impulses are about to get out of hand, it experiences anxiety—unpleasant feelings of nervousness, tension or worry" (Baron 464). She says, "Every day, I tell myself not to look, and every day I look. I can't help myself, even though anything I do see will hurt me" (22). She very much knew that the sight of the house along with its occupant Anna would hurt her so much but she could resist it which eventually increases her anxiety. When she sees Anna's bulging belly, she bites her lips so hard, she is actually regretting not being able to bear a child for Tom. This thought kills her deep inside and to forget this she has fallen prey to drinking.

Trauma involves "re-experiencing the traumatic event; numbing of responsiveness to, or reduced involvement with, the external world" (American Psychiatric Association 236). Rachel then and there has trances of being with Tom, as she imagines and says, "Tom, opposite me, my bare feet resting on top of his... I can feel him smiling at me ... I blink hard and Tom's gone" (49). She has delusions of spending lovable time with Tom which is how she is

actually struggling to overcome his loss of him. She cherishes the memory of being with Tom though she very well knew that it is the reason for stress and depression. The only reason why does it is that she wants to forget the real world and things that happen around her.

Rachel cannot bear even a change in the tone of Tom's voice. She says that before he used to speak "with laughter and light" but now only "to admonish or console or pity" (54). She contemplates how the weekends would be for Tom with her and now with his new life, she says "I imagine it's different for him now, no lazy Saturday sex or scrambled eggs, instead a different sort of joy, a little girl tucked up between him and his wife, babbling" (59). This thought makes a deep wound inside her as she says, "The pain is solid and heavy, it sits in the middle of my chest" (59). As Griffiths say, "women's trauma is linked to intimate life and is interpersonal in nature" (182) and it is totally different from the traumas due to World Wars that faced by men.

Trauma is "a pathological mental and emotional condition, an injury to the psyche caused by catastrophic events, or by the threat of such events, which overwhelm an individual's normal response mechanisms" (Kurtz 2). Her struggle is real, she has been affected with the threat of separation from her husband which leads her to sorrow and depression and thus prevents her from being normal. When Anna warns her not to call and disturb them, Rachel says, "She's a cuckoo, laying her egg in my nest. She has taken everything from me" (55).

She deeply expresses her anger and hatred towards Anna by saying, "Everything she has is second-hand. I want to know how that makes

her feel. I want to call her back and ask her, what does it feel like, Anna, to live in my house,” (56). But her love for Tom has never vanished even though he has managed to move on, she feels sorry for troubling him. When she says, “I do care about making Tom unhappy. After everything he’s been through, he deserves to be happy. I will never begrudge him happiness, I only wish it could be with me” (67). This shows how pathetic Rachel has become as well as what a pure soul she was.

The life that Rachel spent with Tom actually shattered when she was desperately in need of a baby. She says that things went wrong from that moment, “the moment when I imagined us no longer couple, but a family; and after that, once I had that picture in my head, just the two of us could never be enough. Was it then Tom started to look at me differently,” (77). Rachel feels that her life will be complete only if she had a baby and her wanting of one never allowed her to be happy. Once when she goes to a park and sees mothers with their children, she again is filled with anxiety for not having a baby of her own as she says, “I dreamed of coming here with my own baby. I thought about the buggy I would buy ... I thought about how I would sit here, bouncing my own bundle of joy on my lap” (110).

“Traumatic events are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life” (Herman 33). She couldn’t get away with the thought that she cannot bear a child or become pregnant. Though not being able to conceive a child is not a very big issue, it doesn’t allow Rachel to lead a peaceful life. It haunts her wherever she goes and whatever she sees, as she says, “The thing about being barren

is that you’re not allowed to get away from it” (111). Everybody started asking her about the baby and that made her go to a very worse condition. Though Tom was very supportive, reinstating that they were happy even without a baby, as Rachel says, “We’re happy, he used to say to me, why can’t we just go on being happy? He became frustrated with me” (112). She started to drink as she felt lonely and thus alcohol made her lonelier and no one preferred to be with her as she drank too much.

Rachel distracts herself from her misery by trying to sort out what happened to Megan, whom she sees from the train and names as Jess. She wants know to find why Megan was missing and thing that befall her, learns from the newspaper article about Megan’s history. She says that, “Tom has been relegated to fifth place ... at last I have something to celebrate. I know that I’m going to be better, that I’m going to be happy” (140). She investigates Megan’s husband and her doctor to bring out the truth. She somehow feels that she is connected with Megan’s missing and wanted to help her.

Rachel also has the habit of forgetting things she does when she is drunk heavily and tries hard to remember them after she gets back to the normal state. She feels black outs of things that happened while she was drunk. She says that it has become an illness with her to forget the events that took place in the past especially when she is drunk. She is made to believe that she has once behaved rudely with Tom’s friend’s wife for trying to flirt with him. Rachel doesn’t even have a faint memory of what happened that day and thus feels sorry for her behaviour which was actually a lie. Tom made her feel guilty for things which she didn’t do and Rachel still feels that she has this

blackout illness. She says, “I black out and I can’t remember where I’ve been or what I’ve done. Sometimes I wonder if I’ve done or said terrible things, and I can’t remember” (249).

She remembers being hit hard in the head the day Megan went missing and since she was drunk, she was not able to figure it out properly. She tries hard to bring into her memory things that followed that day, she even has the memory of face to face encounter with Megan whom she assumes as Anna. She remembers seeing Megan with someone in a car and then assures that it was that man who actually hit her hard. After which they both left the place. Rachel is able to recollect the incidents one by one and lastly found that the man who was with Megan is actually her ex-husband Tom. Rachel knew that Tom is the reason why Megan is missing because she was last seen with him and that she is the only person to witness it.

At last, she is able to understand that nothing is her fault and it was Tom who made her believe that she behaved badly when she was drunk. She says, “You lied to me ... You told me everything was my fault. You made me believe that I was worthless. You watched me suffer, you” (380). She comes to the conclusion that Tom is not the person that she saw and says, “That the greatest happiness I have ever known- my life with him- was an illusion” (400). She is able to find out that Tom had an affair with Megan and made her pregnant, when she threatened him to announce it in public, he hits her hard and eventually dies.

Conclusion

Rachel has been victimised and pushed into such a huge mental trauma. She regrets all that she undergoes, the pain and agony of not being able to live with Tom. Her fractured self gets

better after she realises that Tom is not the person she thought. She no longer earns to live a life with him again and thereby slowly gets healed. Rachel’s distraction from the life of Tom and Anna made her better. It helped her to get rid of drinks as she need to be conscious enough to find out the reason for Megan’s missing. Distraction is an important way of healing from the traumatic past. Healing doesn’t always have to be self-help, people around the victims like Rachel need to help them as well to come out of the depression. Spending quality time with them, taking them to counselling sessions, and keeping them engaged and motivated are the ways in which one can integrate the disintegrated self of a person.

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PORTRAYAL OF THE HARDSHIPS OF WOMEN'S MARITAL LIFE IN GLORIA NAYLOR'S *THE WOMEN OF BREWSTER PLACE*

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Abstract

*The twentieth century has proved to be a period of intense literary activity for African-American women writers. African American women writers such as Zora Neale Hurston, Ann Petry, Paule Marshall, Toni Morrison, Alice Walker, Gloria Naylor and many others have created a deep impact on African-American writing. These writers are known for their self-expression. They work for canonical status. While doing so, these writers write not only about themselves, but also for the sake of African-American women. Among this writer, Gloria Naylor's *The Women of Brewster Place*, considers marriage as sacrificial death. In fact, marriage slaughters their self. This is witnessed in Ciel case, when she has got married to Eugene. Therefore, this paper express marriage brings bitterness through the character Ciel, who tries to be with Eugene at the expense of her happiness.*

Keywords: Marriage, depression, society, self-expression.

In this novel, Eugene's husband, behaves like gunge. His gumple-foisted visit to his home makes Ciel feels herself to be wacky. Every time Eugene returns and promises Ciel that he has changed, she takes him back thinking that "he's really straightened up this time" (91). When he forces Ciel to have an abortion, Ciel, with the help of Mattie, understands that she has to live alone to avoid it. When Ciel comes to know that her marriage does not work for her, she begins to work for attaining her identity. Without it, Ciel feels that her life becomes nothing. So, marriage becomes erythematic to Ciel. Marital and maternal roles are trusted upon women. As a result, motherhood has gained its important in their life. But, this has created depressing results. In this novel, the novelist has presented the horror of motherhood through Mattie and Ciel. Both of them have tried to live their life for the sake of their children. Unfortunately, the

mishap in their life, through their children, has forced them to feel that they are unfit to live on the earth. Still, they are forced to live. Mattie, For instance, is forced to leave her home to live with the friend in the other state at the time of her pregnancy. She, at that time, has considered motherhood as a step towards self-actualization. She is determined to make a good life for her child and to herself. In order to fulfill this wishes, she goes out for her job while undertaking her work, Mattie as a good mother "She had just enough time to rush in, pick him up, see if he was wet or marked in some way, and then go back to work" (27). In spite of her difficult motherhood, she loves to take her role as a mother. Mattie's incline for the sake of her son Basil is tremendous. She spends almost all her time with him amidst her other duties. From morning to evening, she searches for livelyhood of her son. Eventually, Mattie and Basil

settle into a secure life with Miss Eva and her granddaughter, Ciel. Miss Eva is an older woman whose sense of kinship with Mattie is immediate, “the young black woman and the old yellow woman sat in the kitchen for hours, blending their lives so that what lay behind one and ahead of the other became indistinguishable” (34). She gives him everything and never expects true love from him. She spends all her energy for the sake of his son Basil, this includes her spiritual and emotional self. Unfortunately, she spoils him. This is observed by Willson in the following lines: “Mattie spoils Basil incessantly so that by the time Basil is thirty, he has no sense of responsibility to himself, his mother, or society” (Wilson 39). This is seen when he kills the man at the bar over a woman, his decision to leave the town overhauls his mother home and forces her to move to Brewster Place. Like Mattie, Ciel has also experienced the horror of motherhood. Her love for daughter Serena is too much. When she becomes pregnant, her husband does not want another child. He forces her to have an abortion. She goes through it reluctantly. This, she feels, has stolen her identity “the next few days Ciel found it difficult to connect herself up again with her own world. Everything seemed to have taken on new textures and colors. When she washed the dishes, the plates felt peculiar in her hands and she was more conscious of their smoothness and the heat of the water” (95). To overcome the loss of her identity, she becomes more possessive to Serena. This is observed by the writer in the following lines: “[s]he refused to leave her alone, even with Eugene. The little girl went everywhere with Ciel When someone asked to hold or play with her, Ciel sat nearby, watching every move. She found herself

walking into the bedroom several times when the child napped to see if she was still breathing” (96). Unfortunately, Serena dies out of electrocution. She is really grieving not only the loss of her child, but also the loss of herself. She is “forced to slowly give up the life God had refused to take from her” (101). Spiritual kinship between women is offered as a mother-daughter exchange. As seen in the case of Mattie and Ciel, this brings courage and comfort to one another. They agree with one another over loss and serve as midwives to each other’s spiritual births. Unable to comprehend the loss of her child, Ciel retreats to her bed, she has lived her life for the sake of her child. Mattie arrives and finds Ciel near death with silent grieving. She forces her to take nourishment. The food Mattie gives Ciel is not the only form of nourishment, but also she gives the younger woman emotional nourishment, that is love. Mattie imparts courage to Ciel, enabling her to express a sense of loss. After giving Ciel a bath, Mattie takes her in her arms and rocks her. Both Mattie and Ciel share together their isolation, their burden of responsibility as mothers, and the loss of their children. Still, these mothers have been able to continue life, overcoming the consequences of loss. Gloria Naylor, in this novel, has brought out how they abuse women to suffer at the hands of men, to try to set standard for them, Cora Lee undergoes physical and psychological abuse at the hands of her husband, she considers her husband as a shadow, men “who come in the night and show her the thing that felt good in the dark, and often left before the children awakened” (113). He is irresponsible man, who looks for a few minutes of sexual release with no commitment.

Etta Mae Johnson's story highlights sexist oppression that women sometimes suffer at the hands of men. Her childhood has been marked by repeated rapes, especially of white men of her small rural community. In spite of her nightmarish experience, she longs for true love. She meets Reverend Moreland Woods. She convinces herself that he is a suitable man to settle down with. Mattie tries to stop her. At the same time she understands "sometimes being a friend means mastering the art of timing. There is a time for silence. A time to let go and allow people to hurl themselves into their own destiny. And a time to prepare to pick up the pieces when it's all over" (70). Later, Etta realizes that Reverend Woods is not different from the other men she has known; he is as abusive as Butch Fuller, but handles it differently, even his violation seems worse than Butch's because he is a man of the cloth. To Rev. Woods, women are nothing more than empty vessels in. He makes love to Etta and leaves her; he has no intention of establishing a stable relationship. When he drops her at the corner of Brewster Place, first she is devastated and stands there, but then accepts the facts and returns again to Mattie, as to a center. When Etta reaches the stoop there is a light under the shade at Mattie's window. "Etta laughed softly to herself as she climbed the steps toward the light and the love and the comfort that awaited her" (74). The scene demonstrates the healing power possible with a true bond. Mattie turns horrific experience into an opportunity for closer sisterhood between herself and Etta.

Kiswana Brown, She is described by Loyale Hairston as, "naive, middle-class apostate given to revolutionary idealism" (283). She longs to attain equality of the black race with the whites.

When she has her studies at the college level, she has joined activist group in order to search for her roots. So she has altered her name from Melanie to "Kiswana," an African name. She also moves from Linden hills, her home town to the poor, rough, black neighborhood of Brewster Place. Here, she has the mind to get true self to live along with the hope that the people of Brewster tend to be her people than the middle class black of Linden Hills. Brewster place, a nurturing place, brings reconciliation between Kiswana and her mother, Mrs. Browne, her mother, of Kiswana, visits her daughter's apartment. This visits helps them to realize not only their kinship between them, but also with Brewster community. This is observed by Mrs. Browne, "You don't have to sell out, as you say, and work for some corporation, but you could become an assembly woman or a civil liberties lawyer or open a freedom school in this very neighbourhood. That way you could really help the community" (84). Further, Ebele Eko observes: "Kiswana no doubt believes herself the epitome of radicalism until she listens to her mother's theatrical recounting of her proud heritage and commitment to the black cause. Suddenly, she comes to understand and appreciate the source of her own dynamism, idealism, and dedication: her mother" (145). Kiswana believes that Brewster community brings her some effect. In fact, the existing bond between them brings ecstasy, the joy gives is more than the material joy which a black woman derives. In spite of her identity problems, Kiswana Browne, Donahue observes, is "a dreamy woman-child of the black middle class," and an unlikely young African-American revolutionary, functions as a spiritual leader in this novel (Donahue D2). For the sake of her

community, she works very hard to retain not only a pride, but also their heritage. Kiswana loves for her mother and to her community as a chain reaction. Kiswana loves for her mother helps her to develop and in turn extends her over affection to the black community. For instance, Cora Lee and her children have been invited to attend the black production of Shakespeare, which has been directed by Abshu, her boyfriend. Cora, with the self of her own, has to understand her condition, and begin to realize the need for change in her own life. This is observed in the following lines: “is almost lifted out of the inertia of her life by the power of art when Kiswana takes her to see a black production of Shakespeare in the park” (Gottlieb 25). The movement Cora watches the character of Shakespeare she begins to plan for her future. In fact, her repletion energy pushes her towards the education of her children and also her new founds sisterhood in kiswana erases her isolation. Two lesbians, namely Theresa and Lorraine, pose a threat to men and intimidating reflection to the women in Brewster place. At first, these lesbians are tolerated, then shunned, and harassed later. Though their relationship is a kind of commitment women to women, their relationship with social reduction has driven them to the street of Brewster. As a result, within the Brewster wall, there exist a wall between women and lesbians. Except Mattie, the circle of sisterhood is out of their sight temporarily. The women of Brewster refuses to talk to these to, and even avoid physical and eye contact with them. But, Theresa is unaffected by this treatment. On the other hand, Lorraine tries very hard to become part of the group of women. So, Lorraine is hurt when she is rejected and the two lovers fight between

themselves. This is observed in the following lines: “There were soft murmurs from the corners, accompanied by furtive glances while a few like Sophie stared at Lorraine openly. To Lorraine and for Theresa, Mattie is a source of solace to them. Further, she says that their type of love may “not [be] so different . . . Maybe that’s why some women get so riled up about it . . .” (141). This proves that a woman’s love for another woman takes place out of realization of self between human beings. Except Mattie and Kiswana, none of the other women in Black community accept these two. When these two walk together, other black women step believe that Lorraine and Theresa have ulterior motives for all their actions. In black community, a black male has also threatened by lesbian partnership. C.C.Baker, the gang rapists, commits rape as a punishment of homosexuality, as a mark of gender dominance. The rape is a physical as well as emotional terror. Gottlieb observes this in the following lines: “Lorraine, rejected by the others is gang raped in a blood sacrifice brutally proving the sisterhood of all women” (25). In spite of physical intimidation, Lorraine’s ego tries to retreat her senses.

Here, Naylor tries to bring the attention of the readers that Lorraine’s rape is done for the sake of general power rather than sex. C. C. Baker’s dominance over Lorraine is to reestablish his status amongst his peers. Still, Naylor tries to prove that how societal restrictions upon black men have led frustrations upon black women. The writer, further, tries to bring the attention that young black men have no guts to prove that they are powerful other than attacking the black women.

Naylor moves the community of women into the scene as well. The rape is no longer an

isolated act committed against one woman. Each of the women on the street dreams about the rape as it occurred. The attack on Lorraine, according to Christian, represents “an attack on all women, not only because lesbians are women, but because lesbian stereotyping exposes society’s fear of women’s independence of men” (“No More Buried” 196). Ciel returns to Brewster Place and she is haunted by a dream that suggests her indistinguishability from Lorraine (whom she has never met), “and something bad had happened to me by the wall—I mean to her—something bad had happened to her. And Ben was in it somehow” (*The Women of Brewster Place* 179). Despite Ciel’s lack of knowledge about the events, she is united with the women on Brewster Place and understands that she must return there in order to participate in a ritual act of communal

resistance. Therefore, through this novel Naylor perceives the women as the saving grace of this community. If the women act, then indeed, there is a chance of revolution or social change.

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THE CONCEPTUALIZATION OF A FEMINIST IN CHITRA BANERJEE DIVAKURANI'S *THE PALACE OF ILLUSIONS*

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Abstract

Gender bias and Patriarchy are still unavoidable weeds of the society. And these have been gradually passed on from generation to generation. Nobody is excluded from falling prey to its cruelty and suffering. Not even a princess in mythology. This paper focuses on how Draupadi, one of the protagonist of the mythological novel The Palace of Illusions deals with gender bias and marginalization. It also deals with her courage as well as the determination in voicing out the fundamental rights and freedom of women in the male dominated society.

Keywords: Feminist reading, Gender role, Humiliation.

Chitra Banerjee Divakurani is an Indian-American writer who has written her works in different genres like realistic fiction, myth, historical fiction, fantasy and periodic novels. Her works are largely set in India and thus it imbibes the culture and tradition of India. Her works include *The mistress of Spices*, *Sister of My Heart*, *Oleander Girl* and so on. Her works have been translated into many languages. Divakurani's *The Palace of Illusions* is a retelling of the Vyasa's *The Mahabharata* from the point of view of Draupadi.

A feminist is a woman who is conscious of what it means to be a woman in the society and she tries to change the way women are perceived differently and subserviently in the male dominated world. Draupadi is the most important woman character in the epic tale of *Mahabharata*. Though she is worshipped as a goddess in many parts of India by the Hindu people, it is the most controversial character in the Hindu Mythology and history. Vyasa's *Mahabharata* focuses only on the Kurukshetra war since it gives more attention to the male

protagonists but Chitra Banerjee's *The Palace of Illusions* is titled after the name of the palace in which Draupadi, the female protagonist of the historic epic lives along with her five husbands.

Draupadi, in one hand is loving, caring and generous and but on the other hand she is daring, courageous and the root cause of the destructive Kurukshetra war. These unique characteristics make her as the complex character to deal with.

Draupadi was born from fire along with her brother Dhristadyumna when King Drupad desired to have only a son to avenge his enemy, a fearsome warrior, Drona. So Draupadi is the Unexpected One or the Girl who wasn't invited. This was the first rejection that she faced in her life as soon as she was born. Though her father, Drupad fulfilled his fatherly duty and gave her privileges over his other daughters, she couldn't forgive his initial rejection based on her gender. She says, -He was generous, maybe even indulgent. But I couldn't forgive him that initial rejection. Perhaps that was why, as I grew from a girl into a young woman, I didn't trust him completely (17).|

Draupadi could not accept the bias and the rejection imposed on her in the name of culture or patriarchal domination. She could not be quite with mediocrity. Rather she speaks for herself and she questions about it. Her brother Dhristadyumna was given education but Draupadi was deprived of her education by her tutor and father. Because on those days, women were only meant to take care of their husbands and manage the household chores. In case of a princess, it is her responsibility to look after her warrior husband and pray for him to die with glory in the war field. She was told –A Kshatriya woman's highest purpose in life is to support the warriors in her life (Divakaruni. 26). She questioned, –Who decided that women's highest purpose was to serve men? (Divakaruni. 26).

But her quest for learning and education didn't stop with it. She was very much curious to learn skills and lessons like her brother. Draupadi eaves dropped the lessons that were thought to him. She had also discussed about the lessons with her brother to learn more about it. But it was in vain. –But I hungered to know about the amazing, mysterious world And so I refused to give up the lessons, no matter who disapproved (Divakaruni. 10). And she learned about the outside world through Krishna, –He brought me news of the world that no one else cared to give me, the world I was starving for—even news that I suspected would be considered improper for the ears of a young woman (Divakaruni. 12).

Swayamvara means the practice of a woman or a princess choosing her own groom among many great warriors and princes. During Draupadi's swayamvara, though she yearned to choose Karna but she was forced subtly by her father and Krishna to choose Arjuna. She

remained silent and couldn't rise up her voice against this. She accepted it like all other women during that period.

Later, when she was bought to her mother-in-law's house, Kunti told her five sons to marry Draupadi. Even though Draupadi couldn't accept her marriage to five brothers contrary to dharma, she expected Arjuna to speak on her behalf. But he had never contradicted his mother. Draupadi accepted it believing it as fate. But if she had raised her voice in her swayamvara or against her marrying the five husbands, her fate would have changed. But she chose to be silent. She becomes the victim of the evil polyandry.

But at one point, she explodes her anger and stands for herself. She thought that her husbands would take care of her and also they would protect her. But when her husband themselves put her in danger and humiliated her, she had no choice but to stand for herself. Draupadi voices in Duryodhana's court when she was gambled away by her husband. She said in anger,

I'm a queen. Daughter of Drupad, sister of Dhristadyumna. Mistress of the greatest palace on earth. I can't be gambled away like a bag of coins, or summoned to court like a dancing girl. If perchance a man lost himself, he no longer had any jurisdiction over his wife. (Divakaruni. 184)

She was fierce as fire when she cursed Duryodhana for his cunning act. When Duryodhana disrobes her, she said, –Let them stare at my nakedness. Why should I care? They and not I should be ashamed for shattering the bounds of decency (Divakaruni. 193). At that moment, she reinvents herself that she doesn't need anybody and not even her husbands to save her. She is not dependent anymore. Her anger

and revenge for the shameful act of the Kaurava against her was the reason for the Kurukshetra war which ended in the death of Kaurava heir.

She was not the same Draupadi who once said, –I promised myself I'd never pray for their deaths. I'd teach them, instead, to be survivors. And why was a battle necessary at all? Surely there were other ways to glory, even for men? I'd teach them to search for those (Divakurani. 35).

There were only few women in history who spoke their minds and stood for their rights and justice. Draupadi was one such woman. She was thrown in unfamiliar situations like birth out of fire, Swayamvara of her father's choice, a life of polyandry, a humiliation not lesser than sexual harassment in the court of Duryodhana in the presence of her husbands and a queen being the reason for the death of her own family heirs and the downfall of her own kingdom.

Draupadi was betrayed by her husbands not once but twice. Firstly when she was humiliated in Duryodhana's court, her husbands failed to protect her stating Dharma as a reason. Secondly, at her last moment while climbing the Himalayas, she was not saved by her husbands stating Devotion as a reason. But she always represented herself as a woman who suffered in

dilemma whether to play the role of a devoted wife or an independent outspoken woman.

Draupadi being the mother of five sons, one from each husband had to conceal her love for Karna until her death. But, the Pandavas, her husbands married other women some for political reasons and some for their own manly desires. Draupadi who is known for her vengeance also had her own feminist theory. Because when her brother's tutor told that a virtuous woman end up in next birth and the luckier woman will be incarnated as men in their next life. She thought, –But I thought that if lokas existed at all, good women would surely go to one where men were not allowed so that they could be finally free of male demands. However, I prudently kept this theory to myself (Divakurani. 156).

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AN ANNIHILATION OF CUSTOM TRADITION: A UNFAILING CONNECTION BETWEEN PAST AND PRESENT IN M.G.VASSANJI'S NO NEWLAND

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No fiction, no myths, no lies, no tangled webs - this is how Irieimagined her homeland. Because homeland is one of the magicalfantasy words like unicorn and soul and infinity that have now passedintolanguage.

- Zadie Smith

Abstract

The writers of the diaspora occupy a complex space between two worlds and two cultures: neither can it be completely left behind, which would be different be acculturated by the world they have adopted because they cannot completely subvert their identities. The idea of a homeland is at the heart of diaspora literature; it involves the loss of one's ancestral home, a longing for it, a curious attachment to its traditions, beliefs, and language, the impossibility of returning, the creation of a new home, and a crisis of dual identification with the old and new homes. The challenging human structures that diaspora writers must contend with in their post-colonial discourses are frequently strikingly comparable to those of their current lives as migrants, despite the fact that they frequently write about their natal nations. Their investigation focuses on the past, which they use to study the present. This paper shows reconstructing the past gives writers like Rushdie and M.G. Vassanji a sense of empowerment. SumanBala notes this in the following. "The exiled writer usually benefits from his or her uprooting: what is left behind is viewed more clearly from a distance; and the new habitation is observed in a sharp focus than can be done by indigenes," (201)

Keywords: *Diaspora, Uprooted, Discrimination, Racism, Immigration.*

The people who live on M.G. Vassanji's fictional planet were uprooted and banished from their native locations. Miscommunication between the language and the region it must convey can also cause dislocation. The current uneasiness with multiculturalism, immigration, assimilation, and globalisation is reflected in the works of successful authors. Among writers, Michael Ondaatje is well-liked. Bharati Mukherjee, Uma Parameswaran, Hanif Kureishi, and others have enlarged the ethnic

wonders of countries like America and Canada through their exhibitions. Vassanji is one such writer who makes use of several cultures. No New Land is Vassanji's second book. Persons who have relocated from their country of origin the inhabitants of M.G. Vassanji's imaginary planet were uprooted and exiled from their homes. Dislocation can also result from a linguistic mismatch between the region it must express and the speaker. Successful authors' works reflect the present unease with

multiculturalism, immigration, assimilation, and globalisation. Michael Ondaatje is well-liked among authors. Through their shows, artists like Bharati Mukherjee, Uma Parameswaran, HanifKureishi, and others have broadened the ethnic wonders of nations like America and Canada. One such author who draws on several cultures is Vassanji. It is Vassanji's second book, *No New Land*. Here is observed by Chelva Kanaganayakam in the following lines, "If you were to speak of what the novel is about, "It is about the emigrant population in Toronto, forced to begin a new life in a strange and often unwell land, confronted with obstacles, prejudices and disillusionments." (200) Members of this Shamsi clan travel to East Africa for the first time in the late nineteenth century, serving as prime illustrations of how adaptable working officials were under the British Empire opening as business owners and representatives who reside near the East African shores of Germany and Great Britain. They have the essential linguistic and political expertise required to help the colonial administration select a remote and hazardous neighbourhood. Because of their marginalisation, they have the freedom to act as cultural interpreters and as "a buffer zone between the indigenous Africans and the colonial administration." (277) during the postcolonial era, the Indian population in East Africa was in an obviously precarious position. Asians from East Africa were treated unfairly under postcolonial rule, and now that rental homes are being nationalised, they are relegated to the diaspora worldwide. The second journey begins in the 1960s and travels from postcolonial Africa to Europe and North America. As Vassanji's narrative reveals, racial friction and economic developments are what

led to the second wave of migration among the characters. Typically, South Asian people realise their advantages have been severely diminished or intimidated by the emergence of African patriotism. *No New Land* by Vassanji conveys a sensation of uprooting and unsure relocation on a worldwide scale. In this section, the author describes what happens to Asian Africans in Canada. A world with musk-scented floors, gold and silver accents, and gold and silver mainstays are what the book's characters attempt to portray. However, they find a startling truth. They also understand that Canada cannot claim to be another nation. Like a keen observer, Vassanji portrays "We are but creatures neither of our origins, and however stalwarts we march forward, paving new roads, seeking new worlds, and the ghosts from our pasts stand nor far behind and are not easily shaken off." (9) Through the characters in *No New Land*, a play that depicts various scenarios brought on by racial segregation, Vassanji analyses the thoughts of racially isolated immigrants who are up against the most cunning fanatic. The novel is centred on the conundrum that the Lalani experience after migrating to a location noted for its magnificent scenery and challenging strife. The protagonist of the book, Nurdin Lalani, is a figure of an immigrant who thinks that acquiring a passport to Canada is the solution to all of life's problems because it is a just nation. Lalani and the other Asian cast members of *No New Land* are depicted as being involved in social and charity endeavours in Canada. It includes details on how migration can be used to dissect the multicultural mosaic of Canada into its constituent elements. During the English colonial era, many Asians and Africans who had been uprooted sought sanctuary in

Canada. All South Asians living in Canada right now come from either Pakistan or Sri Lanka; many of them were born in India and immigrated to Canada via the Caribbean or Africa, where their ancestors had moved as British colonists in the nineteenth or middle of the twentieth century. The most emotive piece of writing on the topic of double removal is *No New Land*, which recounts Nurdin Lalani's damage of relocation as it reportedly results from his father's resettlement from Tanzania to India. Nurdin and his family are charged with finding their very own respectable place in the modern society in spite of what seem to be insurmountable challenges. The Lalani family helps the displaced and migratory Asians in *No New Land*, and the British discovered that Indians could make dependable clerks, managers, and modest labourers. The first wave of migration is taking place during the era of imperial rule by Asia and Africa. Vassanji describes this first wave of migration in all of his literary works, including *No New Land*. Haji Lalani, a native of Gujarat who joined an Indian enterprise as an apprentice, arrives in 1906. Before the mark of perseverance, he succeeds and starts his own company, just as many Asians who immigrated during British rule. The son of Haji Lalani, Nurdin Lalani, who was established and making a living, was travelling in the second wave of immigration. Arun Singh notes this in the lines that follow: "The family of the protagonist Nurdin Lalani is a double immigrant family- Asia to Africa to Canada" (82).

By creating miniature copies of their country, the Dar Indians hope to carve out a space where they can relate themselves honestly and sustain their syncretic culture. Even as they

strive to distinguish themselves, there is a possibility that a Canadian component may inevitably infiltrate their successfully syncretic nature, just as an African component has in the past, whether intentionally or unintentionally. The likelihood of integrating into society, in Fatima's opinion, is real and seems to increase with age. Nurdin turned away from his past and used reason to design a fresh pattern. Another resident of Canada has arrived with grandeur and advancement. In contrast to London, where they cannot freely saunter the streets, the nation respects Lalanis and other Asians. Vassanji's contribution to *No New Land*'s exploration of Canada's geological climate is noteworthy. The Toronto area where Asians and Africans coexist is the setting for the montage tale of the inspirational common folks. The Toronto house of the Lalanis provides a little glimpse into Canada's greater Asian population. The Lalani live at Rosecliff Park, which is also home to several Asian immigrants from Africa of various ethnicities. This multicultural area makes an effort to capture an Asian, Indian, and Canadian vibe.

To sum up, Vassanji focuses on the physical, social, emotional, and psychological trauma that the hero experiences as a result of the relocation and how he learns that, even though he will never be able to reside on the provided property, it is a site that is known for its safety for both him and his children. The religious leader from Dar informs Nurdin that he must employ the qualities he has carried with him through the years. Additionally, its history unavoidably combines the customs and ideals of two important continents: Africa and India. He has the confidence to confront the future with poise because of his past.

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MENTATION ON GLORIA NAYLOR'S *MAMA DAY*

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Abstract

Naylor is adherent of coordination among African – American women. She proposes that black women should construct informant associations to help other black women. Mama Day has drawn out this thought in a positive way. But Naylor knows quite well that it is difficult to get. As an individual, Naylor is worried about African-American women's mental wellbeing, which originates from the façade of incorporation. Her comprehension of this reality is recognized right on time in the novel when Cocoa influences a remark, in blended organization, about yearning for the days when racial lines to have been unmistakably verbalized—as observed with white versus dark open offices - rather than reconciliation's hidden cases of being an “equal opportunity agency” (19). This study on this sort of mental speculation causes Naylor to pick the setting of Mama Day, isolated African-American women, who draw their quality from their exacting and allegorical association with the grassroots.

Keywords: *oppression, desolation, criminalization, dejection*

Introduction

Gloria Naylor's novel, *Mama Day*, recounts the narrative of the relatives of a black slave woman named Sapphira Wade, concentrating fundamentally on the subjects of social legacy and genealogical having a place. The creator has made Willow Springs, a nonexistent island off of the U.S. drift possessed by the relatives of ex-slaves. Sapphira Wade's relatives—sisters named Miranda (Mama) Day and Abigail—are the island's defenders. With the tangled history of Willow Springs as the foundation of the account, Mama Day indicates life for the dark tenants of Willow Springs, living in 1999, as they fuse Sapphira Wade's memory into their everyday life. Naylor's character Mama Day, the present matron of the Day matrilineal line and Sapphira Wade's incredible granddaughter is one of the defenders of Sapphira's memory. Before she is Mama Day, she is Miranda, a

name that takes after the Shakespearean custom of her mom's moniker, Ophelia. In particular, "Miranda" calls up pictures of *The Tempest's* Miranda, Prospero's innocent little girl. On the other hand however, rather than a literatim delineation of Shakespeare's Miranda, Naylor's Miranda is everything except a total women's activist amendment who looks like Prospero more than his girl. So her name means "Mother of Creation". For the vast majority of the novel, the peruser knows Miranda/Mama Day as an authority. The name change of Miranda to Little Mama signifies the acceptance of the new obligations she attempts upon her mom's session with craziness and ensuing death. Miranda is lifted to "Mama Day," being "everybody's mama now" (89). Notwithstanding, Mama Day is more than a nurturer. Naylor's utilization of the name is an undeniable connotation on the Shakespearean character who imparts a

refinement to Naylor's Miranda in that she is repelled from her mother. But, Naylor's character signals Prospero and accordingly demonstrates a women's activist strengthening of Miranda.

Where Prospero is known as conjurer, Naylor's Miranda is known as supporting healer. Indeed, even the enchantment that Prospero exacts isn't of his own energy. In spite of the fact that Naylor's Miranda is an image of matriarchy in *Mama Day* equivalent to Prospero as an image of man centric society, she yearns for the missing little girl/mother relationship that is additionally truant in *The Tempest* on account of Miranda.

The account of *Mama Day* additionally concentrates on the light-cleaned Ophelia Day, the most youthful relative of the line who *Mama Day* likewise names Cocoa. The content recommends that *Mama Day* does this with the goal that Ophelia is continually helped to remember her darkness and hereditary legacy. The pre-literary reports have been utilized by the author. These records, toward the start, have drawn out the relationship among Sapphira swim and her relatives, *Mama Day* and *Cocoa Day*. Thus, it is watched that the historical backdrop of dark subjugation has been brought out by the pre-literary reports, incorporate a family tree indicating Sapphira swim's relatives. To be exact, Naylor preludes the account with a bill of offer that publicizes Sapphira Wade. A fragment of the bill of offer peruses, "Sapphira is half prime, inflicted with sullenness and entertains a bilious nature, having resisted under reasonable chastisement the performance of field or domestic labour" (1). Naylor's consideration of the bill of offer gives the peruser the primary sign that the novel is

arranged inside nineteenth century talks on bondage—particularly accounts composed by black women. This bill of offer quiets Sapphira's voice and her capacity to characterize herself. The peruser sees the power and power of dialect to cloud reality, to conceal the repulsions and nonsensicalness of subjugation through the criminalization of Sapphira. This is found in the line in the bill of offer that expresses that Sapphira's conduct is silly thinking of her as slave-experts' great treatment and 'sensible reprimand.' These words oppress Sapphira by criminalizing and pathologizing her conduct.

What the vender portrayed as a punishment is extremely Sapphira's want for opportunity from servitude. Besides, it isn't in Sapphira's tendency to be "bilious." At the end of the day, Sapphira's conduct isn't established in pathology or a "natural" deformity. In actuality, the perusers are to comprehend the want for flexibility as the main impetus behind her conduct. *Mother Day* powerfully depicts Sapphira Wade's want to return back to her local country, Africa, when she says, "she [Sapphira] left in a ball of fire to journey back home east over the ocean" (111). The expression, "ball of fire" speaks to a force of feeling. Specifically, fire should symbolize Sapphira Wade's powerful urge to return home. It is this same want that propels Sapphira Wade to slaughter her slave-ace and escape. Sapphira's want for opportunity is likewise portrayed by George, who states, "No, there was something more, and something deeper than the old historical line about slave women and their white masters. A slave hadn't lived in this house. And without a slave, there could be no master. What had Miss Miranda said—he [Boscombe Wade] had claim to her

body, but not her mind?" (225) Sapphira's want to be free has implied that she has her control over her slave-ace. In this manner, in spite of the fact that the bill of offer is intended to symbolize whites' control over Sapphira Wade's body and legitimize her oppression, Sapphira's musings and feelings oppose subjugation. Harriet Jacobs and Mary Prince are black women autobiographers amid nineteenth-century, and they have based the slave account kind to demonstrate their mankind and office they describe individual abhorrence of subjugation, and furthermore have drawn out the itemizing minutes when they physically, semantically, and rationally opposed and outflanked their lords. Jacobs' and Prince's slave accounts create a counter-talk against whites' depiction of black women as frail, sub-human, entirely sexual, and non-insightful, which are characteristics that emerge from Naylor's bill of offer. For example, Prince shows her mankind and office in her account when she shouts, "Oh the horrors of slavery!--How the thought of it pains my heart...I have felt what a slave feels, and I know what a slave knows..." (11). Here, Prince censures subjugation and takes into account her group of onlookers' feelings with a specific end goal to indicate how horrendous the establishment is. The outcry toward the start of the entry uncovers Prince's mankind, mostly the part of agony and sorrow.

Through the character of Sapphira, the slave lady of "pure African stock" who animates Mama Day, Naylor reflects upon a period before European written work has come to Africa and when the talked word has been viewed as a heavenly container of history. Indeed, when Sapphira has made her constrained trek over the Atlantic, West Africa has been still intensely

using the talked word, particularly names, as the channel of information and family record. Names of the Yoruba and different gatherings in West Africa have evoked divine beings, progenitors, conditions and conditions of birth, and even birth arrange. Be that as it may, the intercontinental transplantation created by bondage encouraged an adjustment in naming examples for Sapphire's bloodline.

Sapphira's emphasis on keeping up adjust is clarified in the Willow Springs storyteller's remark: "It ain't about right or wrong, truth or lies; it's about a slave woman who brought a whole new meaning to both them words [...]" (3). In naming her children after Old Testament prophets, Sapphira figures out how to keep up the name as vessel of celestial history while expecting the regular naming procedures of her land area and chronicled time. In spite of the fact that the circumstances have reflected regular scriptural names, the primary names of her children notwithstanding the Day name mean most profound sense of being that traverses the Atlantic.

The names of Sapphira's children may be owed to the slave ace Bascom Wade aside from the obvious expected and fruitful procedure of keeping up African naming develops in the names, in which the names of Sapphira's children perused along these lines: Elijah and Elisha, Joel, Daniel, Joshua, Amos, and Jonah Day. While for the most part, an announcement can be made for such a determination deciphering the expectation that the children would forecast the name of their god - for this situation their mom goddess - the most striking among the names are those at the furthest shafts of the line, Elijah and Elisha, and Jonah Day. For these youngsters, Sapphira utilizes two

measurements of African naming-amutorumnwa names and day names. Sapphira takes the challenging jump of naming her descendants, while the foundation of subjection is as yet lawful in the United States. Naylor unmistakably positions Sapphira as a scaffold amongst African and Western societies. In this part, Sapphira can hold African methods of naming in day-naming while at the same time interfacing them to Western naming practices that imply the names as perfect. She keeps up both philosophical and African remainders and without a moment's delay puts forth a marvelous women's activist expression. She works as goddess in the naming procedure, making her own particular prophets and days, consequently making her own reality. Truth be told, Sapphira is "the Mother who began the Days," both literally and figuratively (263). Sapphira, bearing seven children who are "free men 'cause their mama willed it so, is so powerful in her goddess status that black folks, white folks, and even red folks [...] would only whisper the name Sapphira" (151). She is a goddess as confirmed by George's remarks to Cocoa: "But it was odd again the way you said it - she was the great, great, grand, Mother - as if you were listing the attributes of a goddess" (219).

Naylor, through the character of Cocoa has drawn out the issues of a youthful African-American lady's procedure of personality arrangement inside both a white masculinist society (over the extension) and the African-American lady focused group of Willow Springs. Cocoa, work chasing in the city of New York, applies for the position of office director at Andrews and Stein Engineering Company, she portrays alternate candidates: "three other women . . . and one very gay Oriental" (20). The

assistant appropriating applications is additionally female. Yet, Cocoa barely sees the subordinated sexual orientation of the candidates viewing for these low-level employments; for Cocoa, the notable marker of individual personality outside Willow Springs falls transcendently along a racialized division, which Cocoa names into nutrition classes. George's appraisal contains some fact, be that as it may; Cocoa is searching for a man who will regard her as she needs to be dealt with, and Cocoa evaluates that treatment by monetary capacity and readiness to buy her organization at the value she esteems impartial. All things, including individuals and their work, accept the connotation of product in the city, and this meaning extends into the way toward framing sentimental connections. Amid the seven years Cocoa has lived in New York, Cocoa trusts she has made sense of the hetero economy and the way toward dating and has developed an arithmetic enabling her to evaluate and maintain a strategic distance from those men who want to buy her for a night (i.e., trust that a blessing economy should apply to sentimental circumstances and a benefit making economy kept saved for business ones) and which men will put resources into a long haul relationship by giving 'quality' trips at 'quality' eateries and post-supper regions. Had Cocoa connected the blessing economy of Mama Day to the benefit making economy existing in the city, Cocoa understands that her esteem would have been reduced long prior. In a framework where work and the bodies giving that work are built as things of trade, Cocoa opposes the debasement of her "self" by looking at the criteria that saturates all association between people valued and developed in an unexpected way,

particularly outside the nature of the Willow Springs people group. As a dark lady, Cocoa is both a racialized and gendered product outside that group (in a sexualized way that George isn't) and doled out the most reduced an incentive in the chain of importance required by that framework, a valuation she opposes via precisely picking the male that will acknowledge and become tied up with her reconsidered economy. The chances against Cocoa turning into a 'proprietor' in this framework are steep, for that would require beating practically unrealistic social snags that George, as a male, has never experienced. George claims the devices of his work, and all things considered he has an exclusive favorable position over Cocoa. In this way, Cocoa trusts that she is acting naturally—a female item that must offer her attractive and sexualized work to the most elevated bidder: “At least I was being real: I didn't have a job, and I wanted one—badly” (15), Cocoa thinks as she overviews other occupation searchers endeavoring to veil their urgency. Cocoa is “genuine” in that she has adjusted to the conditions of the economy “past the extension” (making her “too splendid” and “excessively bored” in an exertion, making it impossible to survive) whose urban dynamic structures her condition, while declining the in-reality of its disguise.

Maybe Cocoa sees into the stomach of the monster more obviously than George because of her position at the base of its progression; that view, notwithstanding, does not block Cocoa's cooperation in the main economy accessible for maintaining herself—Cocoa has only figured out how to function the framework further bolstering her good fortune in ways that don't matter to George. As opposed to seeing how

sexual orientation attempts to benefit George and subordinate herself, Cocoa's dissatisfaction settles on racial issues as confirm by her want for a period in which “Help Wanted” ads unequivocally printed “colored or white” instead of “*Equal Opportunity Employer*, or nothing” (19). This procedure requires help from the African female awesome figure of Sapphira, a goddess figure connected particularly to Cocoa's past and matrilineal family history. Cocoa speaks to greatness and self-assertion for all ladies, particularly those from Willow Springs. She, keeping with Mama Day's part in the group, goes about as the proceeding with connect between Willow Springs and societies a long ways past the extension. Her survival in the huge city of New York demonstrates that the 'outdated' lessons of Willow Springs stay pertinent, even notwithstanding the prevailing society's impinging philosophy. Albeit getting by in New York, Cocoa speaks to the contemporary African American lady, who battles to discover achievement in industrialist America. Willow Springs fills in as Cocoa's asylum; her letters from home and her standard visits are wellsprings of assertion that pass on to her she is somebody with a rich history and social foundation. Cocoa's steady association with family likewise uncovers Naylor's thought process in recovering independence over the African American female voice. Kara Holloway notes: their return to the word as a generative source—a source of textual power that both structures story and absorbs its cultural legacy—is a return to the power of the word itself. It is a recovery of text through the literary and linguistic activity of recursion—a refocusing of meaning back to the semantic and syntactic

structures that have assured the unity between meaning and source. (qtd. In Ervin 329).

Cocoa's recursion to Willow Springs is her wellspring of energy and quality. Naylor's recursion to Willow Springs is her vital system to bestow African American female power and social inheritance, which will embed the voice and insist the history that the Western world has planned to stifle and deny. Cocoa's story additionally uncovers how vital a section Sapphira Wade plays in Cocoa's personality and character, especially regarding Cocoa's meaning of current dark womanliness. Perusing Cocoa's account as a personal history underscores the multifaceted idea of her self-development; to examine her life, Cocoa Day must talk about the ladies who raised her. Sapphira's guaranteeing of Willow Springs is at the establishment of Cocoa Day's capacity to characterize herself and her encounters. Additionally, Cocoa's better half George, a dark man who is a local of New York City, is basic to Cocoa Day's account. Remarried and living in South Carolina, Cocoa Day relates her life in Willow Springs, relocation between her origination and New York City, and her private emotions about her late spouse. Cocoa remembers these recollections as a method for comprehending George's passing.

Cocoa Day's portrayal likewise counters generalizations that dehumanize dark ladies. Rita Felski writes in her article, "On Confession," that she characterizes admission as a "type of autobiographical writing which signals its intention to foreground the most personal and intimate details of the author's life" (83). As Felski contends, self-portrayal uncovers the deepest contemplations and sentiments of the creator. To "admit" eventually

intends to "uncover," in which case, Cocoa Day uncovers what overwhelming society darkens: interiority. This interiority incorporates human feelings, for example, bliss, pity, and dejection. Moreover, interiority likewise incorporates one's close to home considerations about herself and her association with the outside world. Naylor's choice to portray Cocoa's story ensures that the peruser can build up a cozy relationship to this character and to identify with her. Thus, Naylor can exhibit the mankind of dark ladies and their capacity to ponder their association with the world. Vitality, Cocoa's own story uncovers her association with her matrilineal legacy. Her appearance on her life uncovers her own emotions and musings. It perusers experience matrilineal line have given Cocoa Day "legacy", which furnishes her with the office to build her own particular meaning of dark womanhood from her own encounters. Talking about the issue of legacy concerning the connection in the vicinity of nineteenth and twentieth century dark ladies' composition, Nellie Y. McKay composes, "The black female narrative tradition thus evolved from the process of reinventing the self out of the specificities of each black woman's experiences" (100). She alludes to nineteenth-century dark ladies authors' utilization of the individual to counter the universalizing talk of defenders of servitude and dark enslavement who disentangled and exaggerated the dark experience. In protection from this disentanglement, dark ladies essayists passed on how specific the dark experience was to every person; they exhibited this by expounding on particular encounters and individual emotions. Testing the constant universalizing talks, twentieth century dark ladies scholars likewise utilized individual

experience to demonstrate the mind boggling nature of the cutting edge dark female experience. Like Mama Day, Cocoa (Ophelia) experiences a few name changes. Indeed "Cocoa" is a superior other option to "Ophelia," at any rate for some time. In the end, it too will convey the sentiment of the prior Ophelia. In Yoruba culture, *eya* (names of worshiped progenitors) are regularly given to the main conceived. Be that as it may, "Ophelia" is an infringement of eye naming; along these lines, Cocoa is spared by her West African-like expression name, "the offspring of Grace." Grace, obviously, involves Christianity ever. The between time name, "the infant young lady," is certainly expected to counter the awful name "Ophelia" which is an infringement of *eya* naming practices:

"[...] the Yoruba believe that departed ancestors have various ways of communicating with the living. One of the most cherished ways is for the soul of the departed ancestor to be reincarnated and born to one of his/her off springs. This motivates a highly positive desire among the living off springs to have their parents and grandparents reincarnated soon after their death. (Akinaso 152).

Both "Infant Girl" and "Cocoa" are names that look to expose the colossal energy of "Ophelia" as a terrible sign. Naylor's first Ophelia, depicted as "another woman who could not find peace," is mentioned at the midpoint of the book (138). This Ophelia takes after a heritage of lost peace. Prior to her, tranquility is lost by Sapphira when she is seized from her local Africa to live as a slave in America. The Day family endeavors to recover peace in naming Sapphira's awesome granddaughter Peace, however it is lost again when Peace

suffocates in a well. The primary Ophelia is the mother of this lost Peace, and her psychotic look for her little girl prompts an exacting vanishing of peace. As specified already, Mama Day needs to expect protective obligations in dealing with her sister Abigail in light of the fact that her mom has essentially surrendered her part as overseer. The up and coming age of Days sees another Peace in Abigail's little girl. She too surrenders to the rage of water as she kicks the bucket in a typhoon. With the two passing, Peace/peace is lost in the Day group, and peace will be lost once again before it can be recovered by Cocoa. This time, the pursuit and recovery of peace will be associated with the name of the second Ophelia. While Naylor's utilization of name heritage inside the Day family is somewhat intense in "Ophelia," her ability in name development is at last measured in the examination she makes to Shakespeare's Ophelia. Despite the fact that Mama Day and Abigail endeavor to usurp the energy of "Ophelia," in the end Cocoa must fight with the name's marvelous sign. For some odd reason however, she isn't tormented by the suffocating of the initial two Ophelias, Shakespeare's and Naylor's; "Cocoa" is at the focal point of her fight with craziness despite the way that the transitory yet damaging battle is initiated by a murder endeavor made by Ruby, a Willow Springs inhabitant. Rather than putting 'shading' on Cocoa as Mama Day trusts, "Cocoa" supports a slippery self-loathing that in the long run nearly overpowers in the accompanying lines:

...last of the Days Cocoa first encounters trouble in her childhood. Wanting to have red blood like everybody else, Cocoa develops insecurity about her racial identity. Cocoa's

makeup that sends the couple into a full fray, vexing the same melanin demons inherent in the taunting of Cocoa's preadolescence. The poison causes Cocoa to have hallucinations about the skin on her face. (47)

This type of craziness is not quite the same as the suffocating of her name-kinfolk. The frenzy is suited for her - a lady who has confronted a lifetime of discontent about her skin shading. Cocoa first notification this facial distortion: "Bringing my fingers up to my cheek, I felt it intact and curved while the fingers in the mirror were probing a gross disfigurement" (275). She at last decides, "So the mirror was never to be trusted" (281). For a considerable length of time, Cocoa had sought powers outside herself for approval. In her youth, she utilized the other offspring of Willow Springs as the measure of her actual self, her actual magnificence. The episode with the mirrors exhibits to her that such outside focal points can't be trusted to uncover a precise perspective of self-personality. Truth be told, Cocoa's battle is more than a shallow one. She faces a fight that shows itself both inside and remotely: "[...] they were actually feeding on me, the putrid odor of decaying matter that I could taste on my tongue and smell with every breath I took" (287). She recalls: "The warm water felt good on my head and shoulders, even though I was so weak I had to kneel in the tub. Wherever the beaded spray touched me and ran down, the gnawing inside would quiet" (297). Cocoa's rot metastasizes from within outward. She should locate some other way other than mirrors to distinguish herself, and the wellspring of recognizable proof must originate from some place profoundly inserted inside. The start of that procedure is in opening the keys to her

names. Mother Day starts her in this procedure prior by acquainting her with "Ophelia" and giving the main chance to her to hear the name histories of her predecessors in the burial ground. The last advance for Cocoa is to reclaim peace/Peace and to bring back "the colossal, extraordinary, stupendous Mother." Juhasz portrays Mama Day as "'the beginning of the Days,' a story that includes a goddess who must be recovered - as Sapphira will be recovered by Cocoa" (156). Completely divine intercession will make this happen, and Cocoa achieves the two objectives yet just with the mediation of her better half George, the incorrectly named savior.

Cocoa is the strict "offspring of Grace" all through the novel, yet she must be spared by George to completely understand the allegorical ramifications of her expression name. More than once in the novel, Cocoa is alluded to as "the offspring of Grace": "Three generations of nothing but girls, and only one left alive in this last generation to keep the Days going - the child of Grace" (39). After George's passing, Mama Day notes: "So she's gotta get past the grieving for what she lost, to go on to the grieving for what was lost, before the child of Grace lives up to her name" [emphasis mine] (308). Cocoa's expression name uncovers her hereditary parentage, however the name likewise binds her to Christian principles that depend on the elegance that is given by salvation. Romans 3:24 peruses: "[We] are justified freely by his grace through the redemption that came by Christ Jesus" (RvrieStudy Bible 1811). The confirmation of George's messiahship might be examined in more nitty gritty later in this paper. In any case, the sparing of Cocoa as she is very nearly a loathsome demise shows that she is the

beneficiary of the immense profound endowment of effortlessness which, in the Christian world, is given basically out of God's generosity. It can't be earned. As Cocoa becomes more established and comes to welcome the close association with her predecessors and to other friends and family both living and dead, she can live as 'the offspring of Grace.' of the cutting edge dark female experience. Cocoa verifiably comprehends that a "perfect" female physiology and the ability to "appropriately" display that physiology inside a masculinist situation attempts to recognize and benefit certain females in the activity showcase, making Cocoa "need to push out [her] regrettable chest." She rapidly swears off the thought, since "that implied getting my nonexistent hips. Disregard it, I thought, you're remaining here without any tits, no ass, and no shading." While mindful of the sexism honed by bosses toward female candidates edgy for work, Cocoa's threatening vibe is most intensely associated with racial issues. For Cocoa, subordination in view of a sexualized character is associated with, however less principal than, subordination connected to her racialized personality, even while both have denied Cocoa's entrance to circumstances that have advantaged George. This is halfway because of the quality of Cocoa's establishing, both inside her particular family and the bigger group of Willow Springs, in which a masculinist belief system isn't permitted to undermine the "becoming" of ladies. While Cocoa's overwhelming concern fixates on race, this isn't to recommend that Naylor ignores gendered worries inside *Mama Day* and the extra books that round out her oeuvre. Cocoa's character hazardous, in any case, is one of a kind to

Naylor's oeuvre in that it closer views an atomic family upheld by a male provider and keeps up a strict hetero economy all through. . Albeit both Kelly Brown Douglass and Joy James talk about the past reluctance of African-American ladies to introduce women's activist themes in light of the fact that, as Douglas clarifies, they "were fearful that an advocacy of feminist concerns might alienate them from Black males and from the joint struggle of Black men and women against White racism" (128), it is vital that the present examination de-sum up claims that African-American ladies are not intrigued by gendered mistreatment. With respect to claims, Joy James composes:

Generalizing accusations maintain that black females are less inclined toward feminism than their white counterparts, attributing that aversion to an alleged emotive nostalgia for "the black community" and strong racial identification with black males. Although there is some validity in this charge, it cannot be generalized. If it is, then it must be assumed that black women, and by extension a feminism that emphasizes antiracism and gender-inclusive community, is not "feminist." Such assumptions crassly simplify black women's lives and struggles in a racist and racialized state. The liberation of the women of an oppressed people—as a group rather than as atomized individuals—is inseparable from, but not reducible to, the liberation of their people or communities of origin and identification. (183-4)

While *Mama Day* abstains from falling into a male versus female question, Cocoa's reality remains an exceptionally gendered world, and the manly 50% of that world postures little worry for Cocoa because of her strong establishing in the quality of her femaleness and

the lady focused group Willow Springs gives her. Despite the fact that Cocoa's personality arrangement is interesting and pertinent just to her, the prevalence of Naylor's novel shows that its issues are unmistakable inside the African-American people group; obviously there are numerous African-American female perusers who may encounter comparative perspectives. It positively isn't the complete African-American female experience, for no such authoritative experience exists. Every single personality bears the independence of its own development, however the figure of speech or equation of connecting this intuitive procedure of character arrangement to the African-American people group repeats inside much writing by African American ladies in a way that keeps up the indistinguishability of the procedure and the group. Euphoria James says all that needs to be said when she composes:

Perhaps one of the most debated issues in American politics is the value of an independent African American political-cultural community. Not unique to, but nevertheless a strong characteristic of, black feminisms are expressions of responsibility and accountability that place community as a cornerstone in the lives and work of black females. Some reject while others pursue transcendent community in order to affirm African beliefs resonating throughout American culture as a form of political resistance to culture annihilation or assimilation. (30, 37-8)

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CONTRACTION OF SOCIAL VALUES IN THE NOVELS OF SHOBHA DE' SULTRY DAYS

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Abstract

In Indian culture, family stands for love and loyalty. Family is the strongest part in determining who we are and there is a great magic in the moments of sharing, caring, loving and giving in a family. Whether the family is primary family where we are born or the secondary one that we make after marriage, it is one such platform where we share our greatest joys, deepest sorrows, most significant milestones and most heartfelt hopes and disappointments. There are many moments which give us contentment and realization of true happiness that every soul desires. Whether it is the birth of a child, or death of a parent, marriage of a sibling, housewarmings, operations, festivals, birthday celebrations etc.- all such incidents punctuate a life. Due to that, In the novels of the women in India one can run over a changed tint of Indian women conventional, both customary and current and the ultra-present day non-traditionalists. Addition to that, ShobhaDe's women are ones who frame another and exceptionally charming gathering they are brave, instructed, capricious, savvy, and rich and self-fixated on free ethics. With these constructive changes in the societal culture like financial autonomy, vocation introduction and full-throated opportunity, an extensive populace of women does not set out to decimate their close to home connections.

Keywords: Culture, Traditions, Family, disappointments.

Shobha De says, "*The family culture I grew up cherishing is one I've tried to pass to my children. Honesty and integrity at all times. Hardwork. Respect for elders Discipline*" (15). Shobha De looks hypocritical what she describes family in her life what she presents in her novels, as her novels show the degradation of family culture and the inter personal relationships within family in a fragile state. Here, De mirrors modern urban culture where family lost its all values and children witness the parental indifference and seems least connected to family.

The wide readership of ShobhaDe's novels does not approve her ideology of defining culture on her own terms. Her ability to convey

the sentiments, mentality and life style of this new class of women is not sufficient enough to attract the attention of the middle class. Through her vivid expressions De reveals the inner world of her upper class socialite women. However they are clear headed about their aspirations and the ways to achieve their goals by creating a new identity in the society but this world of women appear to be reckless. Their promiscuous sexual behaviour not only brings a bad name of being the women of loose morals or values but also does not provide satisfaction in life. With their individuality and personal freedom, they are leading immoral lives with no sense of commitment and understanding to their boyfriend or husband. In spite of a bond of trust

and love, they use them as a thing of entertainment and fun and once get bored they throw them away like anything and continue their affairs with another man.

In novel *Sultry Days*, the image of man is generally negative. Deb, the protagonist does not want to marry Nisha even after his prolonged affair with her. Nisha's father who appears rather *"artificial and little ridiculous"* (57) does not resist from having affairs with younger women including his Sindhi secretary. Amar is endowed with the *"gift of the gab"* and his style of functioning is *"bull doggish and belligerent."* To project an impressive image, he keeps a 'harem' of girls and lends a futuristic value to his conversation by speaking *'always for posterity, his conversation laced with pompous pronouncements and grandiose statements'* (202). Then there is Lucio, who is interested in everything including *"lipstic, pimples, sarees"*. As Nisha tells about him:-

"He wanted to know everything. Little things..... Lucio was involved and attentive. He noticed when my hair was shampooed or if, occasionally, lipstick strayed to my teeth. Lucio noticed my cloths, my makeup, even my pre-menstrual pimples." (SD 67)

Pebble, another character is a *'thickset and bull like'* has a wild reputation. He is described as *'a rough talking hunk with wolf like eyes who reportedly changed girlfriend as often as he changed bed sheets'* (SD 95) Iqbal, a shrewd man, has a terrible weakness for fresh faced college girls.

"His hunger for beautiful girls matched his thirst for tea. He loved both equally, though often the tea scored" (SD 42-48). Shobha De not only portrays the negative images of men and women in her society but also focuses on the

hollowness of the interpersonal relationships—man-woman relationship as well as relationship between fellow man and woman.

Moreover, the men and women in the urban society have no limits of their love making and promiscuous life. While talking about equality the women, whatever these new modern upper class women do is a reaction to their immediate surroundings. The modern system of education, values and lifestyles awakens them to claim equal rights with men. This new women defy social conventions as their male counterparts are unable to provide them an equal status and position in the society. This group of women come into bold existence due to maladjustment in their life by their partners results in breaking of social rules and accepting new values and morals. Morality is re-defined by them with changed times and socio-cultural milieu. Morality no longer implies demarcation of accepted sexual boundaries but emphasizes values which are reprieved from the action of people in the changing social atmosphere.

Shobha De is simply aping western culture in her novels. Her characters are only individuals and their individual experiences cannot be generalized. These characters are modelled on the western culture which is highly individualistic and sans values; for them morals and values are like obstacles created by society. These obstacles are like hindrances in the way of achieving complete freedom from all the social responsibilities and obligations.

On the other hand, Shobha De has utilized the comparable damaging dialect in *Sultry Days* as one can as cherished in Deb's declaration about woman that *"once a bitch, dependably a bitch... and one bitch is on a par with another."* (SD 154) Nisha calls Deb *"Yashwantbhai's"*

chamcha and pimp" and "a cowardly lackey" (SD 226) by indicating such an injurious culture, what sort of women's liberation does Shobha De practice? Also, the people in the urban culture have no restrictions of their adoration making and indiscriminate life. And also, Shobha De is basically aping one can stern culture is her novels. Her characters are just people and their individual encounters can't be summed up. There characters are displayed on the one can stern culture which is exceedingly individualistic and sans values; for them ethics and qualities resemble obstructions made by society. These impediments resemble obstructions in the method for accomplishing complete opportunity from all the social duties and commitments.

ShobhaDe's approach is against Indian cultural tradition which is value based and has its own value system unlike western tradition. Indian society poses restriction to reckless and immoral deeds by establishing institutions like marriage and family. Such value system is passed from generation to generation and that is why every individual here is a social being enjoying individual existence within society. In India individual identity is well preserved by the society. Society is the first need because if there were no society where will be the individual? In the absence of a social setup individuals are like horses that will run amuck in a limitless jungle

and get killed by big canines. If there is a limit set for them they may run but will come back to the fold later and remain safe. Thus, 'Indian culture' set the limits of the individual within the framework of a society and individual existence is only possible within this limited space.

In this way ShobhaDe's novels call for a redefining of all the cultural set of values in the light of the fast growing breed of new-ultra group of ambitious women whose aspirations have no limit. She is towards creating a corrupt urban culture, in which she is more inclined to the western ideology rather than Indian. She is redefining the roles of the modern woman whom she calls 'new woman' and putting forth a 'newculture'

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CELIE'S JOURNEY TOWARD SELF-DISCOVERY IN ALICE WALKER'S "THE COLOR PURPLE"

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Abstract

Alice Walker as a writer wishes to throw light upon the cruelty of the real world instead of creating something imaginary, one that cannot be felt by people around the world. She is a African-American novelist and poet most famous for authoring "The Color Purple". This particular study parades this fact through scrutinizing her work "The Color Purple" (1983). Born to sharecropper parents in Eatonton, Georgia, in 1944, Walker was raised up to turn into an extremely applauded novelist, essayist and poet and similarly acknowledged for her work as an activist. The novel reconnoiters the female African-American experience through the life and scuffles of its narrator, Celie who agonies dreadful mishandling at the hands of her father, and later, from her husband finally she discover by herself. The compelling work won Walker both the Pulitzer Prize for Fiction and the National Book Award for Fiction in 1983. She addresses issues which concern people all around the world; therefore, make no error about the predominant themes. This study can be an example of a work that principally focuses on the self-discovery of a creative writer irrespective of her background.

Keywords: deterioration, angst, racism, identity, submission and self-discovery.

Alice Walker expounds the lives of black women through their misery, resolution, and just plain quirkiness with spiritual survival and with exploring the oppressions, insanities, loyalties, and triumphs of black women. The protagonist Celie, and other women characters such as Shug, Sofia, and Nettie are the complex characters, in contrast to the leaden presence offered by their menfolk, individually and collectively. "The Color Purple" is measured to be the subject to domestic violence that Walker has projected with the characterization of Celie. The character's mistreatment at the hands of her stepfather and husband. However, there was a powerful progress and also the development of character, who were oppressed and can associate with camaraderie to overcome their oppressors. Walker's projection of female

characters who were enriched by the considerate historical magnitudes as she offers alternatives to rigid gender roles. The multiple themes in this novel that deal with the decimation against by the white community, mistreatment, oppression, submission, patriarchal, violence and abusing and finally understand herself. The present study attempts to make a full described comprehensive of self-discovery on the themes of Alice Walker's novel.

Alice Walker is one of the most famous Afro-American women writers of our time and this is largely due to the novel "The Color Purple", an epistolary novel which is one of the most notable women's novel of 1980's in which Walker delineates women in different ways deprived of their freedom, rights, happiness, and force to live their life by sacrificing their needs

and desires for male domination society by bestowing their heads. Men believe women as their private property and with them they can do whatever they want. In the novel men hold superiority over women. Thus the present paper studies about the self-discovery of Afro-American women's destruction and inequality by the domination of male society.

Alice Walker was born on 9th February, 1944, an outstanding Afro-American novelist, short story writer, poet, and activist. Her first novel "The Third Life of Grange Copeland" published in 1970 is a story of Grange, his wife, their son Brownfield, and granddaughter Ruth. The story plot is taken from the journey of Grange's life that is initially at a minimal stage, both in terms of moral value and economic stability. The protagonist's initial life treatment was abusive, irresponsible sharecropper that gradually improves from economic support to moral firmness is the focal point of the story. The novel preponderantly apprehends black men; although women are essential element and always positioned the secondary position in the novel. The next novel, "Meridian" published in 1960, is an appreciating and progressive story of a courageous young black woman who joins the Civil Rights Movement events that meticulously corresponding same as Walker's own involvements. However, "The Color Purple", the best-known work that exhibits a young, troubled black woman struggling her manners to overcome not only with racist white culture but also patriarchal black culture as well. The novel's richness remains in the concentration of subtle interactions among the characters nor the penetrating emotional impact.

In "The Color Purple" Celie is a young poor, uneducated 14-year-old African-American

teenager girl living in the Southern United States in the early 1900s. She writes letters to God because her father, Alphonso, beats and rapes her. Alphonso has already impregnated Celie once, which resulted in the birth of a girl, Olivia, whom Alphonso abducted. Celie believes that Alphonso killed Olivia. Celie then has a second child, and Celie's ailing mother dies after cursing Celie on her deathbed. The second child is a boy named Adam, whom Alphonso takes from Celie shortly after his birth. Celie and her younger sister, 12-year-old Nettie, learn that a man identified only as "Mister" wants to marry Nettie. Alphonso refuses to let Nettie marry, instead arranging for Mister to marry Celie. Mister, a widower, needing someone to care for his own two children and keep his own house clean, eventually accepts the offer. Mister physically, sexually, and verbally abuses Celie, and his two children mistreat her as well.

Shortly thereafter, Nettie runs away from Alphonso and takes refuge at Celie's house, where Mister makes sexual advances toward her. Celie then advises Nettie to seek assistance from a well-dressed black woman whom she saw in the general store a while back; unbeknownst to Celie, the woman adopted Olivia, and she is the only black woman Celie has ever seen with money of her own. Nettie is forced to leave after promising to write. Celie, however, never receives any letters and concludes that her sister Nettie is dead. Time passes, and Harpo, Mister's son, falls in love with an assertive girl named Sofia, who becomes pregnant with Harpo's baby and, despite initial resistance from Mister, marries Harpo. Harpo and Sofia have five more children in short order. Celie is amazed by Sofia's defiant

refusal to submit to Harpo's attempts to control her. As Harpo is kinder and gentler than his father, Celie advises him not to dominate Sofia. Harpo temporarily follows Celie's advice but falls back under Mister's sway. Celie, momentarily envious of Harpo's genuine love of Sofia, then advises Harpo to beat her. Sofia fights back, however, and confronts Celie. A guilty Celie apologizes and confides in Sofia about all the abuse she suffers at Mister's hands. She also begins to consider Sofia's advice about defending herself against further abuse from Mister.

Shug Avery, a jazz and blues singer and Mister's long-time mistress, falls ill, and Mister takes her in. Celie, who has been fascinated by photos of Shug that she found in Mister's belongings, is thrilled to have her there. Mister's father expresses disapproval of the arrangement, reminding Mister that Shug has three out-of-wedlock children, though Mister implies to him that he is those children's father, upon which Mister's father leaves in disgust. While Shug is initially rude to Celie, who has taken charge of nursing her, the two become friends, and Celie soon finds herself infatuated with Shug. Frustrated by Harpo's domineering behavior, Sofia moves out, taking her children with her. Several months later, Harpo opens a juke joint where a fully recovered Shug performs nightly. Shug decides to stay when she learns that Mister beats Celie when she is away. Shug and Celie grow closer.

Sofia returns for a visit and promptly gets into a fight with Harpo's new girlfriend, Squeak, knocking Squeak's teeth out. In town one day, while Sofia is enjoying a day out with her new boyfriend, a prizefighter, and their respective children, she gets into a physical altercation

with the mayor after his wife, Miss Millie, insults Sofia and her children. The police arrive and brutally beat Sofia, leaving her with a cracked skull, broken ribs, her face rendered nearly unrecognizable, and blind in one eye. She is subsequently sentenced to 12 years in prison. Squeak, mixed-race and Sheriff Hodges' illegitimate niece, attempts to blackmail the sheriff into releasing Sofia, resulting in her being raped by her uncle. Squeak cares for Sofia's children while she is incarcerated, and the two women develop a friendship. Sofia is eventually released and begins working for Miss Millie, which she detests. Despite being newly married to a man called Grady, Shug instigates a sexual relationship with Celie on her next visit. One night Shug asks Celie about her sister, and Shug helps Celie recover letters from Nettie that Mister has been hiding from her for decades. The letters indicate that Nettie befriended a missionary couple, Samuel and Corrine, the well-dressed woman Celie saw in the store. Nettie eventually accompanied them to Africa to do missionary work, Samuel and Corrine having unwittingly adopted both Adam and Olivia. Corrine, noticing her adopted children resemble Nettie, wonders if Samuel fathered the children with Nettie. Increasingly suspicious, Corrine tries to limit Nettie's role in her family.

Through her letters, Nettie reveals she has become disillusioned with her missionary work. Corrine became ill with a fever, and Nettie asked Samuel to tell her how he adopted Olivia and Adam. Realizing Adam and Olivia are Celie's children, Nettie then learned Alphonso is actually her and Celie's stepfather. Their actual father was a store owner that white men lynched because they resented his success. She also learned their mother suffered a mental collapse

after her husband's death and that Alphonso exploited the situation to control their mother's considerable wealth. Nettie confesses to Samuel and Corrine she is the children's biological aunt. The gravely ill Corrine refuses to believe her until Nettie reminds her of her previous encounter with Celie in the store. Later, Corrine dies, finally having accepted Nettie's story. Meanwhile, Celie visits Alphonso, who confirms Nettie's story. Celie begins to lose some of her faith in God, which she confides to Shug, who explains to Celie her own unique religious philosophy. Shug helps Celie realize that God is not someone who has power over her like the rest of the men in Celie's life. Rather, God is an "it" and not a "who." Having had enough of her husband's abuse, Celie decides to leave Mister along with Shug and Squeak, who is considering a singing career of her own. Celie puts a curse on Mister before leaving him for good, settling in Tennessee and supporting herself as a seamstress.

Alphonso dies, Celie inherits his land, and moves back into her childhood home. Around this time, Shug falls in love with Germaine, a member of her band, and this news crushes Celie. Shug travels with Germaine, all the while writing postcards to Celie. Celie pledges to love Shug even if Shug does not love her back. Celie learns that Mister, suffering from a considerable decline in fortunes after Celie left him, has changed dramatically, and Celie begins to call him by his first name, Albert. Albert proposes that they marry "in the spirit as well as in the flesh," but Celie declines. Meanwhile, Nettie and Samuel marry and prepare to return to America. Before they leave, Adam marries Tashi, an African girl. Following an African tradition, Tashi undergoes the painful rituals of female

circumcision and facial scarring. In solidarity, Adam undergoes the same facial scarring ritual. As Celie realizes that she is content in her life without Shug, Shug returns, having ended her relationship with Germaine. Nettie, Samuel, Olivia, Adam, and Tashi all arrive at Celie's house. Nettie and Celie reunite after 30 years and introduce one another to their respective families.

On the other hand it is impossible to read *The Color Purple* without being constantly reminded of Celie's racial identity. She speaks in a black vernacular and writes a variety of English that is heavily informed by her oral language. Celie's voice/pen is the essence of not only the story but the very text of which the story is made, and that, in turn, makes it impossible to underestimate the importance of her identity as a black woman. When approaching the issue of the peculiar narrative voice in *The Color Purple*, it is simply not possible to ignore the issues of gender and race. They are tightly woven together on the story's thematic level, and in a novel so overwhelmingly concerned with the act of speaking as *The Color Purple*. *The Color Purple* is also a highly political novel, and is hardly subtle about its opinions about race, gender, and the problems surrounding these categories for the people who are placed within them.

The Color Purple throws light on Celie's painful life who is a victim of rape and impregnation of by a man whom she thinks is her father. Her life was full of suffering not only with one respect but many. She was also removed from school in spite of her full interests towards studies. The consequences of her life makes her submissive and weak. The treatment of life was extremely ruthless not only

before marriage but also after her marriage in a most disappointing way. She got married to a father of three children who as well treats her shabbily same as her father. She has nobody to share her grief as she writes letters to god. She expresses all incidents of her life to god. Celie calls her husband Mr. --- who beats her, and feels superior with his male ego, when his son Harpo asks him why he beats Celie, he answers, "Cause She my wife. Plus, she stubborn. All women good for-he don't finish." (23) Walker's presentation of her female she brings out the voices of the weak.

Learning to follow the same footsteps followed by father, Harpo also endeavor to repeat the same practice with his wife Sophia. The deep impact on both the abused women in the novel, formulate a profound connection; their anguish carries them together in strong solidarity. There was no initial support provided by Celie to Sophia but gradually Celie progressed on her characterization. One can consider that the male domination explicitly adopted from the supremacy that ascends from the oppression the black man experiences in a world controlled by the whites. Another woman character who plays an important role in the novel is Shug Avery, who respects the value of women's solidarity. The novel exclusively concentrate on the black world that vehemently represents the significances of this circumstances for black women.

Finally, the two optimistic persons that Celie owns from the initial stage of her life is focused outward in two directions, one is God and other she is inclined towards her sister, Nettie. Walker's concerned with the theme of spiritual transformation in the novel begins virtually from Celie's letters, initially written to

God. In association with spiritual evolvement, that focuses on the effect the author's personal interpretation of the divine. From the beginning of the novel, Celie's father words "You better not never tell nobody but God. It'd kill your mammy" (3). Virtually the combination of the spirituality and creativity are always unified in Walker's life and her novels predominantly. The phenomenal exploration, so ineradicably touching at the optimal account style that dominates without interruption perhaps one of the striking features of Walker's themes. The development in Celie's character is through another female character Shug. Celie's exchange of conversations with Shug that ultimately makes her a strong believe in herself. Their correspondence with each other severs as one of the developing factors for self and Celie started celebrating everything that exists as an integrated whole.

She displays an exceptional theme of obsession that transcend from endurance reconnoitering the persecutions to absurdities and loyalties, and accomplishments of black women. The autobiographical and spiritual narratives are the strongest factors that ruled the genre during the 19th century. The writers like Walker and Ernest Gaines, the contemporary black novelists who have focused on the descriptions of people who had commonly absconded from oppression, about their expeditions to self-determination and ways they demanded their lives. Walker's worldwide recognition as writer, activist that present all aspects of the life of her black characters, it gets direct attention in the novel.

The conclusion of the paper brings self-discovery of a spirit of celebration and also the perspectives of Celie, who also comes to joy

and ultimately makes her celebrate life turns into pleasures, including *The Color Purple* in her life. The episodic form of the novel also develops in the character's understanding of consciousness that has been raised, and the germs of feminism and liberation have been established. The major themes in the novel that had plagued and tormented the characters throughout the novel is inside the larger context of the misery inflicted by a racist society that have discriminated against by the white community. Walker's passes a message through *The Color Purple*, for the women to be strong and enjoy their lives through self-discovery.

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THE MAGIC OF CHILDHOOD INNOCENCE IN FRANCES HODGSON BURNETT'S *THE SECRET GARDEN*

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Abstract

The paper attempts to explore the concept of Childhood innocence in The Secret Garden by Frances Hodgson Burnett. It focuses on the complexities that arises from the life's difficult circumstance and traces upon the sense of wonder to the relish happiness in the little things in life and in the natural environment. This paper seeks to analyse and validate the inner struggle of children often abandoned in the world surrounded by adults. This paper doesn't just mention their lost state but goes on to explain the ceaseless hope one finds amidst the suffering.

Keywords: Children's literature, Burnett, innocence

The Secret Garden is a children's fiction written by the American novelist Frances Hodgson Burnett. She was loved to narrate stories and her subject mostly touched upon the idealized notion of childhood. Her innate ability to create realistic fiction sprinkled with elements of magic and fantasy made her works quite exceptional. Burnett's *The secret garden* is a remarkable work which revolves around the concept of childhood innocence and the magic this innocent nature sets free. Children's classic is a field that often goes uninterrupted and very often buried away from the critical perspectives and analytical views. It's a literature said to be meant for kids, yet one often forgets to see the richness of its content

From time immemorial, Children have been the key subject of great poets and writers. As generations move on, Children have excessive become the core of most works of art. They are portrayed in positive light in the face of poverty or misfortunes as virtuous beings. The aspect of childhood innocence can be seen from the

Romantic age. The "regressive desire for a pre-industrial, rural world and the identification of the child with purity and moral simplicity" (Wullschläger 17). This has also visible in the Christian thought, and is furthermore found in the writing of Blake and Wordsworth, who have increasingly signified the aspect of a childhood as innocence. So gradually, Children have evolved as symbols of hope and that of new beginnings.

An interesting aspect in children's literature is that children are orphan heroes and heroines particularly in the fiction of the nineteenth and early twentieth century. It is interesting to note that *The Secret Garden* begins with the lines: "When Mary Lennox was sent to Misselthwaite Manor to live with her uncle." (1) which signifies the fact that she is orphaned as a child.

Mary Lennox is a ten year old girl who was born in India to very wealthy British parents who were engrossed in a life of parties and gatherings. So, she was brought up by servants. Unfortunately, the cholera epidemic had hit, and

it kills her mother, father and all the servants leaving her all alone in an empty house. So, she is brought to England and sent to Yorkshire, to live with her uncle, Archibald Craven at his home which is referred to as the Misselthwaite Manor. Here the novel depicts one factor of how the child protagonist is orphaned and are under the care of the nearest relative.

In the beginning, Mary has a dislike to her uncle's large house, for the people who lived in it, and most of all the vast stretch of moor, which looked dull and grey after the winter. She is often instructed to stay confined to her two rooms and that nobody would bother her. Martha Sowerby, the cheerful maidservant, tells Mary a story of the late Mrs Craven, her aunt who used to spend hours in a private garden growing roses and how she was tragically killed in an accident in the very same garden, and Mr Craven had the garden locked, and the key buried away.

Mary is aroused by this story and the mystery of the hidden key and is determined to find it. As time goes by she begins to soften her ill manners and soon she begins to enjoy the company of Martha, Ben Weatherstaff the gardener, and also that of a friendly bird the robin redbreast to whom she attaches human qualities. Even her appetite increases, and she finds herself getting stronger as she plays by herself on the vast area of the moor. Martha's mother gets Mary a skipping rope to keep her active and healthy. Yet most of Mary's time is occupied by wondering about the secret garden and a strange crying sound that can sometimes be heard around the house which the servants ignore or deny.

While exploring the gardens, Mary finds some turned up soil by the little red robin,

discovers the key to the locked garden. She asks Martha for garden tools, which Martha has delivered by Dickon, her twelve-year-old brother. Soon Mary and Dickon become friends. Mary becomes eager to absorb his gardening knowledge, so she lets him into the secret about the discovery of the garden, which he agrees to keep.

Once again late into the night, Mary hears a child's cry, goes off on a quest to find out who was the solitary cry in the middle of the night and finds young Colin, a small boy of her age, living in a hidden bedroom and she discovers that they are cousins and comes to and realise that his mother died when he was a baby. She also becomes aware of the fact that he suffers from an unspecified problem with his spine, so he lacks mobility.

Mary visits him every day, which distracted him from his problems by narrating stories of the moor, of Dickon and his animals and of the garden. She becomes a great friend, they share almost anything and everything that she becomes a major agent in his growth as at one point of time, when asked about his illness, he says "I want to forget it and she makes me forget it". So, one day, she makes up her mind to bring Colin out into the open as he needs fresh air and take him to visit the secret garden, to which Mary finally admits that she has access. Therefore, Colin is put into his wheelchair and brought outside into the garden, and it is the first time he is out of the house in years.

While in the garden, the children are surprised to see Ben Weatherstaff looking over the wall on a ladder, he is startled and angry to find the children there in his late mistress' (Colin's mother's) garden and had believed Colin was a cripple. Colin surprises him by

standing up from the chair he had been confined to in order to show that his legs were fine, but a little weak as he had not been using them for quite some time. Colin spends almost every day in the garden, trying to walk, removing weeds, planting small plants and the fresh air renew not only his spirit but also his body and he becomes stronger than before, that he even begins to walk on his own.

The children conspire to keep Colin's health a secret so he can surprise his father, who is travelling and mourning over his late wife. Colin's health progresses greatly and his father begins to recover from his grief and gets a dream of his wife calling him to visit her garden, so he immediately returns home. And as he walks around the outer wall of the garden pondering in the memory of his deceased wife, lost in his thoughts of how the once beautiful rose garden has become abandoned and lonely, but suddenly he hears voices from within, and is surprised to find the doors unlocked and is even more shocked to see the garden filled with flowers and green plants in full bloom with children playing in it and his sick son running around in the fullest of health. Later, Mr Craven walks back to the manor, and all are stunned to see his son Colin walking beside him happy and glad.

In *Emile* Rousseau refers to the child with Nature, he focuses on the fact that a child must be kept in a natural environment to preserve his purity. In that sense, the garden came to signify "a place of safety beyond social corruption or sexual awakening, especially in relation to cultural fears of lower-class contamination" (McCulloch 151). The transformation of the sick child into a healthy and happy one in *The Secret Garden* is indeed presented as being the result

of nature and innocence. "The fact was that the fresh wind from the moor had begun to blow the cobwebs out of her young brain and to waken her up a little. She stayed out of doors nearly all day, and when she sat down to her supper at night, she felt hungry and drowsy and comfortable" (47-48).

The core picture of the novel is the garden, which in Rousseau's idea focuses on the positive impact of educating and bring up children in a natural environment so as to preserve their purity and innocence. The Romantic poets were quite instrumental in creating an ideal image of childhood, which was often referred to as a state of Edenic bliss, Burnett turns the secret garden into a paradise which is secluded and kept hidden and protected from the outer world. The secret garden relates to the Biblical Eden through Martha's story of the divine time in relation to her Master Craven and his wife's literal fall i.e., she fell out of the rose-tree to her death. The garden is like the Edenic as it represents a paradise of innocence and purity for Mary and Dickon. As in the Biblical Eden, Adam and Eve enjoy a unique and a very close relationship with God which is close to magic. This blissful nature is once again seen as the children spend time together in the secret rose garden surrounded by the presence of Dickon's pet animals just like the animals created by the God to keep the first man and woman company in the Garden of Eden.

One can clearly see that Miss Mary Lennox because of her innocent nature befriends the old Gardner, a robin i.e., a bird, Martha the housemaid, Dickon (a boy who the animals are fond of), Collins and finally Mr Craven. Despite the new atmosphere and strange people, she manages to become friendly and loving towards

all the people and things around her. The girl easily gets her way through because of the innocent nature that literally draws people towards her. The lively chatter and easy-going nature are quite admirable.

In this novel the protagonist plays a vital role in restoring the lost past, to help adults find a way to awaken their dormant lives and find happiness and joy in the world around them. Jean Jacques Rousseau claims that children are born in innocent and educators need to protect child's natural state from the contamination of the society. This is similar to John Locke's concept of tabula rasa also depicts the state of mind of a child as a clean slate. The Innocence of children can work a sort of magic that can perplex anyone as to the power children have in bringing the sunshine of hope and joy into people's lives.

The Secret Garden captures the warmth and innocence of the story, giving the audience a clear glimpse of the power of faith. Adults are reminded that it is the optimism, faith and innocence that solves all problems, before it is corrupted by society's overwhelming pessimism. Burnett doesn't romanticize the children or childhood but presents the children with respect and realism. At the same time

though, she draws us into the incredible world that they discover and then create for themselves.

"Where you tend a rose, my lad, A thistle cannot grow" (230). Just like this above quote states, where innocence thrives to flourish, immorality can never take part in it. Children's innocence has a sort of magical power which may seem mysterious as it is a driving force that guides people towards the ultimate destiny where one finds peace, joy, and happiness.

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SURVIVAL OF CULTURE: A STUDY OF URBAN CULTURE IN THE NOVEL OF SHOBHA DE'S SISTERS

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Abstract

Culture of any nation is introduced through workmanship, writing, outfits, traditions and customs of a network that shape the example of human movement. The common habitat of any locale extraordinarily influences the way of life of the general population and aides in molding its way of life. The decent variety in the way of life around the globe is likewise a consequence of the attitudes of individuals possessing distinctive areas of the world. This paper portraits on ShobhaDe's Sisters, culture are made out of everything representative that one can learn and It incorporates every one of our activities and convictions that are transmitted from one age to the next and wind up significant when pursued as an esteem framework. The qualities incorporate whatever one can consider as great contrasted with terrible, right as opposed to wrong or delightful against revolting.

Keywords: Culture, Responsibilities, Indiscrimination, Dialect, Traditions

In this manner these arrangement of qualities which one can call culture vary from network to network or society to society. Culture is the entirety of contemplations (the manner by which individuals see, decipher and comprehend their general surroundings) and otherworldliness (the esteem framework transmitted through ages for the inward prosperity of people), communicated through dialect and activities. In addition, Culture guides social action which contains the common interests inside a social network exhibited in an assortment of merriments and life-commending occasions. It creates through association which incorporates social parts of human contact, including the give-and-take of socialization, transaction, convention and traditions.

To be a necessary piece of this culture, one must have a higher spending capacity to yield a more noteworthy accessibility of materialistic joys and offices. At the end of the day culture

does not allude to the conduct that is watched but rather to qualities and convictions which create conduct. In more present day setting society is an arrangement of the examples and methods of desires, articulations, qualities, and systematization and happiness propensities for individuals by and large. It is a sort of refinement which is conceived of instruction and illumination. It's anything but a result of individual endeavors rather individuals, families, social orders and civic establishments in general create and change it with the stream of time. Along these lines, culture isn't assembled or changed in one period. It is sustained in the infinitive lap of time, age after age. Social customs, expressions, celebrations, withdraws, the lifestyle and the estimations of network are molded on the establishment of its way of life. Any interruption in the stream of social qualities adjusts the structure of a general public or human progress.

Distinctive races, social orders and countries have their own particular culture in light of the varieties in the verifiable conditions, theories and methods of life, claims to fame of individual and public activity, topographical conditions, the degree of the improvement of science and different fields of learning and so forth. Still each culture has certain central components that are all inclusive on account of which it keeps up its character. The more these ageless, superlative qualities are available in the center of a culture, the more prominent would be its extension and impacts. Culture exuding from childish intentions, fan desires or limited belief systems can't stand the trial of time. They expand or blasted like rises at the appointed time. The Cultural estimations of a network give it its very own character. A people group picks up a character and its very own identity on account of the way of life of its families. Culture is shared by the individuals from a network. It is found out and go from the more established ages to the more up to date ones. For a successful exchange of culture from one age to other, it must be converted into images and also, dialect, craftsmanship and religion fill in as the emblematic methods for exchange of social qualities between ages. However, it must be noticed that some antiquated feelings, inflexible standards, conventions or traditions alone couldn't be viewed as culture. So not with standing inflexibility and false feelings it must be open and versatile to the dynamic patterns according to the requirements of the time. To pass on a rich culture to who and what is to come, it is fundamental to hold what is great and useful and adjust new things from different societies for the advancement of the general public.

To the extent women's position is concerned, India has a rich culture where women share square with status as men. Women have approach significance in every one of the strolls of life. Amid medieval period in India, because of remote intrusions and by the admixture of various societies, the women came at the optional position when contrasted with men.

In the meantime stray thoughts of the One can't say Feminist Movement affected the way of life of India. As Virginia Woolf stated, "Inventively she is of the most noteworthy significance. Basically she is totally insignificant.....Some of the most propelled words, the absolute most significant considerations in Literature tumble from her lips, all things considered, she could scarcely peruse, could barely spell and was the property of her husband." (6) Training assumed a vital job in bringing mindfulness among women. With equivalent status with men in old occasions, through the low indicators in the medieval period the advancement of equivalent rights by numerous reformers, the social history of women in India has been exciting. In this way, status of women in India has been exposed to numerous extraordinary changes in the course of the last couple of centuries.

In the novels of the women in India one can run over a changed tint of Indian women conventional, both customary and current and the ultra-present day non-traditionalists. Addition to that, ShobhaDe's women are ones who frame another and exceptionally charming gathering they are brave, instructed, capricious, savvy, and rich and self-fixated on free ethics. With these constructive changes in the societal culture like financial autonomy, vocation introduction and full-throated opportunity, an

extensive populace of women does not set out to decimate their betonecanen close to home connections. Marriage family still have their own criticalness. Despite the fact that a woman wants rise to front with men hoonecanver have confidence in thinking about others with compassion and love. She needs to extend her picture as an individual, free from a wide range of preservationist considering yet does not try to topple her social commitments.

Shobha De puts this thought by depicting noteworthy changes which are obvious in her women characters. She effectively finds another class of women who have begun thriving among rich and compelling social strata. In her novels, Shobha De depicts herwomen characters with incredible eagerness and exactness. By depicting these characters she has ascended to acclaim and greatness, is just the best approach to increase shabby notoriety. It is a mixed up way as she isn't at all demonstrating any worry to the women' motivation and their exploitation. These new women are calculative and utilize men as a method for an end, the end being the satisfaction of their mean to end up rich, renowned and autonomous. These women utilize men as their step to secure one canal and popularity. They indicate enormous fearlessness in taking up all difficulties to achieve their coveted objectives. These women introduce an adjustment in the standard state of mind to moral qualities and request another meaning of the woman's picture. Subsequently, Shobha De reshapes her women characters as forceful blasters of the male sense of self and male progression. To put it plainly, the social framework dependent on male mastery is truly undermined and raised doubt about. ShobhaDe's women,"symbolise the overwhelming realism

and the absence of otherworldliness that described current age" (8). The present part goes for dissecting the introduction culture in novel of ShobhaDe's Sisters. The novel presents an image of degenerate urban culture where human relationship has lost its everything esteems. Shobha De is prestigious for intense and forthright style of composing. She investigated the lives of exhausted housewives and their cold rich spouse and family. The novel reflects the ways of life of the tip top and the white collar classes of urban world. Her style of talking about woman's issue in her novel is very testing and untraditional. The story of Sisters manages the perceptive clash of womanprotagonist who is gotten be tone an individual self and a societal self. Sisters are an account of the life of young fellows and women of the urban existence where love and temperance are dead. In the meantime, it is a story about passionate bond be tone two sisters, Mallika and Alisha.

These women would prefer not to accomplish singular opportunity by following customary tenets and traditions rather they build up their own independent profound quality and relational connections. The social and good qualities have experienced an aggregate change. Showing their new example of qualities, these women characters can be seen and view and as characterless in the Indian culture. As per Oxford Advanced Learner's Dictionary-'Ethical quality in a way is the entirety of estimations of individuals at a specific time. Ethics intends to be worried about standards of good and bad behaviour"(12)

In the novel Sisters, when Mikki doesn't get any money related help from her life partner Navin, she rapidly severs her commitment with her regardless of a great deal of society talk.

Impacted by one canstern commercialization, marriage is additionally seen as business issues. A spouse ought to satisfy the financial requests of his significant other and in the event that he can't do as such, he doesn't fit in the image of the husband she searches for Mikki needs somebody who can help her stay the sinking Hiralal domain. She discovers her objective in Binny Malhotra who had,

"Cash, poonecanr and access to anyone he needed to meet in the legislature. The main thing he didn't have was agreeableness in the public arena. It was one thing Binny wanted for more than whatever else. Furthermore, nobody would preclude him the status from claiming being MallikaHiralal's better half and the proprietor of Hiralal Industries"(458)

Indeed, even in the wake of discovering his skill, Mikki must choose the option to ignore his genuine character because of constraint of sparing her dissolving business. Mikki's companion Amy encourages her to marryBinny-

"The speediest method to shoot to the best is to tie up with Malhotra. What's more, I'm by and large extremely pragmatic when I disclose to you this present what's the more terrible thing that could occur in that partnership? An unfortunate marriage can simply be put behind you dashing separation isn't what it used to be"(468)

Shobha De portrays the urban existence where man and woman don't end up one in marriage; they just go about as accomplices in sex. Opportunity of urban culture, uncontrolled enthusiasm for sex and desire annihilates the excellent existences of people lastly they get dissatisfaction throughout everyday life. The high flying present day urban culture is annihilating Indian culture and custom. Cash

has occurred of human love. Materialistic achievement of urban world has wiped out every single human esteem and bringing about predator like urban culture where every human relationship have lost their qualities.

In Indian culture, family remains for adoration and dependability. Family is the most grounded part in figuring out our identity and there is an incredible enchantment at the times of sharing, mindful, adoring and giving in a family. Shobha De says, "The family culture I grew up appreciating is one I've attempted to go to my kids. Trustworthiness and respectability consistently. Hardwork. Regard for seniors Discipline."(15).Shobha De looks two-faced what she depicts family in her life what she introduces in her novels, as her novels demonstrate the corruption of family culture and the bury individual connections inside family in a delicate state. Here, De mirrors present day urban culture where family lost it's everything esteems and kids observer the parental detachment and appears to be minimum associated with family. Through her women characters, she centers around this delicate state obviously. Mikki in Sisters doesn't demonstrate any sentimentalism at the passing of both her folks and declines to grieve at her misfortune. Her cleaning specialist Gangubai attempts to mix her feelings by identifying in the words- "Baby...God has given you an extreme blow. You are orphaned.... what more regrettable destiny can a kid endure?), she seems stern and requests her, "Go and get me a coffee"(410) Mikki scarcely appears to have been stunned at the deplorable demise of her folks and looks engaged and controlled.

ShobhaDe's methodology is against Indian social custom which is esteem based and has its

own esteem framework dissimilar to one canstern convention. Indian culture presents limitation to careless and indecent deeds by building up foundations like marriage and family. Such esteem framework is passed from age to age and that is the reason each person here is a social being getting a charge out of individual presence inside society. In India remarkable character is all around protected by the general public. Society is the principal require supposing that there one canno general public where will be the person? Without a social setup people resemble ponies that will run amuck in a boundless wilderness and get murdered by enormous canines. On the off chance that there is a farthest point set for them they may run yet will return to the overlay later and stay safe. Hence, 'Indian culture' set the breaking points of the person inside the structure of a general public and individual presence is just conceivable inside this constrained space. Thus, ShobhaDe's novels require changing your mind of all the social

arrangement of qualities in the light of the quickly developing type of new-ultra gathering of goal-oriented women whose desires have no restriction. She is towards making a degenerate urban culture, in which she is more disposed toward the one canstern belief system as opposed to Indian. She is rethinking the jobs of the cutting edge woman whom she calls 'new woman' and advancing 'another culture'.

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YEARNING FOR LOVE AND COMPASSION IN JOHN BOYNE'S *THE BOY IN THE STRIPED PYJAMAS*

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Abstract

This paper attempts to explore the importance of parental figure in a child's life through the novel The Boy in the Striped Pyjamas. It focuses on how the mental growth of a child gets affected when the child is separated from the parental figure. Through this novel, the author also tries to establish the importance of friendship and how friendship gives a sense of inclusivity in a social environment. It explains how love, care and compassion are much needed for shaping the behavior of the child.

Keywords: John Boyne, Attachment Theory, Maternal Deprivation.

John Boyne was born on 30th April 1971 in Dublin, Ireland. He is a famous Irish novelist and wrote books for both young adult and adult readers. He is known for writing the highly praised novel named *The Boy in the Striped Pyjamas*. Boyne was always interested in literature from his young age and got inspired while reading books like *The Count of Monte Cristo*, *Robinson Crusoe* and *Treasure Island*. At the age of twelve, he showed interest in writing. He studied at Trinity College in Dublin and took English Literature as his major.

The portrayal of the events of the Holocaust in the form of poetry, fiction or drama comes under the category of Holocaust Literature. While presenting a serious subject like Holocaust to younger readers, there should be a moral responsibility of historical accuracy in writing about it. So the writers should be careful in presenting the historical facts which should make the readers see the difference between what is right and what is bad. According to *Representing the Holocaust in Children's Literature*, one of the negative point in

Holocaust literature that it “introduces the child to a world in which parents are not in control, that survival does not depend upon one's wits but upon pure luck, where evil is truly present, and worst of all, a horror story that is true” (Kokkola 11).

The theory of attachment was introduced by John Bowlby, a British psychiatrist, psychologist and psychoanalyst who researched on the effects of separation between the child and their caretaker. Bowlby describes attachment as “lasting psychological connectedness between human beings” (qtd. in *Children in Difficulty: A Guide to Understanding and Helping* 3). Attachment is an emotional connection with another person. Bowlby identified attachment as an outcome of an evolutionary process. When the behaviorists saw attachment was a learned process, Bowlby and some other theorists suggested that children have an involuntary trait to form an attachment with the caregivers.

Shmuel is ‘the boy in the striped pyjamas’ and Bruno finds him wearing, “the same striped

pyjamas that all the other people on that side of the fence wore, and a striped cloth cap on his head. He wasn't wearing any shoe or socks and his feet were rather dirty. On his arm he wore an armband with a star on it" (109). Shmuel is a Jewish prisoner in Auschwitz. He is a small child, a friend of Bruno and they both share the same birthday. Even though they belong to two different worlds, Bruno couldn't understand the horrors of the other side of the fence. They eventually become good friends. Shmuel finds Bruno's name sounds like someone who is rubbing their arms to give warmth in a dreadful situation. It also predicts their future attachment and friendship with each other. Bruno represents warmth and light in Shmuel's devastating life.

When Bruno sees Shmuel for the first time, he is "sure that he had never seen a skinnier or sadder boy in his life" (110). When a child doesn't grow up in an environment that doesn't have security and stability, it would surely create a scar when the child grows up and this is also the reason why Shmuel is always sad because he lost everything which he loved once. Furthermore, Shmuel is also so innocent that he doesn't know how to react to the traumatic situation which he is facing inside the concentration camp.

Shmuel is much more mature than Bruno because Bruno is unaware of the nightmares happening on the other side of the fence whereas Shmuel knows starvation, fear and the pain of losing a loved one. Since Bruno is the son of a Commandant, he neither knows the value of food nor money. His stomach is filled whenever he is hungry whereas, for Shmuel, he starves in hunger. If Bruno thinks that his life is full of misery, it is nothing compared to Shmuel's life. Bruno laments about being

moved from a five-story house to a three-story house whereas Shmuel says, "Before we came here I lived with my mother and father and my brother Josef in a small flat above the store where Papa makes his watches. Every morning we ate our breakfast together..." (129). This shows that before being forced to live in Auschwitz, Shmuel lived a content and happy life even though they were not rich. Even before life became truly pathetic for Shmuel, his life wasn't half as luxurious as Bruno's.

When Shmuel shares about his old life he says, "'Mama is a teacher in my school and she taught me German', explained Shmuel. 'She speaks French too. And Italian. And English. She's very clever. I don't speak French or Italian yet, but she said she'd teach me English one day because I might need to know it'" (115). This shows a great contrast between Shmuel's mother and Bruno's mother. Shmuel's mother was very involved in the happenings of Shmuel's life and she wants her child to shine in school whereas Bruno's mother doesn't seem to be concerned about Bruno because she is depressed and frustrated with her life and slowly started to move away from the lives of her children.

Once the Holocaust began, Shmuel and his family face numerous brutal hardships and he finally ends up in Auschwitz. Shmuel tries not to think about his past because, "remembering his old life above the watch shop made him very sad" (131). Shmuel misses his old life and family. Shmuel's family has been forced to move out of their house. They are ordered to move into a house which has only one bedroom and furthermore it should be shared with another family and totally they were eleven people. An older boy of the other family used to

beat Shmuel for no reason. A rude or a cruel adult's behavior might damage and hurt an innocent child both mentally and physically. To be psychologically tortured in childhood might leave harmful and long term wounds than physical violence.

After a few months, the soldiers put these people on a train and the train had taken them to Auschwitz. Shmuel says, "They were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful" (133). Both Shmuel and Bruno had no choice other than to leave their comfortable homes against their wishes. When Shmuel was sharing his hardships with Bruno, he cannot understand why Shmuel seems to be so sad because "much the same thing happened to him" (134). But the most important difference between them is Shmuel is a Jew who belongs to the oppressed class whereas Bruno is a German who belongs to the oppressing group and it makes all the difference.

Later Shmuel has been snatched away from his mother. She may probably be dead or killed. This is the most terrible thing that could happen to a nine year old kid. Mother is the symbol of protection and warmth and when she is snatched away suddenly, it will surely affect the child. This explains why Shmuel remains to be sad always. He may go through maternal deprivation.

The term maternal deprivation can be defined as, "deprivation that occurs when an infant or young child lives in an institution or hospital where he has no major substitute mother, where he receives insufficient maternal care, and consequently has insufficient opportunity for interaction with a mother-figure;" (Ainsworth 98).

The term maternal deprivation deals with the effects of separating little children from their maternal figure. The emotions and feelings felt by a child when it is deprived of losing the mother is also known as maternal deprivation. According to this theory when a child is separated from the mother, the child may go through psychological problems while it grows up. Bowlby proposed two environmental conditions that may lead to maternal deprivation. The first factor deals with the death of the mother or prolonged separation from the mother. The second factor deals with the maternal figure's emotional attitude towards her child.

In this novel, the Nazi soldiers torture the Jews by separating thousands of young children from their mothers. When Bruno peeps outside the window, he finds, "a group of children huddled together and being shouted at by a group of soldiers. The more they were shouted at, the closer they huddled together ... When they did, the soldiers all started to laugh and applaud them" (38). First, these young children are separated from the parental figures and then the Nazi soldiers torture and traumatize them. Most of these kids die at a very young age and others who survive would surely go through psychological problems. They may face many problems like depression, reduced intelligence and increased aggression.

In reality, numerous children of Shmuel's age were put to death very quickly after their arrival at the camps. However, some children were kept alive for scientific and medical experiments. "Documents about the liberation of the camps show a small number of children in a state of starvation and dehydration" (Boyne).

Shmuel's grandfather also goes missing which would also be connected with death. Bruno tells Gretel that Shmuel is his imaginary friend and shares about the conversation he had with him. Those conversations are real conversations and Bruno tells that, Shmuel's "grandfather hasn't seen for days and no one knows where he is and whenever he asks his father about him he starts crying and hugs him so hard that he's worried he's going to squeeze him to death" (163). This conversation establishes that Shmuel's father is totally broken because he lives a terrible life and lost all his loved ones. He is feeling pathetic for not being able to give a secure environment for his children. He very well knows the truth that he can't save his children from the horrific reality. He is not in a situation to comfort his children and furthermore tries to get comfort by crying and hugging Shmuel. Shmuel also represents thousands of Jewish children who had been forced to live a cruel and pathetic childhood. Shmuel knows the world better than Bruno and by being a loyal friend, he doesn't say anything contradictory to Bruno's assumption of the world and thus not shattering the bubble in which Bruno enjoys living.

Shmuel tries to find comfort by sharing his problems with Bruno. When Shmuel shares about his old life, "Bruno thought he was going to start crying and couldn't understand why" (132). His father understands the political circumstances and could not give solace to Shmuel. Shmuel begins to share his miseries with Bruno. Bruno feels uncomfortable when Shmuel talks about his struggle whereas Shmuel is thankful for the fact that somebody is there to come and visit him daily.

When Kotler catches Shmuel eating chicken and while Bruno betrays him by lying, Shmuel doesn't feel much shocked because he has seen more dreadful things than this. When Bruno apologizes, he immediately forgives him which shows how much he needs some kind of attention and care from a friend.

Generally, friends play an important role in an individual's life during the pre-adolescence period. There is always a need for a child to get accepted among peers. For young children, friendship is ought to serve various tasks which includes the provision of intimacy, security, trust and sharing feelings and emotions. So having a solid friendship and maintaining strong, qualitatively rich friendships becomes the key factor during late childhood and adolescence. Some researchers suggest that when a child gradually grows, the child starts to depend on friends for support. In this novel, such kind of friendship is delineated between Bruno and Shmuel.

The Holocaust may have forced Shmuel to see more hardships in life but he is still a young boy. While the Holocaust has consumed his family member one at a time, he still trusts this little German boy who knows nothing about the other side of the fence. It is the childlike trust in friendship, shows that in his heart, Shmuel is just a boy. This is because Shmuel gets comfort and love from Bruno when he doesn't have anyone's attention. Being a nine-year-old, Shmuel yearns for company and readily gels up with Bruno which is what kids generally do.

In the end, Shmuel stands in the gas chamber and holds Bruno's hands tightly and faces death. Even inside the gas chamber being with his friend, comforts Shmuel. Two little boys, who belong to two different phases of life,

face a terrible tragedy together because they are attached by love and friendship. Their wonderful bond and love for each other is the only comforting feeling in the world of chaos. True friendship is eternal.

For Shmuel, his whole life is a total tragedy. Since he is a Jew, he is born to suffer. Everything is snatched away from him. He literally loses everyone he loves. Shmuel is the representation of thousands of Jewish children who are maternally deprived and psychologically affected because they are separated from their primary caretakers. There is no secure base for these Jewish children. These children are also forced to do hardcore labor. A child always yearns for love and these children are forcefully prohibited from love. These children are forced to stay away from their attachment figures. At the end of the novel, both Bruno and Shmuel lose their lives while holding each other's hands. Boyne through his

novel *The Boy in the Striped Pyjamas*, tries to prove a point that love, pity, compassion and understanding are the humanistic elements which will help us to treat all equally irrespective of caste, creed, religion. We are members belonging to one and the same family.

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RECENT TRENDS OF EXPLOITATION AND SELF-IDENTITY IN ARAVIND MALAGATTI'S 'GOVERNMENT BRAHMANA'

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Abstract

The present research paper highlights the miserable situation of Dalits, who are discriminated, exploited, marginalized, and subjugated at every mission of life as they belong to the lower caste in their society. Dalit writers started to resist their traumatic lived experience in Dalit autobiographies and other literary writings. This paper mainly focuses on the concept of search for the 'self-identity'. The status of most Dalits remains inferior, even after many get well education and receive elite position in society. The policy initiative through reservation in government service has helped many to enter in all fields including professional fields and government administration. In this book, they are referred to as 'Government Brahmana', probably because of reservation policy which helped them to attain higher levels in society and services. The paper focuses on Aravind Malagatti's search for an individual Dalit's identity after attaining an inevitable status in society.

Keywords: *Autobiographies, Dalit literature, atrocities, poverty, exploitation, Marginalization, Government Brahmana.*

As the very term 'autobiography' defines, it can be split into three components: auto- self, bio- life and graph- writing. In Dalit literature, autobiographical forms can be found in poem, fiction, drama, travelogue, etc. The emergence of autobiography as a method of representation in Dalit literary context has challenged the very idea of 'self-expression' from other autobiographical writings in Indian literature. The autobiographical writings in canonical Indian literature have been structured within a prescribed style, language and subject. They have always remained superior in representation and idealistic in language.

Dalit autobiography not only narrates the individual's life but they also narrate the life of 'community' as well. Through autobiographies, Dalits organize resistance to fight against

oppressions which they have been facing over the centuries. Dalits have made writings a weapon for their assertion.

Dalit people have been exploited in the name of religion, caste, class and other factors. 'Dalit' people are previously known as untouchables, who have been exploited and subjected to atrocities as a result of the social stratification of Indian society. Their condition in the society is very insecure and unstable and they are always treated as a lower section of society. They were prohibited access to the education, because the caste hierarchy did not allow them to study.

The dominance of upper castes made them politically powerless, socially untouchable, culturally inferior and economically backward. Thus, Dalits represent the marginal section of

society, and are the victim of the Indian hierarchical caste system. Dalits are socially, politically and economically disabled from centuries.

In *Government Brahmana* there is a mixture of different tones which are always filled with sadness, anger, humour, confession, conversation, irony etc. The narrator's serious tone can be realized in the chapter "With you reader... before you read" where he speaks about the purpose of writing his autobiography and about his family.

Aravind Malagatti hails from a Mali Community of Karnataka and the upper caste people call him by his community name. His father, Yallappa, was a teacher by profession and mother, Basavva, was a homemaker. He had two brothers, Ramasamy and Basavaraju. When Arvind Malagatti was only ten months old, his father died by scorpion biting. He was brought up, educated and supported to settle down in the village by the help of his uncle. Aravind Malagatti completed his primary education in his village. In his primary education he was very poor. As he admitted to M G V College, Muddebihal for Graduation he became sincere towards the study. In 1978 he joined Karnataka University, Dharwad to continue his Post Graduation. He completed his Ph.D. in folklore studies and awarded the Gold Medal for best thesis in 1985.

The childhood days of Aravind Malagatti were full of humiliations, starvation, poverty and untouchability. The poverty as an exploiter it was destroying the lives of the Dalits to its ultimate extent. To get the basic needs they were depending on whatever work or means found for their fulfillment. They always strive to fulfill his hunger which sometimes becomes

impossible on their part. In chapter "Coins on the corpse and the wedding feast", Aravind Malagatti narrates the life of poverty where he even did not have food to eat. Their hesitation to move at the doors of the upper caste to get some food is heart breaking. In the system of oppressive society like India, 'Dalits have devised mechanisms to negotiate the sustenance of their bare minimum existence' (Malagatti 122). Any death of a rich person was fetching coins over the corpse would support the existence of Malagatti's family. The source of getting the coins was the funeral procession of the corpse. As it was a custom, the Hindu upper-caste families would throw coins on the corpse. But they were allowed to take it only after the relatives of the corpse passed on the coins which would be lying on the grounds. Because they believe 'walking on the coins was an act of redemption for them' (Malagatti 7). Another way of getting food was to visit the wedding ceremony and village festival. Whenever there is wedding function arranged by the rich people at the narrator's village, the whole Dalit colony would be invited to have food at the function. The narrator's grandmother would take all her grandchildren's for the feast, as it was an opportunity to taste delicious dishes. At the marriage hall, the Dalits were not allowed to enter in the front gate. When there is multitude in number of Dalit people for food, a worker with a stick was appointed to control them. The Dalits were made to follow certain rules to have meals at village festival such as not to ask for more food and not to carry food back to home. In addition to this, a strict rule for every Dalit was made that nobody go home before without dipping the hands in the ink kept outside the gate. It is a symbol to avoid certain Dalit people

who could enter hall again. Malagatti exclaims that untouchability and poverty was so much powerful in his village, that even if Dalits were humiliated, they would be humble towards all and sometimes out of their helplessness.

From his childhood Malagatti only experienced the insults and humiliations. In "Tomorrow's turn for sweeping: Mala Katti", the writer has described the Dalit students who were not equally treated by the upper caste teachers and the non-Dalit students. The teachers would punish severely not because they did not do their homework nor they were untidy. He and his Dalit friends were punished because they skipped sweeping the classroom before the morning prayers at the school. Always the duty of sweeping was given to the four Dalit students. They were made to sit on the mud floor. Once his name was twisted as Mala 'Katti', (Malagatti 15) when he tried to correct it, one of his Hindu teachers beat him severely before justifying his act, saying 'So what if it is written as "katti"? Were you trying to make it "gatti"? The bastard has just learnt to write and he already wants to correct what is written. A katti is a katti anyway' (Malagatti 16). The upper caste never missed an opportunity to humiliate and abuse them. When he went to college wearing new cloths and getting the benefit of reservation policy, the non-dalit friends sniggered at him, but the narrator would never say anything back to them.

When I went to college wearing the new dress Appa had got stitched for me, they would question me, 'Is your dress a gift from Indramma?' (Referring to the then prime minister, Indira Gandhi). Even then, I was unable to refute their words. There was every possibility of my answer leading to another

taunt. So, I never attempted any justification (Malagatti 61).

The position of Dalit woman is even worse than the Dalit men in Indian society. The Dalit woman was doubly marginalised by the caste society and even by their men of same community. They were ill-treated and besieged in the name of god and religion. Malagatti in "An Eastman colour movie called Okuli" and in "My colony, my study" has delineated the realistic picture of the society where the Dalit woman was socio-politically distressed. Okuli festival is an occasion where the Dalit womenfolk were made to participate in a traditional game. The Dalit women will be half-naked by removing 'their blouses and wear andugachche, a lower garment worn above the kneecaps, hemmed tightly and tucked into waist band' (Malagatti 42) and the men would splash the red and yellow coloured water with force on their body. This was done repeatedly without bothering about their bare body and falling sari. It was an entertainment for the lustful audience and for players by seeing the women's 'wet bodies, breasts and thighs' (Malagatti 43). This game was conducted every year with the superstitious belief that for this there would be no rain, crops would be infected by pests and the village would be plagued by diseases. The Dalit women were treated as prostitutes even if she had been the imitation of the gods. The narrator gets frustrated when he finds that inhuman treatment is being meted out to the Dalit women in the name of religion.

Aravind Malagatti has structured the text, where all facets of caste system can be looked through. The rules of caste system were not only applicable for Dalits from the time of their birth but it was equally applicable for the animals. In

the chapter “Theshe-buffalo on heat and the he-buffalo after her”, he delineates the mating of animals which is a natural process but was obstructed because they were owned by lower castes. By this way, the caste system completely stops the physical union of the two buffalo’s. The chapter titled “When Handya’s hose was slashed”, he depicts similar incident when a male dog owned by a Dalit woman had physical union with a female bitch owned by a non dalit, the Dalit woman kills her own dog when she comes to know about it. As Tharakeshwar aptly points out that “Caste society fails to stop the physical union for the time being, but ensures that the union is truncated and does not get institutionalised” (Malagatti 122).

Even though the Dalits get good education and financial status, the caste discrimination does not stop. But the unpleasant incidents they faced ‘remain black scars in the hearts of prudent dalits’ (Malagatti 98).

In chapter “Before the end...” Malagatti reveals that this autobiography is only related to a particular stage of his life, before he became employed. Hence forth, the main purpose of “the first volume” of his autobiography is to exemplify the complex power structure of the society which suffocates the Dalit identity.

Malagatti has used memory as a crew while documenting the life-story which is also the act of conscious self. In this autobiography, the author has not glorified any individual person, instead emphasized on the community relationship with the sense of solidarity concerning social issues like village, family, caste, school, factory, urban streets, slums, etc. The personal narration considers new scales of universality as it represents the tale of suffering

and pain of each and every individual. It is a narrative in which the personal or subjective representation transcends the limits of inbetweenness and represents the collective consciousness of the community. It holds reflect to the entire world, entire community, their pain, suffering etc. Besides occupying a space through identity based narrative, Dalit autobiography provides an occasion for Dalit writers to gain constitutional rights and understanding of Dalitself and join hands with the Dalit community. In a way, the Dalit writer ‘familiarizes’ the problems of the community so that the reader would have a better understanding of Dalits.

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THE FIASCO OF POSTMODERN QUEST IN THOMAS PYNCHON'S *V*

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Abstract

*In earlier times, Transcendentalism, Self-reliance, Individualism, and spirituality sculpted American literature. After World War II, it became popular because of the emerging trend called postmodern literature. There are many characteristics and themes in postmodern literature. Postmodern literature embraces all kinds of themes and concepts in its discourse. Thomas Pynchon is a classical American postmodern writer, who is known for works containing complicated plots, diverse characters, and abundant themes in his literary works. His first novel *V*., was published in 1963. The novel comprises stories of two characters: Herbert Stencil and Benny Profane. Both of them start their quest for meaning in postmodern life. Pynchon ingeniously expounds the modern day postmodern condition of absurdity through these two character.*

Keywords: *American literature, meaningless, postmodern quest, Thomas Pynchon, and World War II.*

The distinctiveness of American literature can be traced back to transcendentalism, self-reliance, Individualism, and spirituality. American literature is quite popular after nineteenth century due to the abundance of themes. It reflects the glory of its history, independence, American Dream, Civil Rights movement, Harlem Renaissance, and many others. Many innovations and school of thoughts have sculpted American literature with regard to different themes such religion, war, Modernism, postmodernism, cyberpunk fiction and many others.

American literature became famous after the end of World War II due to the emerging trends such as New Wave Science Fiction, Civil Rights movement, Hippie movement, Counterculture, Beat generation and many others. The impact of World War II can be seen in American Literature, especially in postmodern literature.

The changes in social and cultural sphere influenced America's postmodern literature.

Thomas Pynchon is classical postmodern writer of American literature who is known for unravelling labyrinth plots, themes, style and diction. Born on May 8, 1937 in Long Island, at New York, Pynchon graduated in Cornell University. During his academic years in Cornell University, he published *The Small Rain, Morality and Mercy in Vienna, Entropy, Lowlands, and Under the Rose*. In 1984, these short stories are compiled and published under the title *Slow Learner*.

After his graduation, Pynchon worked as a technical writer for Boeing Aircraft Corporation in Seattle. His working experience inspired him to publish his novels *V*. (1963), *The Crying of Lot 49* (1966), and *Gravity Rainbow* (1973). His debut novel *V*. (1962) has more than fifty characters and is a typical postmodern novel about Benny Profane and Herbert Stencil.

Pynchon's style and theme is always labyrinthine and laden with many themes. He uses wide range of subjects from the society as a theme and its influences and manipulation. His works both directly and indirectly reflect the contemporary society. All the postmodern themes, concepts and characteristics are expounded logically, with substantial evidences. He also uses miscellaneous subjects such as mathematics, science, history, philosophy, counter culture, drug culture, religion, detective fiction, cartoons, comics, scepticism and many others. All his novels are complex, dense and with more characters. Indeed his works reflect the postmodern condition of contemporary life as people are complex to understand and to live peacefully. "Pynchon's cultural reputation reflects his stunning electric prose: this super-hip, super-cerebral style that is nuanced as much with rock 'n' roll as it is with Rainer Maria Rilke" (Schlager 827).

Thomas Pynchon's magnum opus is *Gravity Rainbow* (1973) that won U.S National Book Award in 1974. There are more than four hundred characters in this novel. His other popular novels are *The Crying of Lot 49* (1966), *Mason and Dixon* (1997), *Against the Day* (2006), *Inherent Vice* (2009), and *Bleeding Edge* (2013).

Postmodernism is an artistic movement which began post. World War II. The first of its influence is in architecture and later passed into films, philosophies, culture, dressings, and others. An array of themes and diverse characteristics influence postmodern literature. Apart from Thomas Pynchon, other postmodern writers are David Foster Wallace, Don Delillo, John Barth, Ismael Reed, Kurt Vonnegut, Kathy Acker, Joseph McElroy William Burroughs,

Allen Ginsberg, Jack Kerouac, Gregory Corso and many others.

Arnold Toynbee is the pioneer in using the term postmodern in his collection of discourses titled *A Study of History* during 1939, but it became popular after the publication of Jean-Francois Lyotard's *The Postmodern Condition: A Report on Knowledge* who defines postmodernism as "incredulity towards metanarratives." (Lyotard xxiv). The characteristics of postmodern literature are metafiction, nonlinear narrative, historiographic metafiction, pastiche, parody, irony, black humour, intertextuality, magical realism, paranoia, and temporal disorder.

Postmodernism encompasses everything. It does not exclude anything. Indeed, postmodern literature embrace all the aspects, including those that are characterized by low culture, negative, and apocalyptic aspects. Scepticism plays a major role in postmodernism. In postmodern literature, there are some works that may resemble some other works. A plot in postmodern literature is not hero-centric but focuses on miscellaneous subjects of present day society such as drugs, scientific innovations, nuclear threats, politics, economic stigma and many others.

Postmodern literature reflects the modern-day society and its events that may be of any topic. Simultaneously, it also remind the readers that both fiction and facts are not same but may have same resemblances. This is well explained by Bran Nicol in his book titled *The Cambridge Introduction to Postmodern Fiction*:

What postmodern fiction does repeatedly is prevent us from passively entering the fictional world by constantly reminding us that it is a fictional world, that fictional world are complex,

and that the way authors deal with fictional worlds might teach us something about the real world. (Nicol 39-40)

V.(1963) is a complex novel which comprises two different quests of its two major characters: Herbert Stencil and Benny Profane. The quest of Herbert Stencil about the mysterious V unfolds identity of a woman, who has different names in various countries. Herbert Stencil is obsessed with the mystery of V whose quest to find this mystery became endless. Because when Stencil reaches the concluding part of his quest, it turns up into a clue and leads him into another quest. Through this mysterious character V, Pynchon ingeniously presents globalization, different cultures, socio-political conditions, and many other significances of the society. Stencil aspires for a fixed and permanent answer for the mysterious V, but it keeps on changing. He wants an ideal meaning and truth about V, but ends up in interpretations and complexity.

The biography of Stencil by itself is quite significant because "Born in 1901, the year Victoria died, Stencil was in time to be the century's child. Raised motherless. The father, Sidney Stencil had served the Foreign Office of his century taciturn and competent. No facts on the mother's disappearances" (52). Stencil does not know his mother but wanted to believe. Hence when he finds the letter V in his father's journal, he becomes obsessed with its identity and believes that it may be his mother.

In the beginning of the novel, Stencil found that the V is associated with a name called Victoria Wren, a Yorkshire woman. But later he finds, V is without any name and found to be in Florence in during 1899. After that Stencil found that she was in Paris during 1913. Again

in Paris, V was disguised as a boy and is revealed as a lesbian. In various places, Stencil founded the clues about V. Sometimes this woman changed her name as Veronica Manganese in Malta during 1919, and as Vera Meroving in South-West of Africa. He also finds that this mysterious woman died in 1939 as a priest, without any name.

During his service in army, Herbert Stencil was sent to various places of Africa and Europe. Indeed, "Before 1945 he had been slothful, accepting sleep as one of life's major blessings" (Pynchon 54). Stencil was not aware of his own self. He lived his life according to the coincidences. Later he found the mysterious V in his father's journal and decided to unravel it. "There is more behind and inside V. than any of us had suspected. Not who, but what: what is she. God grant that I may never be called upon to write the answer, either here or in any official report" (Pynchon 53).

When he became obsessed with V, Stencil decided to give up his early life which was always sleeping and being slothful. The postmodern condition for Stencil was to sleep. This is because many people did not have any job or permanent source of income after they retired from military services or from any secret services. Hence, Stencil preferred to live all his life by coincident and chances. Later, he realized his purpose is to unravel the V. Pynchon denounces that about Stencil that "Whatever the reason, he began to discover that sleep was taking up time which could not be spent active" (Pynchon 55).

Benny Profane's quest for a peaceful and decent life is the other story of the novel. He is an ex-navy soldier, who returned home only to find that he does not have anything to live,

especially a permanent income. He became a yo-yo as he is jobless. "Since his discharge from the Navy Profane had been road-laboring and when there wasn't work just travelling, up and down the east coast like a yo-yo; and this had been going on for maybe a year and a half." (Pynchon 10). A yo-yo is a stupid person and always with an unpredictable attitude. When Profane was in his military service, he received fair treatment from everyone and remained as a reputed soldier.

The postmodern condition of Profane was meaninglessness and lived his life as a vagabond. He was forced to seek a job for him as he had no any source of income. Once Profane had a job of shooting the alligators at New York sewer systems but refused to take it. He lived his life the way he liked but "he could not live in peace" (Pynchon 37). Peace was not there in Profane's life. Indeed, Benny Profane does not have permanent life partners. He dated many women, but ends up in a catastrophic relationship.

He had affairs with Rachel Owlglass, Paola Maijstral, Fina, and many other women. Profane desired all women around him, no matter of their age differences. When he was in New York, he boarded a train to Lexington Avenue. In train he observed many women. Pynchon expressed his attitude as "all women within a certain age group and figure envelope immediately and impossible desirable. He emerged from these spells with eyeballs still oscillating and a wish that his neck could rotate through the full 360°" (Pynchon 37).

The life of Profane did not changed when he went to New York. He rented a flophouse and set out to search for a job. He roamed the streets of New York but his efforts ended in vain.

Indeed, nobody wanted him. Profane's appearances and approaches are significant as it reflect the social conventions and individuality: "Still a great amoebalike boy, soft and fat, hair cropped close and growing in patches, eyes small like a pig's an set too far apart. Road work had done nothing to improve the outward Profane, or the inward one either" (Pynchon 36). The unchanged inwardness of Profane is due to the bleak society emerged after World Wars. Many people found the life to be absurd and pessimistic. This approach also resulted in nihilism, which decentered as well as questioned the concept of God, religion and many ideologies.

The quest of both Profane and Stencil is incomplete. It is a quest for meaning. Pynchon has not revealed who is the mysterious 'V'. Indeed, Pynchon brings to light about the different interpretations of 'V'. The characters created by Pynchon have resemblances of the society. Pynchon has used the characters from both lower class and upper class. Pynchon without partiality, has explored the low culture and its influences in the society. For many decades, the people from the lower class society are either absent or associated with conventional images. The novel has no definite plot. It merely records the events of the routine life, which is the postmodern condition as well as the reality, i.e. quest of a life. The quest of Profane and Stencil is expanded but without logical order and reasons. Pynchon brings to light the emptiness of human life.

The only contrast between Profane and Stencil is that Profane knows his unfortunate and meaningless life. Profane realizes that he is a schlemihl. Indeed "he'd known for years" (Pynchon 37). Schlemihl is a term used for any

unlucky person. He used to embrace all his conditions. But Stencil searched for meaning and stability. He does not want to give lame excuses for any of his failures. Indeed, Stencil's quest is for meaning whereas Profane's quest becomes without any meaning. "As the book unfolds, then, Stencil's quest for V. becomes the quest of contemporary humanity to understand the violence of our times" (Coward 44).

Quest is a part and parcel of human life. There will be many hindrances during the quest. Everyone directly or indirectly is after some quest. The important aspect of any quest is to gain peace from something. But ultimately people do not find it. This is because of pluralism where one has more options. Both Herbert Stencil and Benny Profane aspires for an ideal answer but end up in absurdity. This can be substantiated with the Myth of Sisyphus, which is based on existential philosophy. The Myth of Sisyphus is a famous legend in Greek Mythology. It is adopted into existential philosophy by Albert Camus. He published a philosophical essay titled *Le Mythe de Sisyphe* in French during 1942.

Sisyphus was condemned by Zeus to roll the boulder to the summit of hill. When Sisyphus would reach the top of the hill, the boulder would roll down and Sisyphus would again roll the boulder. Sisyphus was cursed eternally to do this task. This was because he was deceitful,

cunning, and sadist. Besides, he was also a cruel king of Ephyra (Cornith).

Like Sisyphus, both Herbert Stencil and Benny Profane engage in the journey of quest but end up in vain. In addition to that, the ending part of the quest will turn up into another quest. Hence life becomes monotonous for both Hebert and Benny.

In contemporary society, everyone ought to do the monotonous task which may be the part of their life. It may be job or talents. But at some point everyone takes a break in order to relief the pain and boredom. The monotonous task is done in order to survive in the life. For example, a bus driver ought to drive the bus during his service. If he refuses, then he will not have proper source of income. This monotonous and boredom life can be approached positively by taking that particular task or job whole heartedly.

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POSTMODERN ELEMENTS IN AMITAV GHOSH'S *THE GLASS PALACE*

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Abstract

Amitav Ghosh is renowned for his significant works, in which he expresses his concerns for the oppressed people in his country. His works exhibit his sensitive way of thinking about the lives of the marginalized. In his writings, he explores the problems of alienation, migration, and existential catastrophe faced by the underprivileged. By positioning them as the main protagonists, the voices of these people, their struggles, and their sacrifices have been precisely addressed. This paper aims to analyse the novels selected by Amitav Ghosh and to emphasise his illustrations from a postmodernist perspective.

Keywords: Postmodern, marginalised, migration, identity.

Literature, being the reflection of life, imaginatively reconstructs each and every phenomenon of real-life situations. The modes of its reflection are varied in nature; however, all of them aim at holding a mirror to life. Postmodernism, a unique discipline in the literature of the world has evolved as a result of novel responses to life. Literature after World War II has been quite sufficiently susceptible to mark every minute change happening on the canvas of life.

Amitav Ghosh, one of the postmodernist novelists in English is enormously influenced by the political and civilised locale of the Post-independence period. Being a social anthropologist and industrious explorer, he describes the current state of affairs that has engulfed the world. To postmodernists like

Ghosh, national boundaries, traditions, and customs are an impediment to human communication. Nationalism begets wars. So, they speak in favour of globalization. Ghosh, being a roaming cosmopolitan, his novels minutely and authentically portray multinational concerns. In *The Glass Palace*, Amitav Ghosh makes his characters take their own stand and affirm their views which result sometimes in harmonious interactions while many other times in inharmonious ones. This very clash amongst them makes these novels authentically postmodern which stands more for globalisation than for nationalisation.

The origin of human history is comprehensively based on the motif of the expedition. It is the lifelong aspiration of every individual to cross the border decisively drawn

by the visible or invisible forces in the world. Sometimes it is undertaken to fulfil the fundamental needs where migration is autonomous. But, many times it is a result of compulsion on the part of migrants by the political, social, economic or natural forces in life. This very sense of entering into other has supplied diverse variety to both man and his creation. Thus, it is found in both life and literature irrespective of their national boundary after the World Wars. And it has resulted in postmodernism as found in literature all over the world. The post- Independence Indian literature in English is quite unique and extremely authentic in its portrayal of this sea change in life. It is due to adventurous writers like Amitav Ghosh who in their fiction have genuinely rendered the amalgam of caste, creed and cultures witnessed by them through the journey that they have undertaken time and again.

His motivation in writing such a novel, therefore, is first of all personal: it is an imaginative recollection of part of his family history- though we are left to imagine how much of the novel is factual. He feels a great attraction to the country. But he is disturbed by its recent history and describes it as essentially two countries. He had a great deal of trouble trying to evade constant surveillance as he tried to research for his novel. Part of his motivation, is to record a portion of history that might otherwise simply pass out of public record. Regarding the Long March, when Indians fled Burma fearing Japanese occupation, Ghosh told a reporter that:

...it's not been written about at all...It's strange- There were over half a million people on the Long March, over 400,000 of them Indian, and there is such a silence about it...

There was no need for the Indians in Burma to flee when the Japanese approached- many Indians did stay back. It makes you realise the degree to which Indians felt themselves to be the sheep of the British; the delusions that governed their lives. (Outlook Interview, 17 July 2000)

Recollections and remembered accounts of his father, uncle, and several other living persons whom he met; the diaries, notes, and official records; history books to unveil this new trend as found in life and reflected later in literature after World War II. Naturally, the characters in *The Glass Palace* cross the borders decisively drawn by the visible or invisible forces in the world and interact with different regions which underscore the postmodern trend in literature. The utmost greed and the cruelty of colonization compel these pathetic characters to leave their birthplace and settle in abroad temporarily or permanently. However, they maintain their own cultural and civilizing identity which highlights the post-modernistic nature of the novels.

The Glass Palace depicts the postcolonial migration of the Burmese monarchy to India by the colonial British seizing the alien land forcefully for their material and political gain. Both the partition in India and the evacuation of the Burmese kingship are a result of institutional power struggles of post-modernistic approach to life. Pertaining to *The Glass Palace* Meenakshi Mukherjee points to this when she writes:

No one is directly indicted in this novel, not a single person idealized. Yet casually mentioned details get linked across space and time to form haunting patterns, their cumulative effect staying with the reader long after the novel is over. For all its vividness of description

and range of human experience, *The Glass Palace* will remain for me memorable mainly as the most scathing critique of British colonialism I have ever come across in fiction. (03)

Owing to this predicament, the characters are sent to various regions and areas where they are in search of their own identity. Ultimately, they cross their social, cultural, and national boundaries giving a motif of diversity to the novel. This has resulted in anti-cultural events where characters are involved in defending their own stand.

Amitav Ghosh reconstructs the private histories of the victims and gives voice to these helpless and voiceless victims in the novel *The Glass Palace*. This is a sincere and sustained effort to present a historical document through a series of characters, time and space, and three interconnected parts of the British Empire: Burma, with its widening rifts and undercurrents of discontent, Malaya, with its sprawling rubber plantation and India amid growing opposition to British rule. It is comparatively a thicker book because the narrative is extended up to three generations. Many stories have been woven together. There are many characters. It is a saga of many families, their lives and their connection with each other.

The Glass Palace begins in Burma, literally in its last days of independence before the British finally completely subjugated it in 1885. Ghosh starts off nicely, eleven-year-old orphan Rajkumar finds himself stranded when the sampan on which he works as a serving boy has to be put into port for repairs. He is from Chittagong, but his father had moved them to Akyab, an important Burmese port. His family tragically dies of fever. He gets fragmented from his family. Rajkumar says, "I lost them.

There was a fever, a sickness. In our town, Akyab, many people died. I was sick, but I lived. In my family I was the only one" (12). His mother's dying words to him are: "Live, my Prince; hold on to your Life" (12) and that is exactly what he does, for good or ill. In Mandalay, Rajkumar meets Ma Cho. She is half Indian and half Chinese, in her mid-thirties, and she runs a small food stall. She employs him as an errand boy. She introduces him to her teacher and lover Saya John Martins, who is a Chinese contractor who also happens to be a Christian. He learned many languages in the process but does not belong anywhere. Saya John introduces Rajkumar to his seven-year-old son Matthew; he is visiting from Singapore, where he attends a well-known missionary school. Saya John decides to employ Rajkumar. They begin trading in teak.

By contrasting the story of a young orphaned Indian boy, Rajkumar, with that of the imperious but doomed Burmese royal family. He also describes the court of King Thebaw and Queen Supayalat, she is a haughty and ruthless chief consort and has assassinated all family members who might challenge her husband's right to the throne. Her closest maids are orphans and he finds particular interest in one court attendant Dolly. She is the youngest and most beautiful of them. Queen Supayalat is clearly the power behind the throne; the King, on the other hand, is kept in blissful ignorance by his advisors. In fact, he had not stepped out of the palace in seven years and had never left Mandalay. In just fourteen days, the British forced the king to surrender. The feeling of insecurity and disorientation is found in the lines:

The first booms of the guns caused nothing more than a brief interruption in the morning's shopping. People looked up at the clear blue sky in puzzlement and shopkeepers leant sidewise over their wares to ask each other questions. There was a sudden buzz. People looked at each other nervously: what was that noise? 'English cannon,' he said. 'They're heading in this direction'. 'A whole English fleet is coming this way.' (18)

As the troops enter the city, Ma Cho and others enter the palace compound, which had until then been completely off limits to them and ransack it. Ma Cho questioned the women, who were palace servants:

They were running now, stumbling through the dust without a thought for their clothes. They were carrying bundles of cloth, sacks, even furniture; some were bent over like washerwomen on their way to the river. Ma Cho ran out into the street and stopped one of the women. 'what are you doing? What's happened?'

'The soldiers- they've been looting the palace. We're trying to save a few things for ourselves'. The women disappeared and all was quiet again. (31)

Ghosh charts the course of Burmese history along with the rising fortunes of Rajkumar and several other strands, which crisscross all through the book. He also talks about the younger generations of Rajkumar and Dolly, the fall of King Thebew as the Japanese invade Burma, Colonel Sladen escorts the royal family into exile – first to Madras, and then more permanently to Ratnagiri, hundred and twenty miles south of Bombay, they flee to Ratnagiri amongst other things. They live in Outram House, which is on a hill overlooking the town.

A local man named Sawant takes charge of the servants. Dolly loses her virginity to Sawant. When the plague breaks out, the villagers move up to the King's compound for greater safety. He feels compelled to explain the nuances of history and throws in information about things, which he feels his predominantly western audience would not be aware of.

Amitav Ghosh novels can be treated as socio-historic documents because in his novels he reconstructs the private history of the victims from the historical past. It can be inferred that, a close survey of the novels of Amitav Ghosh is an exciting experience, because it portrays the history from below. It shows the horrifying effect of history on individuals and discusses how the historical incidents pushed the common people to the margins of society and turned them into immigrants. It gives voice to the plight, and sufferings of the people. It also helps the readers to understand history in the right way. It shall be apt to say that Ghosh successfully tries to bring the victims from the margins of society to the centre.

Nation formation is a major tool in the process of colonization, as in journeying from an amorphous nationless state to that of conscious nationhood, the new nation people feel privileged and subsequently relegate their apparently disorganized past to the realms of history. This nation-formation involves a poignant dispersal and scattering of people across man-made borders. The wide movement of people in the recent history of the human race in the wake of imperialist and expansionist programmes across Africa and eastward in Asia bears adequate testimony to this. *The Glass Palace* records and indites the experiences of the first such races inhabiting British-occupied

territories in South East Asia, who are dying to make their own nation.

Starting with the fall of the Burmese capital Mandalay to a British expeditionary army, it depicts the exile of Thebaw, the last King of Burma, with a small entourage of courtiers. Considered one of the most dramatic events in Burma's recent history, we witness the episode through the eyes of two orphans and fragmented characters: one is Rajkumar, a Bengali deckhand turned dishwasher, and the other Dolly, a Burmese girl serving as a maid to Queen Supayalat, the wife of the deposed monarch. British colonial power is at its apogee, and it is -- ironically, perhaps -- the very extent of British supremacy which will give these two impoverished children some unexpected opportunities. Ghosh purposefully brings victims into stories and focuses on the personal histories of these individuals. The marginalized characters help to perceive life, events and issues from their point of view.

The Displaced Generations in *The Glass Palace* is devoted to unraveling the theme of fragmentation, insecurity and postcolonial migration of the characters, which cross boundaries and make several transitions during their lifetime, in the novel *The Glass Palace*. The emphasis, like all of Ghosh's fiction, is again on highlighting the obliteration of borders that is a result of crossovers and transitions presented in the novel. *The Glass Palace* is a perfect manifestation of almost all the major concerns of Ghosh, blended into a wonderful epic narrative. But overriding all the thematic concerns is the theme of postmodernism. This novel is the author's attempt to remap the history of three south Asian countries, Myanmar, India and Malaysia all sites of the

British Empire through the late 19th and 20th centuries. The turbulent cultural crossovers, conflicts, histories and nations as a metaphor for loss make up the central concern of Ghosh.

The Glass Palace is a story of the three generations consisting of several characters whose positions in society keep on changing with the change of time and space. King Thebaw, in *The Glass Palace*, talks about the incomprehensible shift of power and margins in society. The king's status as the ruler to exile itself is again an example of how people in the center can shift to the margins; the royal family is reduced to the status of victims. The shift in Raj Kumar's position from being a subjugated character to becoming the center of power. The several other characters like Dolly, Ma Cho, Arjun, in *The Glass Palace* mirror the focus of the author's interest in victimized individuals. Rajkumar, the chief protagonist of the novel, epitomizes the lost, exiled and homeless native whose family is further scattered in the course of the novel through post-imperialist dislocation in various parts of the Asian continent. The dramatic conflation of cultures and nationalities is evident at the very outset when the eleven-year-old Rajkumar witnesses the booming of English cannons and the British invasion of the Burmese Royal Palace in Mandalay.

True to an Amitav Ghosh novel, *The Glass Palace* contains a proliferation of characters which include the privileged as well as the victims. The royal family-Thebaw, Queen Supayalat and the Burmese princesses; and commoners like Dolly, Rajkumar, Saya John and Uma are united ironically by the gales of postcolonial migration. These protagonists forced by the rough historical winds are displaced from Burma to India, Malaya,

Singapore and back again, each time involving a pattern of panic, crowded mobs and soldiers on the march as already illustrated in the very opening of the novel.

The hybrid nature of the immigrant who evolves himself into an affluent businessman and comes to resemble the imperialist is revealed through the character of Rajkumar, who graduates from a petty immigrant lad, through his apprenticeship as a *luga lei* under Saya John, to a merchant who is revered in the timber trading circles of Burma. Saya John, his mentor, is another transnational from China who evolves himself into a semblance of European in his garb and manner. Saya John instructs Rajkumar in the life of young Europeans who taught them how “to bend the work of nature to your will” (Ghosh 75).

This novel is partially based on the personal experiences of Amitav Ghosh’s uncle, Jagat Chandra Dutta, who had been a timber merchant in Burma. Amitav Ghosh mentioned that his father’s family had lived in Burma for several generations. Therefore, writing this novel is a way of reclaiming the personal history of his family for Amitav Ghosh. He has achingly been interested in the history of Burma due to a personal urge to relocate the history of his family. At the beginning of the novel, the narrator makes a universal statement: “This is how power is eclipsed: in a moment of vivid realism, between the waning of one fantasy of governance and its replacement by the next; in an instant when the world springs free of its mooring of dreams and reveals itself to be girdled in the pathways of survival and self-preservation” (41 - 42).

As a victim of larger historical forces, the exiled King broods over his own fate. He cogitates:

The King raised his glasses and spotted several Indian faces, along the waterfront. What vast, what incomprehensible power, to move people in such huge numbers from one place to another—emperors, kings, farmers, dockworkers, soldiers, coolies, policemen. Why? Why this furious movement—people taken from one place to another, to pull rickshaws, to sit blind in exile? And where would his own people go, now that they were a part of this empire? It wouldn’t suit them, all this moving about. They were not a portable people, the Burmese; he knew this, very well, for himself. He had ever wanted to go anywhere. Yet here he was, on his way to India. (50)

Amitav Ghosh ponders over the issue of exile, not as an austere experience triggered in the wake of some larger historical event, but as an ultimate fate of powerless people, as an enigmatic and abstruse problem in history.

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TWOFOOLD TRAUMA OF WOMEN IN ALICE WALKER'S *POSSESSING THE SECRET OF JOY*

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Abstract

This paper brings forth the two fold trauma (physical and mental) experienced by African American women with reference to Alice Walker's novel Possessing the Secret of Joy. The story of this novel revolves around the gruesome consequences of female genital mutilation done to the protagonist of this story, Tashi Evelyn. The character Tashi Evelyn reveals the troublesome life of black women whose physical and mental health deteriorates once they get circumcised.

Keywords: African American, Alice Walker, Circumcision, Trauma, Culture

The novel *Possessing the Secret of Joy* emphatically encapsulates the traumas and agonies of black women caused due to their acceptance of hazardous and pain staking rituals. Their adoration towards their culture and its hazardous consequences clearly exhibit that black women suffer more pathetic and more perilous life than black men and non-blacks.

In all her novels Walker portrays the lives of many characters and the frail status encountered by black people, particularly black women. Unlike other novels, in this novel, Walker mainly focuses on a single character called Tashi Evelyn Johnson, an Olinkan girl to explore the physical and mental traumas confronted by black women who are subjugated by the male society, culture as well as the long practised rituals. The story of this novel is told from the perspective of different characters like Adam, Lisette, Olivia, Mzee, M'Lissa etc. Each character narrates their part which makes up the whole story. The novel's chapters are marked after the names of the characters. A like *The Color Purple* few

incidents in this story are narrated in the epistolary form. Each character's narrative gives a different and additional picture to the story and thereby enable the readers to view the story from a different perspective.

In the outset of the novel, Walker elucidates the fatal status of black people as, "There are those who believe Black people possess the secret of joy and that it is this that will sustain them through any spiritual or moral or physical devastation". This symbolizes the gruesome life endured by black people as well as the undaunted nature which guided them in all their sufferings.

Walker's Tashi stands as a victim of Female genital mutilation who symbolises circumcised women collectively and their gory lives. Tashi's mother Catherine refuses to allow her daughter to be circumcised, because Catherine had already witnessed her elder daughter Dura's gruesome death at a young age after she got circumcised.

Tashi's remembrance of Dura's circumcision process is horrible and terrible.

Tashi says that she had seen many little girls along with her sister Dura laid under a tree in order to be circumcised. After some time she heard her sister's wail from a hut where she was held down and tortured. She also remembers Mama Lissa, the Tsunga (Olinkan word for Circumciser) who came out from the hut with a 'small object' (refers to the mutilated part) between her toes for the 'object' was unclean and threw it outside the hut as a prey to hens. As soon as the ritual got over, Dura met with her death because she had no strength to resist its severity.

Tashi suffers a great blow after her sister's death and it haunts her intensively. Whenever she remembers Dura's demise, she finds it hard to overcome. She feels traumatized by the presence of a boulder in her throat which always prevents her from revealing the cause of Dura's death to others. Of course, the presence of a boulder is her bizarre fancy still it implicates the severity of complications encountered by black women whose cry for relief and salvation remain unheard by this society. Tashi calls Dura's death a murder, "She'd simply died. She'd had bled and bled and bled and then there was death ... I remembered my sister Dura's murder" (*Possessing the Secret of Joy* 78). She blames the Culture as well as the society. The former for its adherence to harmful rituals and the latter for its callousness in preventing the practice of circumcision.

According to Walker, Dura's murder, not only symbolises one death but it stands as a sign for the death of all black women who become victims of the racially and sexually segregated society. Black women are forced to accept the circumcision because it is believed, they are racially and sexually inferior. Though people

around the world are aware of this bestial custom, they raised voice against this cruel ritual after a very long time; after the custom devoured many black women's lives and health.

One may question why Tashi had undergone the circumcision process for she voluntarily joins in the revolutionary struggles and circumcised herself to uphold her culture even after witnessing her sister's death. In addition, Tashi's mother Catherine never wants her daughter to be circumcised. Catherine's disapproval of mutilation and Tashi's determination to be circumcised are understood from the words of M'Lissa when she meets Adam in the Mbele camp (Mbeles are group of rebels who fight against the white regime). M'Lissa says that since Catherine has become a Christian, she utterly estranged herself from the native rituals and culture. Yet, Tashi is determined to go on with her culture and has volunteered herself to be circumcised for she recognised it as the only remaining definitive stamp of Olinkan tradition.

Walker clearly explains the dilemma faced by the African American women who are torn between African as well as American culture. Tashi's words to Raye, a black psychiatrist stands as a testimony for the 'nowhere' predicament of the African American women Society. The frequent interior monologues of the black American women elucidate their love for Africa though they live faraway from that continent.

Whether a black woman chooses to be a revolutionary or confines herself as an ordinary woman she ends up in an unfortunate destination, ultimately. This predicament suits Tashi who is deeply influenced by many African nationalist like Nelson Mandela, Jomo

Kenyatta and few unnamed leaders. She is much determined to fight back against the injustices done to the black race by the white supremacists. She has joined in the Mbele camp much to the regret and denial of Olivia, her dear friend and Adam, her lover. Olivia pleads Tashi and dissuades her from joining the rebellious group because she wants Tashi to be with her brother who loves her more than his life. But, all her pleadings become futile. Moreover Olivia is neglected by Tashi who yells at Olivia when she stopped her. Tashi shouts and disparages Olivia for her American way of living.

Tashi is a born Olinkan whereas Olivia and her family visit Olinka as a part of their missionary activities. Though the latter also has African origin she estranges herself a bit from the traditional Olinkan practices. She forbids Tashi from facial marking as well as genital mutilation. She begs her friend to change her decision when Tashi sits on the donkey sent from the Mbele camp. She says, she is ready to go anywhere and ready to do anything to stop Tashi from the diabolic journey. Though Tashi loves Olivia, she chides her when Olivia prevents her from joining the Mbele camp. Tashi views Olivia as a person from white land who cannot understand the emotions and the native culture of Blacks. Tashi yells at Olivia that the whites have robbed the possessions of the blacks, "We who had once owned our village and hectares and hectares of land now owned nothing. We were reduced to the position of beggars – expect that there was no one near enough to beg from, in the desert we were in" (21). The conflict between them states that the interference of culture and difference of opinion stand as a barrier between black women who are scattered to different parts of the world. This

barrier restrains them from achieving a union to raise unanimous voice against the different sorts of problems they endure.

Both Olivia and Tashi have a deep-rooted love for Africa. Yet, Olivia sounds more rational and sensible than Tashi, because she was brought up in a different atmosphere. She is the one who deters Tashi's wish for circumcision. As a friend, Olivia advises Tashi that none of the European and American women mutilate a part from their body. It is a big shock to Olivia to see a girl-her soul mate-who with rigid heart fastens herself into a rebellious group to fight against people who suppress them. She has a special bond with Tashi and regrets so much when that attachment gets shattered. Her comparison of their parting with the cry of a bird called Ochoma, vindicates the strong feeling of sisterhood.

Though Adam and Tashi love each other wholeheartedly, they could not nurture their marriage life for Tashi experiences more psychological problems. Yet Tashi decides to prevent her fellow beings from rituals that engulf women's lives. By murdering the Tsunga she brings the attention of entire Olinkan nation towards her and also exhibits the hardships faced by black women.

In prison, Tashi reads a book written by a white woman which states that black people possess the secret of joy, which is why they survive the humiliation and sufferings inflicted upon them. But, she could not understand what would be that secret. This is deciphered by Mbati, who finds out that 'resistance' is the secret of black people's joy.

The novel ends with Tashi's death. The story symbolizes two ideas: it awakens black women community to discern the threats that surround

them and it reveals to the readers how the twofold trauma distress the lives of black women.

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THE COHESION OF THE CONSCIOUSNESS: LITERAL AND METAPHORICAL FRAGMENTATION IN REGENERATION BY PAT BARKER

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Abstract

*This paper seeks to study the narrative aspects of a trauma fiction by exploring the elements of time and structure, and the spatiotemporal aspects of the narrative. The paper attempts to prove that the fragmented narratives, the misperception of narrative voice, muddled temporality as a reflection of the traumatic experience of the characters. The paper will analyse the novel *Regeneration* by the British novelist, Pat Barker to prove the same. It will also attempt to relate it to the contextualisation of trauma in trauma fiction. The analysis is done with the context of war trauma and answers the question how narrative techniques function in trauma narratives.*

Keywords: *spatiotemporality, sympamatology, trauma narrative.*

The literature of the contemporary age often corresponds to the fragmentation of the Postmodern world. The literature produced post-war also mirrored the zeitgeist. A novel is the major genre of the present time and acts as a commentary on the human condition post-war. They challenge the traditional narrative structure and chronology. The distorted temporality, fragmented narrative that defies the chronology is a defining aspect of Postmodern narrative techniques. Thereby, Postmodern narratives demand their readers to actively situate themselves in constructing meaning through the sociocultural environments and narrative techniques.

In trauma fiction, precisely, the narrative devices function as a projection of the traumatic

experiences. The present world is an outcome of the World Wars and the meaninglessness it created. The world today, a Postmodern world at it, is a world of fragmentation. Writers who came after the World Wars, aimed to portray the themes of war and its impact in their writings.

Pat Barker, a contemporary British novelist is one such author. Born in Yorkshire, England, she began her career as a writer in her early twenties. Her early novels were based on the lives of the working-class women. Later on, she based her novels on the theme of world wars. She has published 15 remarkable novels and won the Booker Prize for fiction for her novel *The Ghost Road* (1995). Undoubtedly, her grandfather and stepfather who were the living museum of the horrors of the war, were the

major influence on her. Barker once said that, “The Somme is like the Holocaust: it revealed things we cannot come to terms with and cannot forget. It never becomes the past” (Knutsen 52). Her words are predominantly reflected in her writings where she ensures that the traumatic impact of the wars is not neglected, for she understood the significance of it.

In Barker’s trauma narratives, the tone, chronology, narrative point of view and other literary devices echo the symptoms of trauma. The war novels of Barker also emphasise the significant impact they had on British society and the world in general. With the publication of Cathy Caruth’s 1996 seminal work *Unclaimed Experience: Trauma, Narrative, and History*, the focus of traumatic experiences were laid on “inherent contradictions of experience and language” (Balaev 1). Ultimately, “the unspeakable void became the dominant concept in criticism for imagining trauma’s function in literature” (1). It can be seen in the muteness as presented in the character Prior after his traumatic encounter in the battlefield.

Over the years, the focus shifted from the unspeakable to the contextualisation of the traumatic experience. The literary devices in a trauma fiction support the expression of the trauma narratives to a great extent. The traumatic experience must be conceptualised and the traumatic suffering is to be given meaning through the narratives. For this purpose, the literary devices and stylistic aspects are incorporated by the writers of trauma fiction to conceptualise and contextualise trauma experience. Balaev, in her essay *Trends in Literary Trauma*, explains: “literary trauma theory asserts that trauma creates a speechless fright that destroys identity” and “[n]ovels

represent this disruption between the self and others by carefully describing the place of trauma because the physical environment offers the opportunity to examine both the personal and cultural history imbedded in landscapes that define the character's identity and the meaning of the traumatic experience” (149). According to Balaev’s statements, the place in which the traumatic event is situated is central to analysing a trauma fiction. In Pat Barker’s novel *Regeneration*, the plot is set in Britain, which was the breeding ground of trauma in the twentieth century.

Balaev also states that “certain novels demonstrate through different narrative techniques that an extreme experience can elicit a disruption in perception or a transformation of consciousness that illuminates the dynamics of memory and identity” (xvi). “Narrative dissociation” is the first technique that she establishes and she explains narrative dissociation as a “literary representation of an altered state of consciousness that disrupts and reorients a character’s perceptions” and this, according to Balaev is done through “disjunction of time through the use of repetition and negation; imagistic scenes of violence that lack emotional description; syntactical subversion and rearrangement; atemporality; and a doubled consciousness or point of view” (xvii).

According to the leading trauma theorist Judith Herman, “dissociation, and denial are phenomena of social as well as individual consciousness” (Herman 9). Dissociation is a crucial symptom found among the trauma victims, and trauma narratives reflect the same. In the *Regeneration*, the unchronological structure of the novel that shifts to and forth,

and constant intrusion of the flashbacks occur naturally, echoing the traumatic and post-traumatic symptomatology.

For instance, the novel begins with the focus on the protagonist Sassoon's declaration against the war and shifts abruptly to Rivers' conversations with Sassoon and yet again shifts to another protagonist Graves. Amidst these constant shifts in perspectives, the focus yet again shifts from Rivers who "stood for a moment at the foot of the stairs, unconsciously shaking his head"(27) and it precipitously shifts towards Anderson: "I was walking up the drive at home. My wife was on the lawn having tea with some other ladies, they were all wearing white. As I got closer, my wife stood up and smiled and waved and then her expression changed and all the other ladies began to look at each other "(28). With this first-person narrative, the narrative again shifts to a third - person narrative where it comes to focus on the traumatic experience of Graves: "The smell of chlorine became stronger as they reached the bottom of the stairs. Sassoon felt Garves hesitate"(32). Within a short span, Barker alternates between various perspectives and the narrative time is non-linear, fragmented and has a distorted spatiotemporality.

The shift from the present to the past is an easy oscillation such that it takes the readers to actively involve in the meaning-making so as to realise the constant shift in time among the victims of trauma. This, in itself is a technique that Barker had incorporated so as to highlight the fragmented memory and flashbacks of the trauma victims. Throughout the novel, the narration devolves into the present and then moves back into the past. In this particular instance, it involves a spatial setting that takes a

shift from Anderson's home towards the hospital. These techniques are all a contemplation of the time-space uncertainty pertaining to trauma. These narrative techniques continue to proliferate throughout the novel, making it a representative work of trauma fiction.

The constant shift, both in the subject matter, as well as from a third-person narrative to a sudden first-person narrative confuses the readers to a large extent. Additionally, there are numerous dialogues between the characters where there is no mention of who speaks what. This further adds to the confusion among the readers and there is a constant break that disrupts the coherent reading of the readers which aligns with the psyche of the trauma victims. The common symptoms of Post-traumatic stress disorder (PTSD) are irritability, concentration issues, a shift in temperament, and a feeling of disconnection. These symptoms are artistically echoed through the narrative techniques by Barker and her narrative becomes a representation of how trauma unfolds itself.

Cathy Caruth, the pioneer of trauma theory asserts that: "the inability fully to witness the event as it occurs, or the ability to witness the *event* fully at the cost of witnessing oneself. Central to the very immediacy of this experience, that is, is a gap that carries the force of the event" (Caruth 7). In the novel *Regeneration*, there is an inability found within the characters to process their trauma and eventually, the readers also undergo a similar inability to process the traumatic event. Thus, Barker ensures that her narratives are a clear reflection of the traumatic impact it has on her characters.

Through the unchronological structure, fragmented narrative, shifts between the past and the present, and alternating perspectives, the effect of trauma are reinforced by Pat Barker in her novel. Such narrative style ultimately initiates the conscious effort of the readers to understand and empathise with the trauma of the characters which is a comprehensive element used by the author. The third person omniscient narrative technique employed by the author helps to indulge the readers in a mode of spectatorship and leads them to the process of meaning construction. The fragmented narrative of the novel is a representation of the theme of the novel in itself. Trauma is the major theme of the novel, the distorted memory of trauma victims reverberates in the dyssynchronous narration of the novel. Meaning is thus constructed by the readers from the non-linear structure of the novel.

This paper thus proves that the elusive and dyssynchronous narrative technique employed by Barker is intentionally and artistically used in her novel *Regeneration* to reiterate the traumatic impact upon the readers. The same events

narrated recurrently in fragmented temperament mirror the re-experiencing of the traumatic memories among the survivors of trauma. It mirrors the traumatic symptomatology and makes the readers not just passive readers but also experience the sufferings of the survivors subtly, thus fulfilling the objectives of the trauma narratives.

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FEMININE PSYCHE AND TRAUMA IN THE TWENTY FIRST CENTURY EXPATRIATES FICTION

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The paper is an attempt to find out trauma as one of the consequences of migration. It focuses on the twenty-first-century immigrant fiction as the source of traumatic experiences of the characters. The selected novels are *Desirable Daughters* by Bharati Mukherjee, *Saffron Dreams* by Shaila Abdullah and *The Cry of the Dove* by Faqir Fadia. Novels selected to exemplify the traumatic situation and journey of women protagonists, who are also immigrants. The characters migrate to various places or countries for various reasons and purposes. The characters suffer because of displacement, especially women characters.

The Trauma fiction in literature is mostly about the memories of experiencing a personal or collective traumatic event; i.e., the fictional characters or their narratives explore both personal and collective dimensions. In twenty-first-century literature exemplifies multiple numbers of trauma examples. Literature gives us the insight to perceive, witness the events that we would never have known. It brings to light the hidden, unspoken experiences to our reach. According to Marder:

Literature is one of the ways we tell one another about aspects of human experience that cannot be contained by ordinary modes of expression and that even exceed human understanding. (3)

The psychological, emotional response to an event or an experience that is deeply distressing or disturbing. When loosely applied, this trauma definition can refer to something upsetting, such

as being involved in an accident, having an illness or injury, losing a loved one, or going through a divorce. However, it can also encompass the far extreme and include experiences that are severely damaging, such as rape or torture. The definition of trauma as given in Wikipedia:

Psychological trauma is a type of damage to the mind that occurs as a result of a distressing event. Trauma is often the result of an overwhelming amount of stress that exceeds one's ability to cope, or recurring events of being overwhelmed that can be precipitated in weeks, years, or even immediate circumstances, eventually leading to serious, long-term negative consequences.

Trauma is taken from the Greek word 'titroskein', means 'wound', the term, Greek used for physical injuries. But nowadays it used to refer to internal or emotional wounds a person undergoes. It may occur due to war, combat, a natural disaster or sexual or physical abuse, its symptoms include depression, anxiety, flashbacks, and recurring nightmares. The wounds, a person undergoes or experiences can be internal or external. In clinical terms the symptoms may include:

Anger, persistent feelings of sadness and despair, flashbacks, unpredictable emotions, physical symptoms, such as nausea and headaches, intense feeling of guilt, as if they are somehow responsible for the event, an altered

sense of shame, feeling of isolation and hopelessness.

From the various definitions given above, the definition of trauma according to me is “symptoms and effects of the distorted self, the fractured identities, the broken relationships with others, a tragic incident, a loss, any mishap and the imprinted consequences on the mind”.

Study of *Saffron Dreams* has given the researcher an exposure to the world of Pakistani culture, tradition, religion. Abdullah has presented a panorama of Arissa's tragic life and her emergence as a strong, independent woman. Through a series of sufferings and pains, Arissa assimilated with the life of the new culture but never forgets her past. She does rebel against few traditions of her society but that became mandatory for her to do that. She at a moment decides to remove her veil. The veil, an important part of Pakistani women and culture. It is connected to her religion, her modesty. A woman without a veil is considered as immoral. Her mother-in-law insisted her not to do so but she had to take this decision. The reason behind this was the indiscrimination of the American's towards Muslims after the incident of 9/11. Aftermath of 9/11 created a kind of terror among the American's about Muslims. Muslims had to witness humiliation from the local people.

They looked at every Muslim with suspicion, as a terrorist. Many people shaved their beard, removed the scarf, changed their names. Women had to remove their scarfs, burkas or veil and wear western clothes so they could hide their Muslim identity. Ania Loomba aptly uses the term ‘Islamophobia’ to present the situation of the community. Arissa herself witnessed the situation and decides to unveil

herself. Her removing veil represents her step towards assimilating to the culture of America. She very courageously faced the issues and dilemmas of her life. With full devotion and dedication, she completed her husband's dream, his incomplete novel, shows her love for her husband. She emerged as a heroic, fearless undaunted woman, who is now ready to face the challenges of life. She has transformed her to suit the present scenario.

The analysis of *Desirable Daughters* by Bharati Mukherjee gave the researcher the immigrant sensibility. The characters dilemma to balance the cultures of both the land. As a third world writer, the memories of India occur repeatedly in the novel. Tara, the protagonist, an Indian migrated to Atherton, America. After marriage, she has come to America. She finds no problem with her daily routine but soon she realised that she is only a housekeeper and nanny to their kid. Her husband, Bish had no time to spend with her. He was a materialistic man, who just wanted to increase his money.

At the same time, he was a typical husband, who wanted his wife to be perfect in her duties. He felt proud to tell his parents in India that how he has converted a rich, educated girl to a dutiful wife. He expects his son and wife to follow the rules he had led down for them. After ten years of married life Tara rebels, and seeks a divorce from Bish. She manages her life with her son Rabi and her boyfriend Andy. This was her first attempt to liberalise herself from the bondage of male dominance. She finds an escape from all her worries by having a relationship with Andy. She earns her income by working in a school, and not depending on her millionaire husband. She assimilates with the life of America. But she had to peep into her

past as she comes to know about an illegitimate son of her sister. Though she has assimilated with the present life she was always reminded of her past, her motherland. She identifies herself with Tara, the tree bride, her ancestor.

Tara Lata was married to a tree by her father and the society to keep her virgin and safe in society. A girl without marriage has no reputation and respect in society. According to the belief, a girl gets 'nirvana' only when she is married and serves her husband.

Tara, the protagonist did exactly the opposite of it. She goes against the rules of Indian culture where divorce is a taboo and even having an extramarital affair is immoral. She even accepts the truth that her son Rabi is gay. She was disturbed to hear the fact but as in American culture it's not a big issue. She moves ahead in her life. But her journey towards freedom never frees her from past memories. Somewhere she was restless, nostalgic about her homeland. She even at a stage felt to reconcile with her husband who saved her from the bomb blast. But she found it impossible and decided to go back to India, to her parents. And especially to the lanes and house of Tara Lata. She decides to start her career as a writer and she is confident that she will do it. And finally, the journey of her quest of identity comes to an end. She was torn between the hybrid cultures and decides to choose one, that is the culture of her homeland. She emerged as an independent self, a transformation takes place in her life.

The Cry of the Dove is the anguish of Salma and her attempt to acclimatize with the new culture of Exeter, England. The study of this novel efficiently explored the suffering and traumatic experiences of Salma in her own village and also in her various displacements.

Salma, a young Bedouin girl has to leave her village because she has committed adultery. She is pregnant before marriage. It is a sin in the Muslim community or in fact in any community, to commit adultery. According to the rules of their society she would be punished for sin because she has brought dishonour to her family and village. The novel is her journey from Hima, Arab to Exeter, England. Her voyage from East To West. Through this journey, she confronts a number of problems. Displacement from one place to other leads to complete destruction of her identity. She moves ahead with her fractured identity. To escape the death punishment in the hands of her brother and people of her village she had to keep on changing her name, her identity. She has lost everything in her life. She started her life without anybody's support. Though later she had her friends and then her tutor. She always finds herself stuck in the dilemma of her past and the present. She finds it difficult to come out of her past. On occasions, she tried to assimilate to the new culture by changing her lifestyle or food habits or sometimes having relationships with men.

Effects of trauma may be seen in the symptoms as dreams, nightmares, loss of memory, incoherent speech, illusions, and emotional mute and so on. In clinical terms the symptoms may include: Anger, persistent feelings of sadness and despair, flashbacks, unpredictable emotions, physical symptoms, such as nausea and headaches, intense feeling of guilt, as if they are somehow responsible for the event, an altered sense of shame, feeling of isolation and hopelessness. From the various definitions given above, the definition of trauma is symptoms and effects of the distorted self, the

fractured identities, the broken relationships with others, a tragic incident, a loss, any mishap and the imprinted consequences on the mind.

Thus, the study of these novels gave the researcher a deep insight into comprehending the cultures, traditions, religion, way of life etc. of the different countries. Male dominance is prevalent in every place whether it is East or West. The research also brings to the light the issues like the quest for identity, patriarchal authority and marginalization of women in the society and also at home, the discrimination between rules of conduct for men and women and the protest against the male dominance and the restrictions of the society. The fundamental trauma is a wound. The researcher also believes that the present work will serve as a pedagogic tool for any study related to immigrant fiction, postcolonial studies or feminine psyche.

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FACETS OF SUBALTERNITY AND SOCIAL AWARENESS IN VIJAY TENDULKAR'S *KANYADAAN*

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Abstract

Subalternity is a familiar term in the contemporary literature. Subalternity refers to gender, religion, caste, class and so on. The status of women referring the gender deploration, is prevailing the most in Indian society. Despite the great Upanishads portray women as 'Shakthi', they are still trapped under the cell of patriarchy, gender inequality, sexual harassments, etc. They are subjected towards the society of oppression known as the subaltern society. Like women writers of India, Vijay Tendulkar, a prominent Indian playwright and Journalist depicted women in the community of oppression as well. Most of his plays expose the women as the 'other' and also the hypocrisy of male-oriented society. The women characters of Tendulkar show their resistance towards the sensible world of subalternity and possesses social awareness to lead their lives. The present study focuses on Tendulkar's Kanyadaan and its casteism, class discrimination, bias in gender, social awareness and patriarchal hegemony.

Keywords: Subaltern, Gender, Patriarchy, Discrimination, Social Awareness

The Independent India has convoked equal rights to men and women. It's entirely against the constitutional rights in the prevalence of discrimination and distinction on the grounds of religion, racism, caste and gender. The oppression upon women is still persisting over the ancient period. Vijay Tendulkar's play, *Kanyadaan* is not an exception for the gender oppression. Tendulkar depicts social awareness that creeps into the down-trodden community profoundly. In simple terms the play highlights the psychological and sociological implications of caste and gender inequalities. Tendulkar also mention on the fact that the people in power and politics to what extent are really interested in eradicating these social injustices.

Tendulkar exposed the hypocritical and masochistic and sadistic personalities of the characters in the play vividly. The anger and

protest against the upper class is well represented. The playwright proves the psychological glimpse of the educated and the man of low birth, Arun Athavale. The play with seven characters concerns political, caste and social deformity for which Tendulkar was awarded the Saraswathi Samman.

The whole play revolves around the inter-caste marriage as marriages are performed uniquely within castes in India. Jyoti is free to choose her life-partner who is the daughter of Nath Devalikar, an MLA, follows Democratic ideals at home and Seva Devalikar, a social worker. Nath, being an MLA, is shown busy with the public addresses while Seva is busy in the organization of women's rallies. They belong to a middle-class Brahmin family. The family focused in this play is upper middle class with political background. Both Nath and Seva

are familiar with the rotten social system and are against it. Hence they work for the marginalized day and night to create awareness among them.

Marriage brings changes in the life of human beings. Jyoti dares to tie a knot with a dalit, Arun. Tendulkar boldly portrayed the marriage between an upper caste girls with a scavenger, Arun in the play. Noble Dass Veena in her *Women Characters in the Plays*, explicates the image of daring women in the present-day Indian literature as,

Women is considered as a weak sex, or failing at the feet of her husband or trying to please him always... contemporary writers have tried to transform this image of women as seen in the myths by showing them in a more realistic manner. One such writer is Vijay Tendulkar (12)

Jyoti brings Arun to her house and introduces him to her family members. The black complexion but attractive Arun is nervous while entering her house because the house seems big and different to him unlike his locale's petty dwelling. He tells Jyoti not to leave him anymore in his life. Arun's words divulge his discomfort and entire family background to Jyoti's family:

you see my father's son will understand that No clothes on our back, no food in our stomach, but we feel very safe. Here, these damn houses of the city people, they're like the bellies of sharks and crocodiles, each one alone in them (KN 16)

The statements reveal Arun's inferiority in his life and thoughts.

After several complications and disputes between Nath and Seva, finally the decision of Jyoti's marriage with Arun has won. Nath showed his consent happily from the beginning

irrespective of the caste discrimination. Nath is more impressed by the truthful words of Arun about the eloquence of untouchability, "Will you marry me and eat stinking bread with spoilt dal in my father's hut? Without vomiting? Tell me, Jyoti, can you shit every day in our slum's village toilet like my mother?" (KN 17).

The lower community are used to humiliation owing to social ignorance without complaining. After marriage, the anger towards such humiliation induces Arun to behave rudely upon Jyoti with harsh words which she would have not heard in her society. The incidents make her to weep uncontrollably. Later Arun apologises for his rude behavior and speech. His regret and apology makes Jyoti laugh and acceptance for him again. He then holds her arm and twists her around. She feels the pain of the twist made by his rough hands. On seeing this, Seva feels the displeasure upon her son-in-law's behavior but she does not reveal it.

Soon after the publication of the autobiography of Arun, Nath gives a hypocritical speech. Jyoti comes to hear her father's hypocritical words and probes her father about it. When he asks her who will care during her delivery, she replies strongly that she has a husband. She stresses him that she has a husband not a widow. She pinpoints her father again that she is Jyoti Arun Athavale, a scavenger. She then steps out the house by saying that she never comes back again.

Jyoti, the brave woman of the play, accepts her fate of marrying Arun. This might be because of her firm thought that she could change people. Her thoughts never come true. She felt it is not possible to change the people of the stereotyped and accepts her fate. Through the play, Tendulkar explores the conflicts

between the two different castes of the Indian society. The life of marriage between Arun and Jyoti is presented within the dark light in the play. Arun, the dalit boy, has missed the opportunity to get raised in the society but he proves himself, a man of low caste. Education does not play in him. He treats his wife as a mere thing. He shows love whenever he is pleased and beats her roughly in his anger. After months, Jyoti without self-toleration, returns her mother's home. She declares her parents that she has left Arun forever. Even though she has said previously that she might not return to her parents' house, she comes once again there. She is totally fed up with Arun.

If a child gets the knowledge on only one side, that is the goodness, how will the child be able to cope with the two-sided society? The world is not only with goodness, but also filled with high vice. Nath has inculcated many virtues and good lessons for Jyoti which influences her to have a thought of transforming human beings especially the dalits. Hence she is willing to become a testimony and selects Arun, a dalit to marry in order to eradicate untouchability from the society.

The controversy serves to brought out the fact that in the name of different Versions of justice in our times-----racial, social and gender-----new false Ideologies are replacing the false ideologies of the old, how can one call This state of affairs an improvement on the past? (163)

Jyoti seems to be a scapegoat who is drowned into the dry river of marriage with a dalit inspired by the ideologies of the Gandhian theory taught by her father. Living in such drastic subaltern circumstances is not so easy

for the Brahmin girl in reality. Yet she is firm in her words:

I am not Jyoti Yadunath Devalikar now, I am Jyoti ArunAthavale, a scavenger. I don't say harijan. I despise the term. I am an untouchable, a scavenger. I am one of them. Don't touch me. Fly from my shadow, otherwise my fire will scorch your comfortable values (KN 77-78)

Hence Jyoti leaves the house. And adhered to the society, human beings are bound to live in diversified society and accept the social values even if they are intolerable and unbearable. The play expounds the suffering of an upper caste woman in the hands of an educated dalit which Tendulkar has very well performed in his words. He also represents sensitive facets of subalternity and social awareness among the characters through the play.

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BHARATHIDASAN AS A DRAVIDIAN RATIONALIST: A SELECT STUDY OF HIS POEMS

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Abstract

Bharathidasan was a 20th-century Tamil poet and a rationalist, whose literary works deal with contemporary socio-political issues. His writings catalyzed the growth of the Dravidian movement in Tamil Nadu. He is committed to his mother tongue Tamil, Dravidian culture, humanism and socialism. One can say that he followed the thoughts and admired the ideology of Periyar E.V. Ramasamy, an ardent social reformer, politician and the founder of the political party Dravidar Kazhagam. The paper tries to trace the Dravidian rationalistic elements in the poems of Bharathidasan and also emphasises the ideology of Periyar that influenced Bharathidasan in the creation of revolutionary poems.

Keywords: *Dravidian movement, Ideologies, Rationalism, Socialism, Tamil Language.*

Hail! Hail ! Our Land!

Rich and Fertile Dravidian Land!

...

Hoary Tamil and its offsprings

Sweet Telugu, Tulu, Malayalam

Delicious Kanadam – these tongues

And culture have flourished in our land.

(Popular poems of Bharathidasan I-8)

Bharathidasan was born in Puducherry, on April 29, 1891, originally named Subburathinam. By profession, he is a teacher of Tamil and he had imbibed the French cultural and political atmosphere of Puducherry. The works of Bharathidasan pay tribute to Tamil society and its culture. Being inspired by the Dravidian movement, Bharathidasan had an undying passion for the Tamil language. His strong bond makes him interrogate that Tamil is gradually dying because of the influence of other languages and many are looking at it as mute spectators. He considers the mother tongue as the sign and symbol that helps to deliver

one's thoughts and to understand the emotional state. Later he adopted the anti-Hindi and the anti-caste struggle as his own and became the bard of the Dravidian movement. The Dravidian movement was founded in the early 20th century by E. V. Ramasamy, claiming equal rights and self-respect to all. "The ideology and some of the activities of the early Dravidianist organizations had considerable potential to promote social equality" (Dravidian Parties). Also, Periyar influenced Bharathidasan to write more about the Dravidian culture which highlights the love of the mother tongue, and women's equality. The projection of the Tamil language as the sign and symbol to deliver our thoughts and to understand our feelings, as the Tamil historian Zvelebil rightly points out:

When, in 1938, Bharathidasan (Kanaka Cuppurattinam) published the first volume of his poems, he was hailed as the first great poet after Bharati (K. P. Rajagopalan), as one of the great modern world poets (T. J. Ranganathan);

V. Ramaswamy and Puthumaippittan, both of whom were rather sharp and critical men, accepted Bharatidasan's poetry as exceptionally outstanding. He undoubtedly was the best-known, the most popular, and the most forceful and influential personality in Tamil poetry after the second world war. (69)

Bharathidasan had an undying passion for the Tamil language. Even in his poem, he says, 'Tamilukum Amuthendru Per' (Tamil is also known as Amuthen). His strong bond makes him wonder that Tamil is gradually dying because of the influence of alien language and many are looking at it as mute spectators. He considers the mother tongue as the sign and symbol that helps to deliver one's thoughts and to understand the emotional state. Through his works, he sowed the seeds of Tamil in everyone's heart. Kamil Veith Zvelebil in his book *Tamil Literature* writes, "There was only one Bharatidasan ('slave of Bharati'). But there are many slaves of Bharatidasan" (Zvelebil 69). In his times, he was attracted by the eccentric ideologies of the Dravidian movement and the radical thoughts of Periyar.

Creating social reform by eliminating the odds and inculcating rationalism in society, Bharathidasan's admixture of anger at injustices and happiness at virtuous deeds in his poem makes him a revolutionary and a rationalistic writer. He changed his attitude and proclaimed himself to be a rationalist. Zvelebil comments on Bharathidasan's poem:

He [Bharathidasan] says, in a poem entitled *Tamilpperu* 'The Tamil Fortune,' that he has chosen rather sing about the suffering Tamils than about the beauties of nature since his people in Tamilnadu "were stuporous in their sufferings." The solution for their troubles

consists in removing social and economic evils and their root causes: Aryan and Brahman domination over the Tamils, and religion, its main tool. A better society should be built on the model of the glorious, secular, un-Aryan past of Tamilnadu. (70)

Periyar opposed the imposition of the Hindi language with his political movement. Meena Kandasamy in the article "Anti-Hindi Movement: The Grassroots Struggle For Tamil Pride" writes, "The first anti-Hindi agitations were announced by Periyar in response to the decision to make the teaching of Hindi mandatory for classes VI to VIII in 125 schools in the Madras province by C. Rajagopalachari" (Kandasamy). This anti-Hindi movement could easily gain the support of students, politicians and other professionals and it makes the government withdraw the imposition of Hindi as an official language. Periyar stood stubbornly by not allowing the imposition of Hindi thereby rejecting the cultural or linguistic superiority of one language over the other. This provoked Bharathidasan to write more poems on this burning issue. The thoughts of Periyar come to fruition in the form of poems in Bharathidasan's creative mind. In his poem, "Hindiku Aathikama?" (Against Hindi- Join Hands) he talks about the imposition of the Hindi language, and if imposed, it leads to the subsequent ruins of Tamil culture and language.

Should Hindi have its sway over Tamil land?

All the Tamils! Join hands and march ahead!

Even after a threat to our endearing Tamil,

What use is there in living in this world?

...

We know that Hindi is an upstart tongue!

Its suffocating sway, we shall bury deep! (1-20)

The reason behind the opposition to the Hindi language by Periyar and Bharathidasan in Tamil Nadu is that with the imposition the separation will flourish and self-respect/self-development will be restricted, and the entire humanity will be destroyed, society will be throttled. As Periyar went across the states and propagated the dangers of the imposition of the Hindi language, Bharathidasan through his poems established the other side of the Hindi language.

The finest example of Bharathidasan's love and concern for Tamil society and its culture is his "Kudumba Vilakku". In this poem, he lays down the guidelines for the ideal family and its contribution to society. He gave some explanatory ideas, to the family and society. "Kudumba Vilakku" with its commandments for a good family says that an enlightened family is a small family which upgrades society. One who reads this poem could understand the views of the poet's views about the family and society. He segregates this poem into five divisions; each division discusses the qualities to be adopted by the family members by representing the family from a younger age to their adulthood.

On the other hand, by propagating Dravidian rationalism, he started criticising the social inequalities and women's oppression by accusing them of dividing and discriminating against the Tamils in the name of caste. In his poem, "Kadalmel Kumiligal", he claims that creating a casteless society is the eventual focus which makes all people equal. In this poem, he talks about true lovers who were separated because of their caste. Here the poet clearly explains, that Tamil society was affected by caste discrimination. He laments that society is

ruined because of how people are divided as upper castes and lower castes, poor and rich with their monetary status and he mocks the attitude of people who call the working classes slaves and servants and the persons who are living idle with the help of the working class as aristocrats.

Bharathidasan being a Dravidian rationalist prefers Periyar's ideology through his poem "Kadalmel Kumiligal" he strongly believes that only inter-caste marriages can erase caste identity and caste-based hierarchical system. The vision of the poet is about an ideal society: "People who are lazy by exploiting the working class labour are treated as upper castes. People who do not get proper food, no proper place to sleep, not having enough dresses to wear are treated as lower castes. Zvelebil writes, "If a stranger asked me, what was the name of my tribe, an inexpressible joy would arise in my heart. 'I am a Dravidian,' I'd say, and my tongue would be all honey, and my pride and glory would reach the skies" (70).

Periyar's radical views and revolutionary thoughts catapulted him into a rationalist and as a result, Bharathidasan proclaimed a strong message to the world that all human beings are equal irrespective of the divisions. This proves that he is a poet for the entire humanity and his poems are testimonials for human freedom. Bharathidasan tries to open the eyes of the blind society by voicing against superstitious beliefs and making each and everyone a rationalist. He is raising questions to the society about superstitious beliefs like black cats crossing your path as inauspicious, concepts of a good time and bad time, the act of touching an untouchable, seeing an unseeable while going outside, worshipping humans as god or godmen,

unscientific rituals, festivals, beliefs regarding the birth of children, myths about the dreams and many other superstitions. One can see that what has been accepted as normality is being questioned in his poems. He advises society to think twice or thrice about unwanted beliefs. He had a conviction that if everyone in society becomes a rationalist, one can make the superstitious beliefs shunned from society.

Bharathidasan's treatment of women's virtue and quality in the patriarchal society is common. His characterization of women is magnificent. Also one can argue that the thoughts of Periyar make him write about women's equality. His poems "Bharathidasan Kavithaigal", "Kutumpa Vilaku", and "Maanthopil Thriumanam", are filled with a great concern for women's equality and their rights. He asserted that every woman should have the state of being equal in status, rights, opportunities and education is necessary for every woman to attain equal rights. Being a Dravidian rationalist he compelled every woman should study by neglecting the narrow thoughts of jewels and other things, 'women need literacy, they should acquire knowledge, to guard the world'. Rationalistic education prunes one's mind by dismantling the thoughts of superstitious beliefs and mythical stories. He compares women with the wheels in the cycle. If the cycle doesn't have a wheel, it won't move, in the same way in the poem "Kudumpa Vilaku", he strongly advocates his faith in

women by saying that only a woman can enlighten the family.

Bharathidasan's works mainly reflect the views and the ideology of the Dravidian movement which makes him a revolutionary poet. The transformation that occurs in Bharathidasan made him a rationalist thinker after incorporating the thoughts of Periyar. With his poem he spread the rationalistic idea to the people and the society is well established.

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POLITICAL INTERVENTION AS A TOOL FOR DEGRADATION OF SOCIAL VALUES AND INDIVIDUAL PSYCHOLOGICAL TRANSFORMATION IN SAUL BELLOW'S *MR. SAMMLER'S PLANET* AND NAYANTARA SAHGAL'S *RICH LIKE US*

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Abstract

This Presentation depicts Psychological transformation of an individual and degradation of social values by political intervention, through the two novels Saul Bellow's Mr.Sammler's Planet and Nayantara Sahgal's Rich like Us. Bellow's Mr.Sammler's Planet and Sahgal's Rich Like Us have fulfilled the concept of Political intervention. Because both these novels are written on the background of second World War and the Emergency period between 1975 and 1977. Second World War and Emergency period declare strength of power authorities and political society's thirst for supremacy. Both novels depict the picture of the second half of the twentieth century.

Keywords: *Hegemony, Political Society, Civil Society, Intervention, materialism.*

Bellow's novel depicts the struggle of individuals and their frequent perseverance to preserve personal identities and social values in a different society. Bellows works are intertwined with political thought and social background of the second half of the twentieth century. He is confronted with some political ideology of that period. So he has written his works on the background of political intervention and Second World War. His characters are the victim of cultural alienation, racial suppression and loss of individual identity which are lead a society to abandon social values.

Bellow was influenced by Trotskyism. Trotsky's theory is 'Permanent Revolution' through which civil society would be achieved their individual freedom. Trotskyism believes that the economy of one nation is determined by

the global market. The economic system is perceived as a world system rather than a national system. Because a nation's production determined the global market. Moreover, Trotskyism believes in the Russian Revolution. Through the revolution the people of Russia succeeded in everything. Because of this influence, he has written his novels which examine America's political evolution from liberalism to conservatism. Bellow's works are not only filled with political thoughts but also overwhelmed in philosophical ideas.

Bellow has dealt with philosophical and religious ideas which influence migrated people. After the Second World War, people were migrated from one place to another place. Bellow also experienced migration from Russia to America. He hails from Russian Jewish clan later he shifted to America then to Canada. So

he had undergone the pain of migration and cultural alienation and violation of social values, which in turn has enabled him to give a true picture of cultural alienation and political intervention. Then Bellow has examined the materialism of modern society and its misleading knowledge. The materialistic modern society also conditioned to abandon social values by acquiring modern culture. In his works, he depicted that the modern materialism is misleading society and entering into spiritual and sexual perversion.

Bellow's characters are struggled to find spiritual meaning in this modern materialistic society. Usually, Bellow's heroes are intellectuals and they are oscillated between acquiring moral values and materialism. Through his characters, he admitted that intellectualism keeps away the human race from humanity. For example the novel *Adventures of Augie March* (1953) portrays the picture of a Jewish picaresque hero who is threatened by modern materialism and lost his identity. His other novel *Mr. Sammler's Planet* (1970) describes the Jewish one eye intellectual who has exhausted with this modern materialistic world. He is a refugee from Nazi Germany and shattered by this modern culture.

The other author whose work is discussed in this presentation is Nayantara Sahgal, who belongs to most prominent political families. Sahgal's all works have background with political themes and stirs some political ideology through her novels. Beyond political ideologies, she has dealt with predicaments of modern Indian women. She perceives women as victims of conventional Indian society and struggles to get their identity. Sahgal's first

political writing is a memoir titled *Prison and Chocolate Cake* which was published in 1954.

Sahgal has contributed to other political writings such as *The Freedom Movement in India*, *Indira Gandhi and Literature and Politics*. Her other novel *Rich Like us* (1984) won Sinclair Award for fiction. In that novel, she discussed with the cultural decline and decay of Gandhian and Nehruvian principles. She portrayed the plight of the Emergency period which was implemented by Prime Minister Indira Gandhi. She examined the condition, political scenario and globalization in Post-Independent India. In this novel, she depicted the evolution of imperialism after independence. She confirmed that imperialism has not vanished in Indian society, but is continuous by the power loving political society.

Sahgal has influenced by her uncle's knowledge of world history, and she developed her writings in historical and political consciousness. She has experienced the freedom struggle, partition, independence and gradual decay of moral values. Then she confronted with the Emergency act and economic liberalization which brought globalization. The emergency period is the central theme of the novel *Rich Like Us*. Sahgal has experienced the Emergency period. Though she belongs to the elite family and background of the political family, she never hesitates to point out the mistake of political society. Through her political writings and characters of her novels, she has examined the present scenario of civil society. And she also examines the consequence of government rules and amendment.

Though the landscape for political transformation may differ but, the influence in

civil society and struggles of individuals are similar. The denouement of political intervention is the same in all over the world. The central characters Mr. Artur Sammler and Sonali Ranade have experienced the political intervention and its outcome. Bellow's Sammler directly affected by Nazi Germany and being a holocaust victim he experienced death. And he is confronted with trivial crimes of society. According to Sammler trivial crimes are causes for corruption in political society and civil society. When he encountered a black pickpocket he realized political society's careless in a society. Because they refused to consider pick pocketing as a crime.

The libertine attitude of the political society and civil society transformed them to accept any violation that happens in the society. Sammler admitted that existence of corruption in both political society and civil society. Through the character Sammler, Bellow portrayed the picture of the modern society of New York. The modern society is acquired materialism and due to achieve the materialistic society, every individual is ready to adjust trivial crime. On the other hand, Sahgal's character Sonali has experienced the power of political society.

Sahgal has explored the political scenario of Post-Independent India, globalization in India and Nationalization of banks. Nationalization of banks brought benefits to the society. But, globalization and Emergency act are an utter violation on humanity and economic system. Emergency act suppressed the commoners and this act greatly supported the wealthy businessmen, who are looking at India as a huge market for their product. Globalization is introduced materialism and shifted the society into consumerism. Both materialism and

consumerism have transformed the society on the ground of culture, economics and religion.

According to Marx and Engles, human consciousness is constituted by an ideology. Any ideology is conceived its principles from the dominant class of the particular era. An ideology is associated with the dominant economic social class. "the Marxist conception of the real world as constituted by class conflict, economic and social "contradictions" and the alienation of the individual under capitalism" (Abrams. M.H, Galt Harpham 205). Marx and Engles conceive that, the society in interconnected with class, race and economy. The interconnection is preserved by ideologies, which is determined by the dominant economic class. And Marxist said alienation of an individual is resulted by capitalism.

Capitalism associated with power owning society of the dominant economic class, they are leading the society into consumerism which transforms the society into the materialistic world. This transformation of society is an unconscious process. Every individual of the society unknowingly transformed their behavior. The society is adopted to the hegemonic principles of the political society and the dominant materialism. Thus, ideology indirectly conditioned the individual psychology. "Hegemony: that a social class achieves a predominant influence and power, not by direct and overt means, but by succeeding in making its ideological views so pervasive that the subordinate classes unwittingly accept and participate in their own oppression" (Abrams. M.H, Galt Harpham 207). The Italian Communist Antonio Gramsci's concept of ideology vividly explains the

ideology of power and its influence over the subordinate class.

All the power owning society and wealthy business society are blended with political society. An amalgamation between political society and the dominant economic society have determined the economic base in the society. According to the economic base, the society transformed from its structure. Political intervention and economic base are the causes of social transformation. Thus, the political intervention and ideologies of the dominant economic class can be called as hegemony. And ideologies are created by the political society and the dominant economic society who are behind hegemonic principles. Then there is a connection between Marxism, Hegemony and Cultural Materialism.

This presentation substantiates this socio-cultural and economic, political transformation by the term cultural materialism, which is employed by the British Neo-Marxist critic Raymond William. He is influenced by Marxist ideology and he extended Marxist ideology that, not only the superstructure determined by the material base but also the material base influenced textuality of history and culture. Raymond Williams said literary products are influenced by material forces. Other cultural materialists like Alan Sinfield and Jonathan Dollimore said the term cultural materialism focused toward political intervention in society. Due to this political intervention, the society transforms from its actual condition and exploits people on the grounds of race, gender and class.

Bellow's Sammler and Sahgal's Sonali are the epitome of political intervention. Both of them have experienced exploitation of commoners through political intervention. Ten they have transformed from their real nature and abandoned social values. Sammler sticks on to spiritual divinity for holding social values and avoiding problems which are resulted by materialistic world. By embracing spirituality, he gets hop to live his remaining life and determines to accept the modern society as it is. Sahgal's Sonali realized life through the death of Rose and recovers from the impact of the Emergency act. She also prepared her mind to live her remaining life as it is. Because chaos and conflicts are habitual happenings in human life. Both Sammler and Sonali have prepared their mind to accept the impediments of society.

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VIRTUAL CLASS ROOM LEARNING ENVIRONMENT: A STUDY ON EXCERPTS FROM GERALD DURRELL AND ISAAC ASIMOV

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Abstract

This paper aims to convey the effects of Virtual Classroom learning environment on learning community. The formation of this new subjectivity in the education system may detach the learning community from the society and may deprive from inter-personal communication. Though the negatives and positives aspects of global digitalization of education are not yet completely explored, it can be said that, in order to avoid the men's harmony with electronics devices, limitations can be drawn or awareness can be created among the learning community to know the boundaries of digitalization. This paper can create early precaution need to be generated in young minds.

Keywords: *Interpersonal communication, virtual classroom learning, digitalization, values and culture.*

Introduction

“A man is social animal” is a well-known words of Aristotle. His saying denotes a man cannot live a life of isolation, he needs to depend on his fellowmen for his living. In future the above stated words can be reframed due to the advent of digital didactics era. Though it can be taken as an evolution of learning, the transition of psychological and personal characteristics of learning community from the present state towards the expected is not a healthy development.

Covid 19 has caused a significant changes in the education sector. Though the student community has returned to their classroom learning environment. The terms ‘work from home’, ‘teach from home’ ‘learn from home’ have come to stay among the public. The pandemic has accelerated the process of digitalization not only in the fields of trade, entertainment and social medias but also in the field of education too. In general people are

busy with their mobile phones, surfing net. They are not ready to talk with each other and even not ready to go to shop and buy goods and pay in person. At this juncture, internet plays a vital role in our life style and changed our life style during the particular period of time and persist the same.

Before Covid, technology is used in learning as tool to make learning interesting and easy. After the Covid many tuition classes, coaching classes for entrance examinations are conducted through online and many foreign universities are offering courses through online. This may lead the learning community to isolation.

Methods

The author would like to substantiate her point of view with the help two 20th century writers. The first one is Gerald Durrell. He is a British naturalist, famous actor, animal collector, and conservationist. His famous book is *My Family*

and other Animals .A bushel of learning is an excerpt from this book. Another one is Isaac Asimov a Russian born American science based fiction writer known for his Classics like *I, Robot and the foundation*. Hi short story, *Fun they had* is taken for discussion.

These two short stories are showcasing the two different methods of learning. The former visualizes the learning through the harmony with nature. The later picturizes the learning with electronic device. Being a science-based fiction writer, Isaac Asimov, like a sooth Sayer predicts the future and its digitalization of education and its effects on younger minds. The researcher compared both the short stories and bring out the similarities and differences found in the learning methods and state of the students present in the short stories.

The main characters in Durrell's short story are George a boy from the same locale Corgi. When Durrell was a young boy, George facilitates learning to Durrell by his knowledge of the zoological aspects surrounded him. The place was surrounded by beauty of nature and animals. He treats mathematical problem in an innovative way of replacing them with caterpillars' makes Durrell feels easy with Mathematics. A Giant map was created by them with help of exciting fauna found over there. Then comes the History, the writers says," George discovered that by seasoning a series of unpalatable facts with a spring of Zoology and sprinkle of completely irrelevant detail, he could get me interested." (65)

Along with them the co- learner are Roger-thepet Dog, Quasimodo –Durrell's pet pigeon and Achilles –his pet tortoise. Durrell found this novel learning very interesting which is instituted by his friend George.

The second story *The Fun They had* started on May 17, 2151, a printed book surprised Tommy and Margie. Margie always hates school; she describes the routines of mechanical teacher whom she would take away altogether. Both Margie and Tommy are fascinated by the old kind of school, their grandfather had experienced hundred years ago.

Margie unwilling returned home and imagined old school days of her grandfather. She attended her regular class with mechanical teacher after sigh and tears in her eyes. She thought about how old schools would be and longed for friends. She imagines if she were in the old school, "All kids from the whole neighbour hood came, laughing and shouting in the school yard, sitting together in the school room, going home together at the end of the day. They learned the same things so they could help each other on the home work and talk about it" (55)

It was found in both the stories learning takes place, where one can find a facilitator George in the former and a mechanical teacher in the later. It was accepted by Durrell that he found learning interesting when there is a harmony with zoological facts and with the co – learners. The inter-personal communication takes place. But on contrary in the later story, Margie didn't feel happy, feel isolated and depression is shown through her tears and she longs for friends and for inter-personal communication.

Discussion

By showcasing the difference in learning methods, the author would like to say the system of new digital services in educational activities transforms one's personality, value

system and mental health. This may be considered as an early stage to give caution and exaggeration of the trivial issue. It has to be accepted that virtual classroom learning is an evolution in the field of education, it expands the horizons of one's knowledge. But unknowingly as people are depending on the dictation of modernity gradually moving from traditional didactic platform to the digital platform. The interaction between student and the teacher is completely limited and deprive them from face-to-face communication.

Conclusion

Thus, on line learning doesn't mean the successful digitalization of education and the use of technology should be limited and

boundaries need to be drawn to use it. Finally, it concludes that a swift to e-learning setting will cause deprivation in inter-personal communication

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SONGS AS A DEVICE: TEACHING IDIOMS AND PHRASES

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Abstract

Communication is one of the basic needs of man. Language is the most important means of communication. There are different methods through which language can be taught. Language teachers use different aids like pictures, movies, real objects, games, etc., to teach language. Teaching language through songs is an interesting way of teaching language. Music has a powerful impact on the minds of the learners as it has all kinds of emotions like, energy, pleasure, peacefulness, etc. When a person is exposed to a particular song, he learns it quickly and automatically grasps the vocabulary in the song. People not only acquire the tune and rhythm of the song, they also acquire the words and their meanings. Learners tend to remember the words they learned through songs longer than they have learned through reading and listening. Learning English through songs is more interesting than learning through other traditional methods. The research analyses the difference between the acquisition of language taught through songs and through the traditional method of teaching.

Keywords: *Students, music, songs, English, acquisition, learning, understanding, idioms, phrases.*

Introduction

Language learning is the most rewarding endeavour. A different language brings out a different vision of life. Language can be learned and acquired. These are two completely different terms, two different processes that use distinct cognitive levels. Acquisition is the act or process of gaining a skill, habit and quality. It happens naturally, on a subconscious level. The more we use it, the more we practice and become fluent in it. One acquires a language through simple and regular exposure and is never aware of grammatical rules at the beginning.

Learning through songs is an interesting way to acquire language. When a person is subjected to a particular song and hears it often,

he/she learns it quickly and is familiar with the vocabulary in that song. There are various examples to sustain this fact. Kids at kindergarten learn rhymes and sing them often. They acquire the words and their meaning. Rhymes are imprinted in the mind of kids and they remember them even after decades. The same applies to advanced learners. People learn songs more easily than an essay or a paragraph because music has a powerful effect on the mind. It provokes a sense of quick understanding and it has an emotional appeal. Music activates the brain, thereby maximizing learning and improving memory.

Theory used in the research is proposed by Stephen Krashen. In the "Theory of Second Language Acquisition" by Stephen Krashen,

‘comprehensible input’ is the crucial and necessary ingredient for the acquisition of language. It includes teaching language through stories. According to Stephen Krashen, repeated exposure is always a successful technique. It increases familiarity and fluency. It brings about an increased preference or liking for a person or object or idea that is shown repeatedly and is therefore evidently engraved in the mind.

Aim of the Research

The aim of the research is to make learners acquire idioms and phrases in English using songs as the medium of teaching.

Methodology

For the research, the researcher has chosen a government school. Students of standard 8 were chosen. Two classes were chosen for the research. “Class A” is considered as the control group and “class B” as the experimental group. Each class comprised 60 students. A pre-test comprising 50 idioms and phrases was conducted for class A and the results were collected and analysed. After collecting the results, an introduction was given to the students by the researcher about idioms and phrases. 50 idioms and phrases that were given to them in the pre-test were taught to students using the traditional Grammar-Translation method. After teaching, a post-test was conducted using the same question paper. The results were collected and analysed.

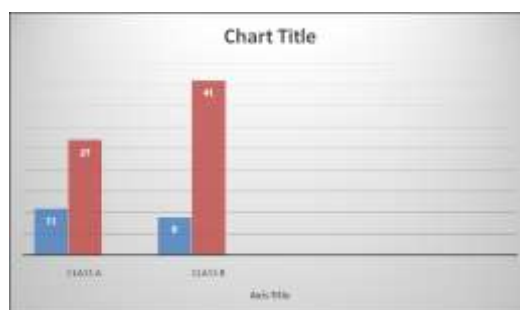
A very famous song by Michael Jackson called “we are the world” was chosen for the research in class B. 10 idioms and phrases were picked from the original song lyrics. A pre-test was given to the students of class B using the 10 idioms and phrases. The results were collected

and analysed. The original song “we are the world” was screened to them through audio-visual aids a couple of times. After listening, the lyrics of the song was screened to the students using a PowerPoint presentation. Students were then screened a lyrical video of the song in which the lyrics will be displayed while the audio is played in the background. And finally, the students were made to sing along with the audio displaying the lyrics. After that, the researcher explained the meaning of the lyrics along with the idioms and phrases. And again the students were made to sing the song along with the audio displaying the lyrics. A post-test was conducted using the same 10 idioms and phrases and the results were collected and analysed.

Result

Out of the 60 students in class A, 11 students scored above 50% in the pre-test. After teaching the idioms and phrases, 27 students scored above 50%.

In class B, 9 students scored above 50% in the pre-test. After listening and learning the song with the idioms and phrases through audio-visual aids, the result of the post-test was considerably higher. 41 students scored above 50%.



Conclusion

The result clearly shows that the class in which the song “we are the world” was used to teach idioms and phrases scored considerably higher marks than the class in which the traditional Grammar-Translation method was used. The improved result is due to the usage of music and songs in the classroom. Music attracts students and creates positive energy in their minds. Songs create a kind of curiosity in the mind of the listeners. When there is curiosity, there is always better learning. Students actively participated in listening the song. They also enjoyed singing the song. When Stephen Krashen’s idea of repeated exposure was used and made the students hear again and again, they got familiar with the vocabulary in the song. This helped them acquire the meanings of the idioms and phrases easily. Music and songs have a high impact on the learning level of students. The result clearly shows that teaching idioms and phrases using songs has a greater

impact on the learning process than that of the traditional teaching method.

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CRITIQUING ANTHROPOCENTRISM IN NEIL GRANT'S THE LAST WAR, A FANTASY IN ONE ACT

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Abstract

As globalization and liberal market system progress, man is less concerned with preserving nature in its pristine form. These anthropogenic activities like industrialization and deforestation made the earth more vulnerable to destruction. Man has made sophisticated weapons to pursue his selfish motives. World wars are standing testimony to this fact. More advancements in science have created cutting-edge technologies to change even the rhythm of nature. The writer does not avoid the possibility of biological warfare, as it stands as proof of today's pandemic. Modern Inventions like bio war and bioterrorism are visible in this play. The scientific communities also do not avert the possibility of human extinction by biological agents. According to biologists, biological weapons are called "poor man's weapons". Man is unaware of the fact that a total resurrection from a catastrophe is not possible for him, but the earth is resilient after man's extermination. The play shows man as a perpetrator that leads to his victimhood. This paper attempts to explore how man's negligence as well as his intelligence wiped out his existence. The study highlights how a lack of empathy and moral values can lead to disharmony. The study offers a remedy of going back to traditions where nature is embraced in human interactions.

Keywords: *Anthropocentrism, Ecocide, Bioterrorism*

Neil Grant is an author who focuses more on nature-related topics to make future generations aware of our nature's predicament. The natural world or nature always has a say in his fiction. Since the light of the Renaissance and enlightenment, there is a common assumption about man as the centre of the universe. He is a rational being who can achieve his ultimate goal through freedom and knowledge. This anthropocentric worldview has discarded environmental ethics which has again wreaked havoc on all the biotic communities.

The man-centric world has caused miserable circumstances for the earth likely ozone

depletion, raising the temperature and global warming. It is a flawed thought to value all other things about humans and give meanings to them according to how they satiate humans' desires. This play throws light on how social values collided with man's greed and paved the way to his destruction.

Animals had a scathing attack towards humans as they destroy each other with the most fatal weapons. In this context, the monkey laments calling him the "ancestor of humans kind". The statement made by the snake is worth analysing "Give him an Eden, and he loses it. Give him a mind, and he becomes arrogant; a

hand, he makes a weapon of it; a garden, he turns it into a quagmire; a dream and it becomes a nightmare”.

This anthropocentric thinking dated back to philosophers of antiquity and they propagated and envisioned a human-centred world. For example, Rene Descartes thought that humans were worthy species because they have free will and animals, he states, have only immediate instincts that made him dissect them alive. Immanuel Kant in his book *wurde* says intrinsic value could only attribute to humanity. These notions culminated in human-centric thinking.

Since the arrival of capitalism and advancement in scientific experiments, the use of bioweapons and other complicated machines to change the natural world become unchallengeable. The ideology of capitalism embraces human exploitation, concentration on profit and unsustainability, the end of humanity seems inevitable. When the demand for money and living increased, gradually anthropocentrism trespassed on our social interactions. Due to this unending rush to make everything under his control, the animal kingdom has named mankind "a stupid species”.

This writing can be considered as a warning or a foresight. The author though is sarcastically mentioning the human catastrophe, he stresses the importance of the ecocentric approach. Ecocentrism is a holistic approach which attributes intrinsic value to all organisms on earth. A natural order must be maintained for everything to cherish. The natural order can only be obtained when humans and nature live in harmony. It is high time to understand that everything is interconnected and interdependent regardless of its utilitarian value.

The play also lambasts the scientific community who prepared this bloody weapon. It also resonates with German scientists who have done unethical experiments on Jews. It is the only man who retaliates and kills each other. Animals kill each other only to appease their hunger. It is the greed for power and money that make a man a threat to another man.

According to the non-fiction *World Without Us*, Alan Weisman says that when the human world collapse, every barren land can turn into jungles, and every animal, bird and animal would flourish.

In the play, there are instances where humans decide to experiment with nuclear tests, man-made pestilences and imposed climate change. After they have decided to make viruses to end each other, they understood their fate. The scientists themselves were unable to determine the virus they had made. Even the human-made virus understood that humans are monsters to each other. Though aware of the aftermath, they could not avert it due to their greed.

The writer offers no hope of recovering humanity. At last, when a wounded soldier arrived on the scene, all the animals growled to attack him. This shows still there is fear looming among the animals owing to his self-destructive nature. The animals are still afraid of the unhealthy narcissism in humans.

Among the theories available about human extinction, nuclear war and climate change, biotechnology and artificial intelligence can pose a significant threat to the world. are the primary causes of a catastrophe.

The writer was able to foresee this catastrophe years before. He says when man invented nuclear missiles and weapons, he does

not know to use this for his good. Every man inclines to put a bad end to everything rather than a good start. This apocalyptic play is a testimony to modern-day's atrocities.

The preoccupations with power and war not only led to the decline of manpower but also reduced the strength of nature and natural resources. After this spiritual bankruptcy and suffering, man started to think about sustainability and a sustainable way of living.

It is only after the great depression and world wars, scientists started to think about the repercussions of a disaster. The scientific community has issued a warning based on disasters caused by pollution, population exploitation and consumerism. The concerns do not end with this, they have also signalled about an impending disaster caused by nuclear energy, plastics fertilizers and pesticides.

The international community from all over the world started to think about World Conservation Strategy. United Nations World Commission on Environment and Development brought a charter stating the need for sustainable development to mitigate environmental problems. United Nations prepared a list of Sustainable Development Goals to fight poverty and environmental crisis.

It is high time to incorporate environmental ethics into our social values. Our social values never consider protecting our nature and biotic communities after the advent of capitalism. Many conservationists now adhere to the movements of deep ecology where they reiterate the interconnectedness of species. They embrace the belief in living in harmony with animals and nature. Deep Ecologists advocate certain objectives to be followed to minimize the exploitation of nature like controlling

population growth and returning to the wilderness. These ideologies form an ecocentric point of view, negating anthropocentric thought.

Aldo Leopold, a prominent ecologist, in his book, *A Sand County Almanac* writes about the importance of sticking to a "new ethic" that reinforces the human relationship with the land and to the animals and plants which grow upon it "and preserves the integrity, stability and beauty of biotic community".

In *Sand County Almanac* he says "That Land is a community is the basic concept of ecology, but the land is to be loved and respected is an extension of ethics. That land yields a cultural harvest is a fact long known, but latterly often forgotten".

The 20th-century struggles for a more egalitarian society, it is necessary to dismantle every dominant ideology. Our fight for equality is not limited to humans but all other species. Like human rights, it is important to include earth rights and earth laws to preserve it for future generations. The violation of rights must be severely punished. The incorporation of ecological studies in academics can have a great change in the attitude of people to love and conserve nature. It is also important to aware people that the earth we inherit belongs to future generations.

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THE CHANGING IMAGES OF WOMAN IN BUCHI EMECHETA'S GWENDOLEN

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Abstract

Buchi Emecheta talks about the story of the protagonist, Gwendolyn. She is depicted as an incarnation of the female struggle. The protagonist who suffers from an accursed childhood and similar drift adolescence. The novel undergoes the development of a young girl's consciousness into adulthood using a list of incidents happening one after another and some moral encounters as well. She is sexually abused by her neighbour who is supposed to take care of her; similarly she is subject to harassed by her own father in her adolescence. She obtains a sense of personal sufferings in her life from the depth of her isolation. The incident changed her life and she became an independent woman. Through this novel, Emecheta states that a woman is no longer entrapped to a dolorous dependency on man.

Keyword: *Accursed, childhood, isolation, personal sufferings, womanhood*

Introduction

Gwendolen is a young black Jamaican girl, who lived with her grandmother. She undergoes suffering right from her childhood and gives birth to a child. She becomes witty, mature, accepts everything and tries to behold other feelings even in her childhood especially after she becomes pregnant. In her life, she endures a bitter experience that makes her life impossible but she never stops. She starts loving her life when she has a proud mother of Iyamide.

Gwendolen is the eldest daughter of Sonia and Winston. She and her family stay in Granville. They are poor, so her parents migrate to England for their better life. Even the poor parents who cannot pronounce their own daughter's name. They planned to leave their

daughter safe in the hands of Granny Naomi and Uncle Johnny, who considered being a substitute father-figure. Here the story depicts a life of excruciating agony of a timid, self-conscious five-year-old girl hiding her shame from others because her granny always scolds her for bed-wedding in front of others. Her friends always tease her as a cry-baby. She is so uncomfortable because she misses her mother and family, no one tries to understand a small tiny girl's heart. There is another excruciating agony, when she is 7 years old, no one believe that such a merciless incident in her life, she is sexually abused by her neighbour Uncle Johnny, who is the father-figure. Gwendolen tries to convey this matter to her granny, but to her mind she says that there is no use of telling and

what if her granny definitely blames her. When the terrified granny discovers this violation she is speechless and powerless to show off the man's colour in front of others. Her granny scolds her own grand-daughter of enamour her molester: "Soon Granny Naomi herself started calling her bad girl. How come Uncle Johnny did not trouble the other girls? How come she was only one? Because of her behaviour, they now had less honey to sell, less food to eat. Now Granny was making it sound as if her walking attracted old men like Johnny" (36-37). He is the one who helps her granny and Gwendolen in all situations. Later her granny feels upset of having friendship with cruel Uncle Johnny.

In the act, sex is supposed to turn a girl into a woman, Gwendolen is brutally displaced from her cradle and forced into womanhood at a tender age of seven. Uncle Johnny seizes away Gwendolen's world of innocence from her. The small girl is too young to realise that Uncle Johnny's secret act lies in her destiny. Neither a child nor an adult, incapable to get the picture of the act of implied, she is left utterly defenceless in that contemptible world.

In the novel, Gwendolen is pictured as a female body forced upon and also the dangerous power of women's sexuality is accepted stereotypically but here makes the novel's protagonist. Here, the body is implicated in its own victimhood. Uncle Johnny is initially ostracised for the rape of Gwendolen, Granny Naomi and other Granville women soon turn the blame, and indeed resentment, upon the child's attractiveness and pre-pubescent sexuality.

Gwendolen has packed her bag for going to England only when she turns eleven. The small girl now is impatient to go to England not because her parents live there just because it is a

new place which may help her to find a new identity away from cruel Uncle Johnny and bed-wetting. She reaches England, her father who looks astonished and uneasy at her sudden youthful presence. In her ecstasy, Gwendolen cannot see that her father has to really give her fatherly feelings towards her.

When Gwendolen reaches home, she rushes into her mother's open arms and feels as if she was reborn. She feels secure, "as if she was entering into her mother's womb again; new June-June" (52). She discovered about her three younger siblings when she reached England. Her siblings included two younger brothers and a baby sister who "was in the cot looking at her" (52). Such is the dereliction she has been facing since a little girl. Later she became a mother-surrogate-cum-helper as soon as she landed there.

The confident brothers and the baby sister whom she meets for the first time, as she cannot help "marveling at their freedom" for "she sensed they had a kind of confidence she lacked" (53). The father's physical presence reduces her to an outsider. In other words to say she was awestruck by her freedom enjoyed by them as opposed to her limitations and restrictions being a daughter. More shocking pang she encounters is that her mother begins to treat her as a challenge. Gwendolen is a part of Sonia's who brings down youth. Mother's piercing looks always targeted towards her growing youthful body embarrasses Gwendolen. It recalls her back to granny and Granville. There she had at least her friends Shrivon and Cocoa to talk with. Her young chest gets the hard blow under her mother's suspiciousness and aloofness like a stranger. It is a burdensome for the daughter and creates fear as she cries

out: "Oh please God, don't let me be blamed for laughing with my Daddy. She could foresee the same play rolling on again, and she did not care. Very much for the repeat. It was bound to be different. After all, this man was her Daddy. But why did her mother give her the eye of suspicious Granny Naomi gave her a long time ago in Granville" (88).

Sonia admits her daughter to a school not for her welfare. If a child is not admitted to a school, their parents will be punished by the law. Sonia is not a good mother, she is so selfish because she called Gwendolen to England to do the household work, not to give her a good education. Gwendolen always thinks of others, for the sake of her parents, she is ready to go to school. Even school going ends in disappointment because she slips in the snow, no one bothers about her, even they laugh or mock at her, they just turn their faces and ignore her. Then she understands how people lead a materialistic life in England. Racial discrimination also describes by Buchi Emecheta in some places in this novel.

When Sonia leaves for Jamaica at the unexpected news of her mother's ill-health, Gwendolen now becomes a little mother to her family; innocently she begins to enjoy the role of housewife. The departure brings her a sense of relief and freedom. Winston is closer to the daughter and constantly stirred by her beauty. The daughter's feelings faded away from his mind and in her place he sees a well-shaped youthful flesh. The mother-surrogate becomes a sex-surrogate. The bond of blood turns bloody. Her father Winston sexually abused her.

Winston is in range and irritated when he realises that her daughter is not a virgin. He is not the first to sexually possess and know about

his daughter and reveal this longing to own the female body: " 'You allow men to do this to you before, June-June?' the enraged father cried. He thought he was going to be the first. What a disappointment" (145). Gwendolen is made the embodiment of Winston's need for power and control.

Physical domination is as a result of an effective weapon that both marks authority and suffocates resistance. According to Gwendolen not only the sexual harassment is, in part, the silence with which it is suffered by her but the violence with which this is imposed. Here vividly described her body as overwhelmed and locked beneath to bear the weight of Uncle Johnny and her father Winston as they seduced her: "She wished her father would not do this. She could not scream, because though he begged, he covered her mouth with that strong hand of his" (145). The hands of authority that hold an iron grip over Gwendolen, blocking her cries, suppressing her pain, conveys the complete vulnerability created by sexual threat and, moreover, the violent representation of a deeper disempowerment.

Winston is learning about Gwendolen's pregnancy. He indirectly encourages her into a relationship with her Greek boyfriend Emmanuel. Gwendolen turns coquettish to conceal her pregnancy. She shares her bed with her boyfriend with least consideration to the father in the adjacent room.

When Sonia returns, she is terrified that her daughter is pregnant, she neither listens to her nor understands her. She blames Gwendolen doesn't aware that her husband is the culprit. Gwendolen acts maturely, she doesn't identify her father before the social officer, because she knows it very well put her father in jail. So the

whole family members suffer without paying the rent and also he would lose his job. Even though she is only at the age 14, she is worrying about her family, especially her mother.

She blames her daughter. And she threatens Emmanuel's parents into accepting the fact. Winston remains silent. Sonia is angry with her daughter for her carelessness, she is angry with her for destroying her family's reputation and especially when her husband loses his pride. She confirms that the daughter is the evil one. Gwendolen knows it well from her father's side and does not get any help from her. Several times she is tempted to shout: "But look dad, I am carrying your baby" (191).

When the parents visit her at the asylum, Sonia is shocked by Winston's behaviour towards the pregnant daughter. That is the last Gwendolen sees of him. Unexpectedly Winston dies in a trap of gas and electricity considered part of the earth forces. Sonia is very cruel to her daughter. Embittered, Sonia stops visiting the daughter, which expresses through her speech, "Gwendolen! God must have sent that daughter to destroy her!" (198) not this alone, she wants to kill her own daughter with her own hand. In contrast, Gwendolen wishes to meet her mammy when she is admitted to the hospital.

From the asylum, Gwendolen is moved into a shelter home. She goes alone to give birth to the child. Emmanuel remains as her support. She finally confesses to him that he is not the father of her child as accused by her mother. Emmanuel wants to know about the father, her simple answer is that he is dead. Gwendolen and Emmanuel go on to remain each other's succour.

At last Sonia is dumb-founded when the new born baby resembles her husband Winston. She

realises Winston is the father of Gwendolen's baby. Gwendolen names her baby as 'Iyamide'. Which means "My mother, my female friend, my female saviour, my anything-nice-you-can-think-of-in-a-woman's form, is here- Iyamide" (178). Gwendolen starts loving her child even before she comes to the world, she starts loving everyone and she becomes more mature within a few months.

Conclusion

This article is able to prove how Gwendolen is matured in childhood, and succeeded in her life after undergoing a terrible incident which is presented in this paper. Her life in Granville and England are totally different but she accepts everything. She undergoes difficult situations and at last she finds her own identity.

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AN INSIGHT INTO CULTURAL INFLUENCE THROUGH MYTHOLOGICAL STORIES

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Abstract

Mythological stories are widely read as bedtime stories to children. They narrate the fascinating tale of Gods, Demi-Gods, and anthropomorphic tales that instil moral values in children. Many discourses on mythology were carried on from the archetypal point of view, while less insight is given into the cultural perspective. Mythological stories became widely popular through the Greeks. The great epics of Homer; Iliad and Odyssey narrate fantastic adventurous tales of war and the culture of ancient times. They also introduce to the readers, popular culture and characters from Greek mythology. Similarly, mythology has different origins like the western and eastern roots. Devdutt Pattanaik states that “stories reflect the culture they emerge from, while reinforcing the culture at the same time” (7). Supporting the argument, this research paper gives an insight into the cultural influence through mythological stories.

Keywords: *Mythology, social values, culture*

Introduction

Culture refers to belief systems, social norms, rituals, and mannerisms followed by a group of people. It is part of civilization. Culture is interlinked with religious belief systems. “Cultural studies argues that culture is about the meanings a community/society generates” (Nayar 5). Stories from mythology and heroes highly influence the behavioural pattern in individuals consciously or unconsciously. Children are fascinated by listening to stories. Traditionally, parents or grandparents narrate fascinating tales to children that teach moral values to children. Storytelling tradition existed for ages. Similarly, myth is a story that narrates such fascinating tales of Gods and Goddesses, the origins of the world. Initially, these stories

were narrated orally known as folklore which became popular during the nineteenth century.

This folklore was in the form of songs, interludes, and drama that included day-to-day activities, carols, fables, Gods, and Goddess as their themes. This folklore later took written form. These stories come under the term mythology.

mythology—a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group, and which served to explain (in terms of intentions and actions of deities and other supernatural beings) why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions

for the rules by which people conduct their lives. (Abrams 230)

Myth is classified into three groups namely, etiological, historical, and psychological myth. The etiological myth explains the origins of a myth. Etiological myth provides logical reasoning behind mythical stories. For example, people believe that the squirrels got three strips when Rama gently stroked the fur of the squirrel for helping to build the bridge

Historical myths are stories of events that happened in the past. They are retold in the present. The famous epics *The Ramayana* and *The Mahabharata* are examples of historical myth. Historical myth gives an insight into the civilization of our ancestors. It also teaches life lessons that one needs to preserve.

The widely read epics among people are *The Ramayana* and *The Mahabharata*. *The Ramayana* narrates the legendary tale of Ram; a righteous king and one of the avatars of Lord Vishnu. *The Mahabharata*, on the other hand, narrates the clash between the cousins, *The Ramayana* represents the ideal city-state ruled by a righteous king Ram who always works towards upholding Dharma.

The Mahabharata, though talks about the clash of the cousins, Lord Krishna tries to set everything right by rebuilding the lost empire. He tries to mend the gap between the cousins by destroying evil and reinstating Dharma.

Psychological myth refers to the myth that emerged from the subconscious mind of the human being. It is said that human actions are connected to human consciousness.

Heroes and Legends

Mythological stories became popular through Greek. They introduced stories of heroes who later become legends due to their noble actions. These legends are about God and Goddesses who are worshiped by people, for example, Zeus is the God of the sky. Hercules is known for his strength; Aphrodite is the God of fertility. Romans also have similar origins where Jupiter is considered as God of thunder, Juno as the God of fertility, and Apollo as God poetry. Indian mythology has similar Gods and Goddesses to the ones in Greek and Roman mythology namely Indra, Shiva, Rama, Krishna, Kali, etc.

Many authors take inspiration from the stories of these legends and have incorporated them into their works of art. These stories represent a fantastic tale of the valor of the legends. Amish Tripathi's *Shiva Trilogy* is one such tale that narrates the adventurous journey of the God Shiva. The author had also taken various God and Goddesses of Indian mythology and weaved an interesting tale that inspired young readers into the world of myth and legends.

The stories of mythology give logical and scientific reasoning to the origins of the world. Author Krishna Udayasankar also gives an interesting perspective to *The Mahabharata* in her trilogy *The Aryavarta Chronicles*, focusing on the socio-political scenario and trying to give scientific reasoning to the supernatural elements in the epic. The stories of myth appear in a recurring pattern as archetypes in literature. In recent times movies are made based on Greek characters which adds to popular culture.

Joseph Campbell proposed Hero's Journey where the hero goes through various ordeals and finally purges his soul to self-realization. Many authors in their novels follow the pattern in their books. They also serve as hope as they motivate and urge the readers to resonate with the hero and face the trials and tribulations of life without fear. The readers also grab the good qualities and values of the legendary heroes and follow them in their life.

Carl Jung (1875-1961) developed depth psychology, proposing that humankind has a "collective unconscious," or racial memory in which archetypes, or "primordial images," survive as a kind of "psychic residue" of our ancestors' repeated patterns of experience. These archetypes are expressed in myths, religion, dreams, private fantasies, as well as in works of literature.(Agatucci)

The behavioural pattern of a hero is an archetype that appears cyclic theme in a work of art. For example, Lord Ram is an exemplar of an ideal son, husband, and King.

Influence of Ritual

The stories also narrate rituals "set forms and procedures in sacred ceremonies"(Abrams 230), that were followed in ancient times. Following common ceremonies and rituals is a communal phenomenon among certain groups. They bring about diversity among different communities.

Invocation to muses is a ritual that is followed by the poets before beginning a work of art. These procedures were extensively written and explained in Yajurveda about the rituals, offerings, and sacrifices that were offered to God. Yajurveda also contains hymns and

prayers to God. The rituals set guidelines for to worship of God.

rituals are motivated by a drive to affiliate with social groups and provide a new theoretical foundation for understanding the ontogeny of ritual. They detail how the development of rituals is integral to understanding diverse elements of social group behaviour, including the achievement of coalitional goals, the experience of ostracism and the negotiation of social hierarchies. (Legare and Nielsen 4)

In Shiva Trilogy, Tripati mirrors the pathetic plight of the Naga people who are deformed since childhood. Not only the baby but also the mother had to endure punishment for giving birth to a deformed child. The Mehulans had the custom to send pregnant women to Maika to give birth. But if the government finds out that the child is deformed the mother and the child is banished from the kingdom. Here, the custom mirrors the injustice caused to the mother and her child.

However, rituals were also followed by great kings to capture another kingdom. The King performs Ashvamedha Yagna, a horse sacrifice to conquer and expand his kingdom. A simple offering or prayer to God is also considered a ritual. Agni or fire is considered a pious element and even worshipped by the people. It is believed that Panchali emerged from the sacrificial fire after her father King Durpad performs yagna. Princess Sita is said to be the daughter of Bhoomadevi (earth). Since ancient times, the four elements namely Air, water, earth, and wind are worshipped by different kinds of people.

Devdutt Pattnaik states that,

The state functions like a priest, establishing God and justice and equality through ritual and argument...without myths, there can be no culture. Myth, hence cultures, are a function of place, time and people. (218)

People follow these rituals and offerings as part of their tradition. These rituals and offerings vary according to different religions and different cultures.

The Power Structure

Devdutt Pattnaik argues that the temple structure also denotes the power structure and hierarchy. *The Mahabharata* introduces the hierarchical order that prevailed in ancient times. It is called the Varna system where people were divided into four groups namely Brahmanas, Kshatriyas, Vaishyas, and, Shudras. Though religious doctrines promote equality there still remains a custom of biasness to allow certain people into the temple. Amish Tripathi in his trilogy introduces the Vikarma people, namely, the ones who had done misdeeds in their previous birth due to which they encounter ill fate in their life.

Princess Sati is no exception, though belonging to an aristocratic family, she had to face the ill fate of Karma because she gives birth to a stillborn baby. She asks Shiva to do Shudhkaran (purification ritual) when accidentally touches her when he teaches her to dance. She is forbidden to attend rituals and ceremonies. She is asked to do pooja to neutralize her bad karma.

Hinduism believes in Karma. Everyone has to bear the fruit of their good karma and bad

karma. Author Amish has brought to light the influence and biasness of the belief system that is still religiously followed among the people.

Conclusion

Mythology has become a popular genre in recent times. It helps to understand the origins and workings of the world and also narrates gripping tales of legends and folklore. The paper gives an account of the origins of mythology, and its cultural impacts. Though many would dismiss myth as fiction it teaches important truths and values that one has to preserve in life.

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THE ADVERSITY OF TERRORISM IN POSTMODERN AGE: A CRITIQUE OF DON DELILLO'S *MAO II*

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Abstract

American literature remains popular due to the emerging trends that invigorate the modern day's critical thinking. After the end of World War II, the contemporary society was characterized by Postmodern Age. Postmodern literature is characterized by heterogeneous concepts, deconstruction of meanings and absence of center. Don DeLillo, is a contemporary American postmodern writer who is dissident and vocal about the modern-day society and its changes. His novel *Mao II* (1991) portrays the story of a reclusive novelist Bill Gray and details the impact of terrorism in modern day. The author has traced the adverse impact of terrorism on society and also on an individual's life, through the protagonist Bill Gray.

Keywords: American literature, postmodern age, heterogeneous concepts, reclusive writer, terrorism, and society.

Don DeLillo is an American postmodern writer who unravels the modern day problems in his literary discourse. All his works reflect the postmodern condition of the society. DeLillo is quite critical and dissident about the negative influence of mass media in the modern day American society. It is because he believes that all the modern day problems arise due to the media. Media's dissemination of information about any public news creates anxiety and panic among the people. Hence, Bran Nicol says in his book *The Cambridge Companion to Postmodern Fiction* that "DeLillo's fiction delivers an alternative kind of insight into contemporary culture and society" (Nicol 191).

DeLillo's themes in his novels are nuclear war, sports, impact of cold war, man-made disasters, anxiety, drug culture, disintegration moral values and family, advent of technology, hyperreality, terrorism, consumption and capitalism. Almost all of his works reflect present day problems. Some of his popular novels are *Americana* (1971), *End Zone* (1972), *Great Jones Street* (1973), *White Noise* (1985), *Libra* (1988), *Mao II* (1991), *Underworld* (1997), and *Falling Man* (2007). His *White Noise* (1985) is considered to be the magnum opus and for which he received U. S. National Book Award for Fiction in 1985.

After the end of World War II, Postmodernism began. It was an artistic movement which was initiated in architecture.

But later it influenced philosophies, films, literature, culture and many others. Postmodern literature reflects the impact of World War II and changes evolved due to that. The postmodern condition of the society can be learned through postmodern literature.

Postmodern literature embrace all kinds of themes, even if it is considered to be social taboo. One of the chief tenets of postmodern literature is absence of center. In postmodern literature, there is no ideal society or truth. Hence Jean Francois Lyotard defines postmodernism as “incredulity towards metanarratives.” (Lyotard xxiv) in his book *The Postmodern Condition: A Report on Knowledge*. The characteristics of postmodern literature are, metafiction, maximalism, minimalism, pastiche, historiographic metafiction, magical realism, techno culture, fragmented narratives and black comedy.

Mao II (1991) is DeLillo's tenth novel, which portrays the story of a budding novelist Bill Gray. The author inspired his title *Mao II* from Andy Warhole's silkscreen portrait of Mao Zedong, the founder of the People's Republic of China. In this novel, DeLillo analyses how terrorism and society influence a writer. The novel also depicts identity crisis, mass gatherings, cultural changes, impact of advertisements and many other postmodern problems.

Terrorism has become a part of postmodern life in twentieth century. Global leaders are taking various measures to combat the violence unleashed by terrorists in different parts of the world. Indeed, the act of terrorism is considered to be barbaric and uncivilized, which is initiated in the name of culture and religion. Terrorism deeply affects the peace and harmonious life of

a society. It manipulates people emotionally and also by disseminating some sensitive contents.

The mid twentieth century was influenced by communism and many revolutionary ideas. In Russia and Asia, the ideologies of communism helped to form a new government, which was free from imperial rule. As revolutionary ideas become popular, many people in different countries waged war against government and people's interest in the name of freedom and liberation. Besides, almost all the revolts in mid twentieth century were inspired by communism and its ideologies. But the ground reality is that communism never advocated terrorism, violence and ambush.

The novel is narrated through third person's narration. Bill Gray, the protagonist is a reclusive author who avoids appearance public life. Because he believes that media and publishing houses are manipulating his creativity, i.e. writing skills. Indeed, he want to express his perspectives about contemporary society through his works. But Bill refrains from doing so, as he believes that his works will be misinterpreted by the society.

Brita wants to take photo of Bill Gray and also vows to bring him from his secluded life. During the course of interviewing Bill Gray, she encourages Bill to publish his novel. But Bill does not listen to her advice. Bill is informed by Brita that a publisher called Charles Everson wants to meet him regarding the publication of his novel. Indeed, Charles requests Bill to show his public appearances. Meanwhile, a Swiss writer is captured by Maoist terrorist and keeps him as hostage in Beirut, Lebanon. Hence Charlie wants to resolve this problem. Because he says “I'm chairman of a high-minded committee on free expression” (DeLillo 98).

The author has traced how terrorists appear and approach their hostages in this novel. Besides, the author has also traced how terrorism use boys in their early and late teens in the novel: “The boy took off the prisoner’s hood when he came to feed him. The boy also wore a hood, a crude cloth piece with ragged slashes at the eyes” (DeLillo 107). Terrorism is manipulating the people starting from their young age itself. Indeed, like child labor, terrorism makes children to engage in violence and other terrorist ambushes.

DeLillo also records how terrorists treat and approach their hostages. In chapter eight of the novel, the author meticulously narrates how the Swiss poet is tortured emotionally and physically. Besides, a boy in his early teen, tortures the Swiss poet and unleashes violence unto him, on the command that he receives from his superior:

The boy tortured him sometimes. Knocked him down, told him to stand. Knocked him down, told him to stand. The boy tried to pull his teeth out of his mouth with his bare hands. The pain extended long past the boy’s departure from the room. This was part of the structure of time, how time and pain became inseparable. (DeLillo 108)

The author has analysed how terrorists control and condition children emotionally to their commands. Children at their young age or in their teens, do not know about violence or functioning of a society. Besides, it is their age of innocence, where they cherish happiness and joy. But terrorism forbids them to cherish happiness and compulsorily recruit them in their outfit. Indeed, children are made to obey their orders without questioning them. In this, novel,

DeLillo has brought this to limelight through the hostage situation portrayed in chapter eight:

The boy had him lie on his back with legs bentup and he beat the bottoms of the prisoner’s feet with a reinforcing rod. The pain made it hard for him to sleep and this stretched and deepened time, gave it a consciousness, a quality of ingenious and pervasive presence. (DeLillo 109)

In postmodern age, though technology, scientific inventions, education and many other innovations sculpt the society, people still cling to their beliefs in religion, caste, community, and superstitious belief. Such backward and narrow minded approach in postmodern age gives way for terrorism and other violence. One of the important features in postmodern age is anxiety and fear. Though, the postmodern society is advanced in all spheres, still people have fear for war. Hence, Charles Townshend denounces that “Clearly war and terror are intimately related” (Townshend 6) in his book *Terrorism: A Very Short Introduction*.

Terrorism started developing rapidly in late twentieth century of postmodern age. During 1990s, terrorist attacks become prevalent and created panic among the common civilians. In twenty first century, almost all the global leaders agreed to combat terrorism after 9/11 attack in Twin Towers of America. The wars in Afghanistan, Middle East Countries, and African countries proved that both some government and other organizations supported and financed terrorism, for instilling their powers in global politics.

DeLillo’s *Mao II* is a critique about terrorism. Terrorist outfits always want to achieve their goals either through disseminating

sensitive contents or appealing to religious faiths. Indeed, when a terrorist outfit unleashes violent attack, they want to seek their attention and queries. They want someone from outside of their outfit to know about their cause, language, and many others. This too is well explained by DeLillo: “The prisoner was full of plans. With time and tools he would learn Arabic and impress his captors and greet them in their language and have basic conversations” (DeLillo 108). The author has uncovered how even artistic and creativity are controlled and manipulated by terrorism.

Terrorism has tremendous impact on contemporary society. After the 9/11 attacks of Twin Towers in USA, both developing and under developed countries have decided to combat terrorism. The adversity of

terrorism in contemporary age creates panic and outrage from public. It is because terrorism creates economic crisis and disorder in the society. Indeed, in the name of people’s welfare, liberation, and religion, terrorism wages war against a society which is otherwise peaceful and harmonious.

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J. G. BALLARD'S *THE DROWNED WORLD* AS AN APOCALYPTIC TEXT: AN ADMONITION TO REVISE SOCIAL VALUES TOWARD AN ECO-CENTRIC PERSPECTIVE

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Abstract

The social values pertaining to sustainable development includes major tenets of the cultural as well as environmental values and such ideas came to prominence after man-made crises like the World Wars. The adoption of Sustainable Development Goals (SDG's) by the United Nations Member States is one of the significant milestones that marked a turn in the anthropocentric worldview to an eco-centric worldview. The environmental values came to the forefront in literary studies under the ecocritical realm wherein writers have discussed the facets of environmental issues that include bringing such issues to the limelight, foregrounding the repercussions of human actions on the environment and forethinking an apocalyptic scenario based on those actions. This research paper will look into the facets of the environmental impact in literary studies and also probe into the strategy used by writers to inform mankind about the repercussions of its actions. The Drowned World by J. G. Ballard is a novel that pictures a world after apocalypse. This disturbing text creates a fear in the minds of the readers and thereby creating a paradigm shift in their perspective of environment and nature. There needs to be an amalgamation of this awareness along with the social values of mankind so that such changes become consistent. The efforts of literary studies on the environment deserves a mention and appreciation in the discussion of the problems and prospects of sustainable development. The paper will attempt to study the text in the light of the ideas mentioned above.

Keywords: Social Values, Sustainable Development, Environmental issues, Awareness.

Introduction

The paper attempts to describe the efforts of literary studies in raising the consciousness pertaining to environmental sustainability and in creating paradigm shifts from an anthropocentric to eco-centric and sometimes a hybrid approach that takes into consideration a quasi-anthropocentric and quasi eco-centric approach. The paper then introduces the term ecocriticism and the relevant literary practices in creating texts that focus on environmental concerns. It then introduces the idea of apocalypse, a predominant aspect pertaining to

the discussion of the end of ecosystem. The text by J G Ballard is discussed in the light of the above-mentioned idea and some of the striking characteristics of the texts are also discussed. Then the paper moves on to discuss the term sustainability and a few notable events of significance that took place. Such events discuss major environmental issues and the possible resolution that needs to be implemented. The concluding part of the paper discusses the fact that there needs to be a collaboration of many facets to arrive at possible solutions for environmental crisis.

Interpretation & Discussion

Literary studies have confined itself to the social, economic, political and cultural premises of any society for that matter and recently literary studies have widened its perspectives focussing on environmental issues which can be termed as Ecocritical studies. As the term suggest the study predominantly focuses on man-nature relationship that takes into consideration both human and the non-human world unlike the anthropocentric idea which put man in the centre and neglected other organisms. William Rueckert, an American theorist and critic first used the term in 1978 but it was only after 1990s that the study got currency and developed as a separate theory. One of the milestones in the development of this theory is Association for the Study of Literature and Environment (ASLE) in the year 1992. But one can't say that ecocritical writings are the first of its kinds as there were nature writing dating back to Hebrew literature where we find accounts of Eden Garden and other pastoral forms of writing.

The different waves of ecocriticism concerned itself with various approaches that includes nature writings, warning narratives that picture or anticipate a society that has exhausted that natural resources, deep ecological narratives that focus on the nuances of nature and environment by a method of scientific approach, apocalyptic writings that picture the end of the world wherein mankind is completely devoid of a sustainable natural environment. *The Drowned World* by J. G. Ballard is one such apocalyptic writing that presents a reality that entirely shook the mankind by giving accounts of a world wherein the impacts of social radiation and global warming have seriously raised the levels of melting of polar ice and as a consequence the

Triassic jungles have spread around tropical London.

The novel is set during 2145 and the readers are presented with a scenario in which a biologist Dr. Robert Kerans and his team of scientists face a city infested with malarial insects, iguanas and albino alligators. The devastating impacts of human actions have resulted in the complete extinction of almost all species and only a few species remain that includes human species as well. The writer not only gives accounts of the physical reality but shows the readers how the physical reality affects the minds of the characters in the novel. Dr. Robert Kerans and his team have a repeating pattern of dreams in which they see surreal events that reverse the birth of humans. Ballard spent his late childhood for almost two years in a prison camp in Japan during the second world war and his encounter with such harsh situations at a young age might have acted as a spur in writing such texts. In most of his novels, such devastated environment becomes the setting for the story.

There are many approaches and dominant trends in ecocritical literature, but, apocalyptic writings have become one of the significant forms of writing as it not only represents a physical reality that is threatening but also becomes a warning sign to remind mankind that his ways with nature and environment doesn't prove benefit to create a sustainable environment and ecosystem. The term 'apocalyptic' derives from Greek *apokalypse*, 'to disclose' and as the term rightly suggest writers appropriate this form of writing to reveal the detrimental effects of human behaviour towards environment. The term apocalypse can be traced back to the book of the New Testament and other biblical texts. These texts contain prophetic statements that present the end

of the world and the mankind. Other than biblical texts sermon literature also produce works with apocalyptic traits. Some of the literary works with such traits include H. G. Wells's *Mind at the End of its Tether*, George Orwell's *Nineteen Eighty-Four*, Norman Mailer's *The Armies of the Night* and Doris Lessing's *The Four-Gated City*. Such writings are infused with warning signs and shocking reality that serves as a moral indicator to remind mankind about its hasty actions that might seriously impact the balance in ecosystem.

Now, that the form of apocalyptic writing has been discussed in brief it is also mandatory to look into how such literary texts becomes operational when one happens to discuss the praxis of the idea of sustainable environment. As mentioned before these texts become moral indicators to humankind, but it also becomes important to discuss other facets of a society that includes the social, the economic aspects as well as the political commitment towards environmental well-being. There needs to be an amalgamation of all these aspects so that there can be a combined work that caters to the needs of a sustainable environment. The term suggests "a development that meets the needs of the present without compromising the ability of future generations to meet their own needs" as defined in *Brundtland Report of the World Commission on Environment and Development: Our Common Future*. With the framing of SDG's (Sustainable Development Goals) to be achieved by 2030, the term sustainability has been connoted with a political commitment. The first of its kind conference pertaining to sustainability happens to be UN Conference on the Human Environment held during June 5-16, 1972. This world conference held in Stockholm throws limelight on how environmental, economic and social problems are interlinked

and also gave primal focus to the post war effects and its consequences on overall governance.

The World Commission on Environment and Development (WCED) released its report on April 27, 1987. Our Common Future, known also as the Brundtland Report, named after the commission's chair, then-Norwegian Prime Minister Gro Harlem Brundtland. The defining principle of this report is that the term sustainable development got to be defined and came to be of crucial importance in the forthcoming conferences.

The Montreal Protocol is a multilateral environmental agreement (MEA) held during September 15, 1987 that aimed to reduce ozone-depleting substances. It is significant for its special emphasis on global warming. The Intergovernmental Panel on Climate Change, first of its kind interface bringing together climate scientists and government officials got established during 1988. This focus on the issue of climate change and how to mitigate the drastic effects of climate change on other organisms. These aspects are also focussed and discussed by deep ecologists and theorists.

In March 22, 1989, The Basel Convention on the Control of Transboundary Movements of Hazardous Wastes and their Disposal was adopted. Kyoto Protocol was adopted on December 11, 1997 by UNFCCC Parties. UN member states adopt the Millennium Declaration and its eight MDGs on September 8, 2000, giving attention to tackle hunger, poverty and environmental degradation.

Conclusion

The abovementioned conferences and programs have given enough attention to specific environmental concerns that promises great change in human behaviour and a reduction in

the hazardous impacts including climate change, solar radiation and other issues. Literary texts on ecological aspects have acted as moral indicators to make human aware of their actions and consequences. More than that, such texts also enable the readers to revise and reconsider their perception about nature and environment. Also, the introduction of SDG's hinges on the significance of building a set of social values that would bring about a change in human action and behaviour.

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FEMALE CIRCUMCISION AS AN ETHNIC IDENTITY OF THE GIKUYU WOMEN IN NGUGI WA THIONG'O'S "THE RIVER BETWEEN"

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Abstract

Ngugi Wa Thiong'o's widely acknowledged as a mouth piece of his Gikuyu society and the most prominent among the post-colonial novelists of the common wealth writers. He was an egalitarian and much favoured for the growth and the development of the East African Literature. Ngugi was the fifth child of the third wife of his father. He was born on 5th January 1938 in Limuru, Kenya. He was christened as James Thiong'o Ngugi. He attended Alliance High School and later Makerere University, Uganda and the University Of Leeds, England. As a writer, he was profoundly influenced by the writings of Karl Marks, Friedrich Engels and West Indian born social theorist Frantz Fanon and so on. In his early days of University education, he began writing plays and stories criticizing Kenyan neo-colonial society and politics. He was also a Columnist for 'Sunday Post', 'Daily Nation' and 'Sunday Nation' in the early 1960s. He was the first East African writer to be identified into world of literature by his maiden novel *Weep not, Child* (1964). The other novels to his credit are *The River Between* (1965) *A Grain of Wheat* (1967), *Petals of Blood* (1977), *Devil on the Cross* (1980), *Matigari* (1986), *Wizard of the Crow* (2006), He has authored a number short stories, plays, essays, memoirs, non- fictions and children's books as well. The novel *The River Between* portrays how Female circumcision has become an ethnic identity of Gikuyu in the natural African tribal society. This article also focuses mainly on how the so-called colonialism and neo-colonialism have been nurtured as a foster child of the inhuman world and also how they caused disfiguration in the ancientness or primitiveness of African culture. As Ben Okri said in his preface to the novel *Weep Not, Child*, the divisions in Society, the root of betrayals, the problematic question of the land, the never-ending implications of colonial rule are the modern realities which affect the well-being of the people and of the basic structure of the society. The primitiveness of African continent and its copious cultures usually do not hold hand in hand with the western principles and traditions. As a result, the country lost countless innocent lives as well as incarceration many youths.

Keywords: Ethnic, betrayal, primitiveness, female circumcision, initiation, curfew, modern realities, Gikuyu.

Introduction

'Primitiveness' is the everlasting soul of Africa. It can neither be erased nor replaced completely by any alien culture. The seed of primitiveness had deeply rooted through generations together in the culture of Africa. In the name of westernization, some people in Africa had switched over from their past culture into newly acquired one but at the same time we can't deny that it is highly vulnerable to the basic structure of its culture. The soul of primitiveness may be suppressed by the external forces but how it will emerge as victorious is very important to take into account.. The objective of this paper is to analyze how female circumcision has been playing a pivotal role to ensure the ethnic identity of Gikuyu women

The Position of African Women

The position of women in African society may be categorized into two as pre-colonial women and post-colonial women. Between these two, the status of women in pre-colonial was much better than that of the women in the post -colonial era. In the traditional African society, polygamy and wife beating were common in all the tribes and to make it worse the women also did not protest this inhuman culture but at the same time they had the liberty of freeing themselves from the incompatible marriage. Once the western education landed in the African culture and tradition, the dignity of woman and individuality has become an issue of debate. Literally speaking they became vulnerable to double

colonization, and were also dominated and exploited in all possible ways. The colonial educational system seemed to be a boon but in real it made them lose their virtues. In Ngugi's novels, women are depicted to have treasured all the virtuous qualities and are considered the guardian angels of their culture and tradition, as a paragon of the Gikuyu identity and beliefs. He has maintained his sympathy on some of the women characters who slipped in moral life and became almost a whore. It is very clear how Ngugi plays the role of the mouthpiece of those women who were victimized by black neo-colonialist.

Most women characters of Ngugi are stereotyped, selfless and distinctively courageous. Unlike other races or tribes, Gikuyu were not men's society but once it was a women dominant tribe. It was reported to have been ruled by aggressive women rulers. Men were mere puppets in serving their wives at their home. Ages had passed and all men who could not bear the servitude at the hands of their wives connived to dethrone the women rulers. The conspiracy is that all their wives were impregnated and using their family way and of their inability to resist anybody at that time, the husbands overthrew them and occupied the rulership by the way the Gikuyu society was made a male society. As a writer who himself belongs to this tribal society has not had any grudge towards women rather, he highlights them as the real warriors that helped their dear ones to a war against the imperialists

Among the patriarchal societies in Kenya, there were some inevitable matriarchal societies also but at the same time, the power structure is of course in favour of men. In clans like the Akamba and the Nandi, women could marry women in order to protect themselves after their husbands died, or if they discovered that they could not bear children any more. In such situations, a woman would marry another woman and have children with a man of her choice.

Jomo Kenyatta says that the Gikuyu tribal organization is based on three most important factors. The first and foremost one is family group, the second is 'clan' and the third one is 'age-grading'. The first two systems help to form 'kinship within the tribe but the third system of age-grading unites and cements the whole tribe in all its activities. Every year thousands of boys and girls go through the initiation or circumcision ceremony and by the

way automatically they became members of one age-grade.

"They act as one body in all tribal matters and have a very strong bond of brotherhood and sisterhood among themselves. Thus in every generation is Gikuyu tribal organization is stabilized by the activities of the various grade of old, and young people who act harmoniously in the political, social, religious and economic life of the Gikuyu". Facing Mount Kenya (p.2)

Female Circumcision

Usually women are more stoic natured than men especially Ngugi's women are paragon of stoic nature which is emphasized in his novels in a very moving way. The custom of Female circumcision is the one that validates how women are more enduring and mentally courageous than men. Male circumcision is prevalent everywhere. It is a common practice among the Muslims whereas female circumcision is a peculiar custom among the certain tribal communities around the world. It is noted that it exists in around thirty countries in the world. It was once believed that only in Africa female circumcision is being practiced in some tribal societies. But now it dawns to us that many ethnic groups in Asian countries and the Middle East also follow the female circumcision as a recognized religious practice. Even in India, a community like Bhora who lives in Maharashtra practice female circumcision. It is treated more as a custom than as a mere ritual system

In the novel "*The River Between*", Ngugi did not justify the practice of either male circumcision or female circumcision but he shows that it is the cultural identity of hills and tribes. In order to uphold their culture and religious values, women in Gikuyu society dare to step in even the threshold of death like Muthoni. It is considered to be an ethnic reality which has tied the tribal society intact. Muthoni's father Joshua is an ardent Christian and faithful follower Christian values. His mission of work is to bring the people towards the truth. He is partly a missionary of Siriana Mission and advocates the tribal people to stay away from certain evil practices of their culture and religion, but his younger daughter Muthoni, a seeker of self-identity allows herself to be circumcised justifying the practice as a moral precept on which her life and society laid

down. Muthoni and Nyambura were sisters. Their father Joshua was a true Christian. He believed mutilation of one's body is a sin but none of the Christian values stopped her to be circumcised. She says that she wanted to be initiated in to the ways of the tribe. Hence, she ran away from her father's home in Makayu to her aunt Njeri's house in Kamen. She did not even listen to her sister Nyambura's advice not to her friend Wayaki. She was very steadfast in her initiation. After her initiation, the wound was not healed and it made her worse. She was hospitalized but it was too late. She died peacefully. When she died, she told Wayaki

"Wayaki, tell Nyambura I see Jesus. And I am a woman, beautiful in the tribe" (TRB.53)

To Muthoni, female circumcision is not a sin but one of her clan's identity. It is no way connected to the religion. Hence, when she died, she asked Wayaki to tell Nyambura that she saw Jesus, she did not betray her tribe nor discarded Jesus.

This painful infliction was insisted on women in the Gikuyu religious ritual and whoever had not undergone the circumcision negating it simply as a heathen custom were not admitted in any of their village councils. Moreover, the uncircumcised male or female would not have acquired family inheritance, blessings of the elders and other privileges. Therefore, this custom has become a deciding factor for a Gikuyu people in the conjugal felicity also. As a matter of fact circumcision for a man proves to be a male privilege whereas the circumcision for a woman is a female submission and control of sexual pleasure to the needs of man. As Brendon Nicholls puts it, "Clitoridectomy acts the relations of male dominance and female submission that constitute a patriarchal social order."

But Ngugi does not look into this female initiation as a moral right. He is not feminist who argues for women about the same equal rights and privileges of men enjoy in the society but he is a womanist who respects female values and merits. Female circumcision is not at all mere rituals in the part of Gikuyu religion and of their way of life. It can neither be taken lightly as a surgery of clitoridectomy in the so called scientific world but it is a removal of nymphomaniac thirst in female kingdom. Such women are portrayed as the embodiment of tradition

and sacrifice. Ngugi's women characters are invested with a handful of generosity, compassion, forgiveness and inspiration

Jomo Kenyatta in his work, *Facing Mount Kenya* states that circumcision as a deciding factor in giving a boy or a girl the status of manhood or womanhood in the Gikuyu community. He also says as follows

"No proper Gikuyu would dream of marrying a girl who has not been circumcised, and vice versa. It is taboo for a Gikuyu man or woman to have sexual relations with someone who has not undergone this operation". (132)

It is clear in his words that those wish to exclude from this custom of circumcision is accused of committing detribalization. The result of this action leads to disinheritance or exclusion from homestead. Marrying an uncircumcised man or woman, certainly would not have enjoyed the blessings of their forefathers and also the sin of disobedience lies in their progeny.

Conclusion

Gikuyu woman identity as 'a woman' is ensured only by the ritual of circumcision. Unless one who submits to be circumcised, that he or she would not be called as a Gikuyu man or Gikuyu woman. In this way, circumcision becomes a custom ingrained in Gikuyu culture. It is believed that there lies a spiritual bond between the mother earth and circumcised person. In course of the circumcision, blood is spilled on the earth makes an umbilical connection with the earth. Hence, the practice of circumcision cannot be taken as a cultural implications of the Gikuyu, rather a unique identity of them.

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QUEST FOR REALITY AND TRUTH IN ANITA DESAI'S 'JOURNEY TO ITHACA'

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Abstract

Anita Desai (1932-) has been widely recognized as great and distinguished writer of fiction – she occupies a distinctive place in the realm of contemporary Indian English fiction. The present paper explores the theme of reality and truth in her novel 'Journey to Ithaca'. It also deals with her search for spiritual quest through the protagonist Matteo. Desai tries to explore the meaning and nature of reality through this novel. Journey to Ithaca symbolizes this search for the fundamental truth of life. The reality of life is embedded in the complexity of existence. Herman Hesse's Journey to the East and Siddhartha kindle in Desai's hero, Matteo, a curiosity towards Eastern philosophy. He leaves home in search of spiritual enlightenment and the ultimate Truth in the ashrams of India. The protagonist of the novel Matteo is presented as an intellectual pilgrim in the quest for reality and truth and search for the eternal verities implicit in India's spiritual heritage.

Keywords: Truth, reality, existence, spiritual, adventure, faith, belief.

Introduction

Anita Desai as a 'philosophically-inclined' novelist attempts to explore the meaning and nature of reality and also of illusion as two different worlds of ideas and beliefs. The title of her work, *Journey to Ithaca* itself is symbolic of this search for the fundamental truth of life, the reality embedded in the complex fabric of existence. Through the spiritual journey of Matteo, a whole range of the philosophy and thought of the East is subtly explored as a way of life, as a breath of existence. In the novel, the protagonist, Matteo, is presented as an intellectual pilgrim in the quest for reality, the quest for truth, the search for the eternal verities implicit in India's great spiritual heritage. Matteo, thus, dramatically re-enacts the spiritual adventure of the ancients in his quest for truth.

Matteo, Sophie and Mother's Search for Spiritual Identity

Like Hermann Hesse's *Siddhartha*, Desai's *Journey to Ithaca* deals with the adventure of three characters: Matteo, Sophie and the Mother. After Baumgartner's *Bombay* (1988), *Journey to Ithaca* is

her another fascinating novel of India where she brilliantly evokes spiritual India in all its endless complexity. She examines the nature of pilgrimage to India through the adventures of her characters. Matteo's reading of Hesse's *Journey to the East* and *Siddhartha* moulds his mind towards the philosophy of Vedanta and he embarks on a spiritual adventure to India "to find India, to understand India and the mystery that is in the heart of India"(57). His school life in Italy baffles him "Like the geometry and algebra"(17) and he has no interest in his father's silk business. He fails to conform to the domestic and social norms of the world around him and becomes alienated.

India, to him, stands for a search of new life, the higher way of life. In India he visits many ashrams in search of 'great sages'- Gurus. He gives up wearing western dress and wears wide pyjamas and a cotton vest. To Sophie (wife of Matteo) India means a series of personal disappointments, she finds nothing transcendental or spiritual quest. Sophie joins the drug-tribe on the beach of Goa and even the life with these persons upsets her dreadfully. She soon becomes miserable and shattered.

In his pursuit Matteo encounters many fake sages. He falls violently ill. Sophie tries to take him away from the path of spiritual quest, but Matteo is determined to trudge the path on his own. Then Matteo reaches an ashram in the foothills of the Himalayas run by the 'Mother'. The Mother follows no religion in particular but only preaches love. He realizes that the mystery he has long been searching for is neither in bookish knowledge nor even in blind faith, but it is essentially an 'experience of bliss'. He finds in the Mother his Guru who shows him "the way into his Divine Presence" (105).

Sophie meanwhile bears two children. Matteo works as a letter writer for the Mother, then as a washer man. Sophie returns to Italy, but listening about Matteo's illness comes to India again. She, being basically a journalist, instinctively decides to embark on her own journey to search out the truth of the Mother's past. She finds the truth about the Mother and finally goes back to the Mother's ashram. The Mother dies and Matteo goes to attain 'peace' to that Himalayan mountain peak where the Mother had attained her 'peace'. Sophie now realizes the significance of Matteo's spiritual quest and decides to follow his path.

The novel ends with a symbolic meeting between Matteo and his son Giacomo reports to his Grandfather:

"I saw my father(---). In the garden (---). And I went to him. He was wearing no clothes.(---).he smiled at me. He said Giacoma, Giacomo(---). He talks like a foreigner(---) and I don't know what he said (---). He looked like the painting of Jesus in church"(306-09).

Kanagamutlu.

It seems that critics like Suman Jana have not fully realized the symbolic significance of the meeting of the Matteo and Giacomo. Suman Jana says:

"The financial and the most pathetic contradiction, the one that is most aesthetically unsatisfying is Giacomo's final statement about Matteo, that he 'talks like a foreigner' and that the child could not comprehend him. This is utterly absurd if Matteo is really enlightened, he should have spoken the language of love and the child could definitely have grasped his meaning in totality"(Tiwari 2004:374).

Obviously enough, here Suman Jana has not taken into account the basic principle of this novel. The blissful spiritual experience is to be acquired by the individual concern with special efforts and for that the individual has to qualify himself or herself for that spiritual fulfillment. The child Giacomo has a long way to that experiences like his father. That is the reason why he doesn't understand Matteo's language. But Giacomo's impression that his father looked like the painting of Jesus is most significant. This remark strengthens the basis philosophical framework of the novel that seems to have slipped away from the hands of Suman Jana.

Anita Desai's *Journey to Ithaca* depicts the theme of spiritual quest in a double way: as term 'Ithaca' indicates the journey undertaken by the Mother and by Matteo. It culminates in their returning to the spiritual home, that is their spiritual fulfillment. The character of Matteo and the Mother demonstrate the spiritual significance of the novel. Sophie experiences the pleasures of sensual and material life. After sometime she realizes the futility of the pleasures of sensuous and material life. Such a kind of realization she embarks on a spiritual quest and to achieve the spiritual salvation. Sophie's long journey through Mediterranean, Alexandria, Cairo, Paris, Venice, and New York to India becomes ultimately a journey within and she reaches her enlightenment as decides to follow her husband on his chosen path.

Matteo and Mother have the knowledge of the mundane world and the blissful experience of the spiritual world. They have surrendered their egos and have become selfless. In the mountain peak of Himalaya the Mother achieves her spiritual fulfillment. The river has been used and considered as the symbol of purifier of our sins in the holy scripts. It is here we have to note that the Mother takes bath in the river before going to the Himalayas.

Conclusion

Anita Desai selects her characters from different regions and religions to prove all the religions of the world are equal: Matteo and Sophie from Italy, and the Mother from Egypt, Matteo and Sophie are Christians and the Mother is a Muslim. The principles of all the religions of the world are represented through the character of the Mother and

also she represents the symbol of spiritual quest. Desai brings out the basic principle of losing the self and ego which helps to ultimately reach the highest realm of spiritual bliss. The novel *Journey to Ithaca* reveals that unless one has faith and belief in oneself, one cannot attain peace of mind and enlightenment as expressed in Gita.

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GENDER, POWER AND ROLE REVERSAL IN CHIMAMANDA NGOZI ADICHIE'S SHORTSTORY *THE VISIT*

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Abstract

Ever since the United Nations charted the 2030 agenda for Sustainable Development Goals, each and every goal receives huge importance especially in the field of research. This paper sharpens its focus on the fifth goal of 'Achieve gender equality and empower all women and girls' with the aid of a renowned Nigerian writer Chimamanda Adichie's speculative short story, The Visit. This story, by reversing the gender role responsibilities, made men to take care of children and family while women are the bread winners. With this change in family, men begin to believe they are destined to marry and look after children and even question the credentials of the first male minister in the government. When the protagonist Obinna's American friend visits him after eleven years, Obinna's dreams and aspirations come to the surface again disrupting the balance and sacrifices he had made to keep his family together. This paper aims to analyze the notion of gender and power and how this technique of role reversal plays a major role in sensitizing people towards the gender inequality they impose on and comply with.

Keywords: Power, gender, role reversal, sexuality, feminine and masculine

The Sustainable Development Goals charted by the United Nations serve as a blueprint for the improvement of people, environment and prosperity of both the developed and developing countries alike. The 2030 agenda for Sustainable Development lays out seventeen goals that pave way for universal peace and end to poverty and hunger. This 2030 agenda accommodates Gender Equality among sixteen other goals. Gender equality in various walks of life has lately come into notice and people are becoming more aware of that topic, day by day. Right from the daily wages to the top tier positions, women face discriminations of several sorts. This state is prevalent mainly because the society is unapologetically patriarchal and almost all powerful humans are incidentally men. This makes one question, "Would this all be different in a matriarchal world?" and an answer could be found in Chimamanda Ngozi Adichie's gripping short story, *The Visit*.

Chimamanda Ngozi Adichie is an award-winning Nigerian author, whose works emphasized gender inequality, feminism, racism and collision of American and Nigerian culture. Her first novel, *Purple Hibiscus*, was awarded the Commonwealth Best prize for Best first book. She discussed how colonialism has rooted deep in the psyche of Nigerians especially those who got western education. Her second novel, *Half of a Yellow Sun*, centered around Nigerian civil war. She was very much influenced by her predecessors Buchi Emecheta and Chinua Achebe. Her third novel, *Americanah*, was based on her real-life experiences of facing racism in America during her college days. Her short story collection, *The Thing Around Your Neck* and her numerous other short stories are evidence to her skill for weaving intricate characters.

The Visit is an Amazon Original Story, one of the six Afro-centered speculative short stories that presents the reality of black existence and their

dependency on the immediate circumstances. In this short story, Adichie, the author of *A Feminist Manifesto in Fifteen Suggestions*, build a powerful matriarchal world where the gender roles and power are reversed. In this speculative world, women run the government and head the companies while men run the household. Adichie's narration seamlessly achieves the role reversal and startles the readers with the obvious unfairness of excessive power exercised by one gender over the other. With every dialogue Adichie exposes the gender consciousness entrenched in the human mind. In many a place, she parodied the ways of the world in present times using the means of speculative fiction.

The plot begins with Obinna, the house-husband, watching the speech of the American president in CNN, with descriptions on her brown face with too much powder and the smudge of her berry lipstick. The fact that America still hasn't got its female president in its 246 years of freedom is emphasized in this opening of this story. Obinna was eagerly waiting to meet his friend Eze from America after eleven years. Eze and Obinna were friends since childhood days. Eze was smart, intelligent and would talk politics with adults. Obinna admired him and spent a lot of time in his house. The story unravels the past as Obinna anticipates the arrival of Eze from America. Their dreams and reality form the storyline. Adichie carefully juxtaposes the dreams of men and things expected of them in that matriarchal world.

According to Routledge Encyclopedia of Philosophy, "The general notion of power involves the capacity to produce or prevent change. In social and political philosophy, narrower conceptions of power specify the nature of these changes". So power, in philosophical terms too, denotes the capacity to change people's lives. This story reveals how power in the hands of one gender, instead of equal distribution could affect the other spectrum of people. Since men were in charge of the worldly affairs for so long, women were convenient in their secondary positions and got used to the secondary treatment they receive. By positioning women in the roles of power and relegating men to the periphery, Adichie throws light on some of the injustices faced by women on a daily basis through the role reversal technique. This technique is psychotherapeutic and is

used in psychodrama wherein the roles of the characters are reversed for the better understanding of the protagonist's motivation and responses. Adichie has adapted this technique and used it as a gender role reversal in this story.

In the world Adichie portrays, men dream but hardly achieve them. Young Obinna wanted to be a poet. His poems were highly praised by his college friends and he had even chosen a title for his first poem collection. But then a year after his graduation he met Amara, a confident, talented and beautiful woman, already a rising star in the banking sector. He eventually married her, began managing household chores and when children were born, they became his world, repressing his dreams of becoming a poet to the farthest end of his mind. Adichie brings out how men give importance to marriage in the words of Eze's father – "A man still without a wife at the age of twenty-eight is like that deflated piece of rubber-useless" (5). The protagonist says that it was understood that 'marriage was the ultimate prize for a man' (6).

The way Adichie handles interpersonal relationship in this story is commendable. The bond between Amara and Obinna begins like any other love relationship but when Amara got promoted and climbed the social ladder, there was Obinna who stayed behind, hiding all his dreams and wishes. He was not financially independent as Amara did not want him to work for a low-salary job. He did not dare to ask Amara when he caught her cheating with a young boy. However, he couldn't help himself shouting at that boy in public and calling her cousins to give her some piece of mind. But they told him not to make a fuss as she always came home to him every night. The cousins advised Obinna and asked him consider "how difficult it was for Amara in her position, with all those young boys throwing themselves at her" (Adichie, 9). Adichie with her brilliant narrative skills drawn out a poignant plot that demands change in one's perception.

Power structures can be discerned in three categories such as visible, hidden and invisible. When the strategies of power and the people in power are obvious, it falls under visible structure. In this story, women in power take decisions on the male body and pass laws on disciplining their behavior. The second structure where the power is hidden, powerful people decide who participates in

the decision-making and what to decide. In this story, through a conversation between Amara and Obinna when they discussed about the new oil minister, Adichie shows a glimpse of the hidden power. Amara's disapproval of a minister being a man denotes how women in power try hard to exclude men from top positions. Thirdly there is the invisible power structure—'supreme and most insidious exercise of power' (Lukes) - that shapes people's mind that keeps the issues off strategy and people's mind. In the above-mentioned conversation, Obinna remarked thus: "How will it look when they go to OPEC meetings and it turns out that only Nigeria has a male minister? They won't take us seriously" (8). It is evident how Obinna's mind was attuned to the matriarchal world he resides in. He also let this happen to him when Amara told him that "his poems are okay, they will never be great" (13) and he completely believed her. Through invisible power structure Obinna's mind shaped itself of the worth of his self and his gender.

Reproductive rights are a constant debate not only in developing countries but also in developed ones. There are legal, moral and religious codes that exercise power over women's bodies. In Adichie's world, women are celebrated for giving birth to children. They are given pregnancy check; bank deposit and an actual ceremony should be conducted with a government representative to thank the mother. Obinna remembered the day Amara got the certificate, with words in a curly script, "In Gratitude to Amara Ofoegbu, whose body has done the work of keeping the human species alive" (13). Obinna started an NGO to help poor women get subsidiaries and certificates on their first pregnancy. Meanwhile Eze reveals that the reason for his visit is to look for an herbal treatment for his prostate. Since modern medicine only used women's bodies as standards, men were under dosed thereby leading to several health issues.

Adichie also presents some moral codes followed by men and women in that speculative world. When two men went to club in the night-time, it was deemed inappropriate and was questioned by a policewoman until she got to know they were both married men with wives at high positions. Obinna had to go to gym and keep himself fit so that his wife would feel attractive towards him. Obinna's son

grows up in a disciplined manner while the daughter teases and kick her brother. These are some of the incidents mentioned in Adichie's short story. Throughout the story the author uses the technique of gender role reversal. The gender role expectations that are considered 'normal' has been called out for speculation in Adichie's *The Visit*. The topics discussed in the story that felt unfair are everyday realities of millions of women across the world.

In her *Women and Power: A Manifesto*, historian Mary Beard writes, "If women are not perceived to be fully within the structures of power, surely it is power that we need to redefine rather than women" (83). When researching about gender and power, one of the common finding the scholars report is the huge inequality in power distribution. Gender roles are not just related to power relations but Gender roles are power relations. In various parts of the world, not men and women but power and powerlessness are the gender difference. By attributing characters of kindness, docility, meekness, obedience as feminine and strength, protective nature decision making and knowledge as masculine, the society automatically places men on powerful spot, accusing women as acting masculine if they questioned the norms. *The Visit* by Chimamanda Adichie is a powerful retort for gender inequality. It aims and succeeds in sensitizing men about the absurdity of the gender role expectations and calls for a little empathy to understand women and their world better.

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