



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol : 2 Special Issue : 5 November 2017 ISSN : 2456-5571
UGC approved Journal (J. No. 44274)



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**
www.crrps.in | www.bodhijournals.com

BODHI

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

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

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

Dr. S. Balakrishnan

Publisher and Editor - in - Chief

bodhijournal@gmail.com

www.bodhijournals.com



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

An Online, Peer Reviewed, Refereed and Quarterly Journal

EDITORIAL BOARD MEMBERS

Publisher and Editor-in-Chief

Dr. S. Balakrishnan

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

Vice Editor-in-Chiefs

Dr. Manimangai Mani

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

Dr. Mamta Brahmabhatt

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

Pradeep D. Waghmare

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

Dr. B. Jeyanthi

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

Dr. T. Marx

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

Mr. B.P. Pereira

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

Editorial / Review Board

Dr. Sunil S. Narwade

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

Dr. V.N. Kendre

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

Dr. Nana Pradhan

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

Dr. Prasenjit Panda

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

Dr. H.S. Rakesh

Assistant Professor of History,
Davangere University, Karnataka, India

Dr. Indira Banerji

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

Dr. Punam Pandey

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

Dr. Harshad Bhosale

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

Dr. H.M. Kantharaj

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

Dr. Vipin Kumar Pandey

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

Dr. B.V. Dhananjaya Murthy

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

Dr. Vijaykumar Chavan

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

Dr. Vijay Shankar Sharma

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

Dr. Sunil Shankadarwar

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

Mr. Amit Agnihotri

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

Dr. Vaishali Pusate

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

Dr. P.V. Mahalinge

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

Dr. Neelkanth Bankar

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

Dr. Rajeshwar Andhale

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

Dr. Anupama Mujumdar

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

Dr. Parvez Shamim

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



ANNAI FATHIMA COLLEGE OF ARTS & SCIENCE

(Affiliated to Madurai Kamaraj University)

Fathima Nagar, Alampatti, Thirumangalam, Madurai – Tamil Nadu

www.annaifathimacollege.edu.in

M.S.SHAH

Chairman



Greetings to you all

I am glad and heartened to learn about the International conference hosted by the Department of English in association with Roots publications, Madurai. I congratulate the department head, Mr.A.L.Rajkumar, faculty members and students of the department of English on making this conference a success in reality.

The significance of English language and literature studies are inevitable in the contemporary context because of the language's position in the global sciences, trade and commerce, philosophy and all other fields of study. Further, Study of literature is an experience which helps humankind in understanding the power of rhetoric and the essence of life by revisiting the past only to create a better future. This also helps in sketching vivid pictures of the two greatest entities of life i.e the universe outside and the universe inside.

Therefore, I strongly believe that conducting a conference on English language and literary studies is relevant and essential irrespective of the age and geography. I am also certain that the conference would pave way for creative deliberations, critical discourses and content discussions among the linguistic and literary academia.

Annai Fathima group of Institutions takes immense pleasure and pride in bringing together the elite literary fraternity under one roof by conducting this one day International conference.

I also wish that the publication of the research papers and articles presented during the conference would surely add value to the world of creative and critical scholarship. I once again congratulate the Department of English and Roots publishing house for conceiving and executing an idea of this grandeur. I also wish the department continue to grow in stature thus contributing to the growth of the college and the well being of the society.



ANNAI FATHIMA COLLEGE OF ARTS & SCIENCE

(Affiliated to Madurai Kamaraj University)

Fathima Nagar, Alampatti, Thirumangalam, Madurai – Tamil Nadu

www.annaifathimacollege.edu.in



Dr.P.S.NAVARAJ

Principal

The Proceedings related to the International conference on Current trends in English Literature highlights the transformations happened in the field of poetry, drama, fiction, prose and diaspora writing in Indian English Literature during the post-independence period. This process of change in the Psychological and Social phenomenon has not been adequately analysed or intellectually accounted for. This volume makes an honest attempt to fill the lacuna to an extent by focusing multiple perspectives of the various relevant themes in the different genres of Indian English Literature during the post- colonial period. This book aims at fascinating the readers of broad spectrum perspectives which have much contemporary relevance in the arena of post- coloniaism today. It will undoubtedly prove valuable to students, researchers and teachers of English Literature.

I wholeheartedly congratulate the authors for their praiseworthy contribution. Also I compliment Bodhi Journal team under the dynamic leadership of Dr.Balakrishnan for successfully organised this event and meticulously collected the precious content to the benefit of society.

My salutation to the Management of Annai Fathimacollege headed by Professional technocrat and College Chairman , Mr.M.S.Sha and Chief Executive Officer, Mrs.Sakeela Sha for their unstinted support to host this event in a grand scale. Best of Luck!

EDITORS' NOTE

The term 'English Literature' is sometime strange or otherwise too rigid, if not hard to define or imbibe even though it existed since English language became a lively communicative medium. Somewhere we might have overheard the blabbering of someone 'Language without literature is lame and Literature without Language is blind. To find out the truth and reality behind this, Annai Fathima College of Arts and Science College planned to convene an International Conference, specifically to delve out the status of the Recent Trends in English Language in association with BODHI International Journal of Research in Human Arts & Science inviting papers on innumerable sub-themes from loyally aspiring people for sharing their views and knowledge in an open forum to assess its genuineness and exactness.

The contents of this compendium are the papers presented by several active authors of multi-faceted discipline and expertise in the particular title under which the Conference was convened at Annai Fathima College on October 05, 2017 wherein Dr. Manimangai Mani of University of Putra Malaysia instilled the correlation of English Language and English Literature in the Digital Era of Post-modern age in and around India. In the technical session, Dr. J. John Sekar of The American College diluted the conceptual title and initiated the participants to go deep with English Literature with ICT to meet the trend and craze of the present need universally.

Of course this book is a boon to those who missed the participation in the Conference and the readers who failed to be in the presentation hall to know the ideologies and assumptions of various authors to grasp and imbibe possible knowledge on the theme of the conference.

Chief Editors

Dr. P. S. NAVARAJ

Principal, Annai Fathima College of Arts and Science, Madurai

Dr. S. BALAKRISHNAN

Publisher, L Ordine Nuovo Publication

Mr. B. P. PEREIRA

Visiting Professor-Journalism & Mass Communication Madurai Kamaraj Univerisy, Madurai

Mr. A. L. RAJKUMAR

Head & Asst. Professor of English, Annai Fathima College of Arts and Science, Madurai

Editorial Board Members

Mrs. Parsana Pitchai Mehruba, Mrs. Aruna Kannan, Mrs. Shymala Devi, Ms. Abarna sree preethi, Mr. Sethuraman, Mrs. Prabhadevi, Assistant Professors of English,
Annai Fathima College of Arts and Science, Madurai.

&

Mrs. S. MENAKA

Former Assistant Professor, Mangaiyarkarasi College of Education, Madurai

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

Vol: 2

Special Issue 5

November 2017

ISSN: 2456-5571

Aim & Objectives

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

Disclaimer

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

Communication

Papers should be Mailed to
bodhijournal@gmail.com

CONTENTS

S. No	Title	Page.No
1	Women and Cultural Perception in Girish Karnad's <i>Hayavadana</i> M.Harish Babu	1
2	Assertion through Myth: A Modern Perspective Ms.S.Prema	3
3	Jaishree Misra's <i>Accidents Like Love and Marriage: A Discourse Upon Society and Culture</i> R.Jeffy Catherine	6
4	The Ambivalent Representation of Women in Conrad's <i>Heart of Darkness</i> and E.M. Forster's <i>A Passage to India: A Comparative Study</i> Dr.Ranbir Kaur	9
5	Plato and Shakespeare's Republicanism Nidhi Choudhary	12
6	Voice of a Woman Victim in A. Muthulingam's <i>Friday Nights</i> Dr.C.Arun	16
7	Transformation as a Veiled Premise in Shashi Deshpande's <i>Moving on</i> P.Maria Ponn Sindhuja	18
8	Suffering and Survival in Yann Martel's <i>Life of Pi</i> Dr.B.Siva Priya	22
9	Autobiographical Elements in Doris Lessing's Short Story <i>A Home for the Highland Cattle</i> Tawhida Akhter & Dr. Ajoy Batta	27

10	Tracking the Soul from the Known to the Unknown - A Stylistic Journey Towards Jessica Powers' Poetry C.Amila Antony & Dr.V.Thayalan	29	22	Balram's Journey of Redemption in Adiga's <i>The White Tiger</i> S.Mariena Kamala Brinda Noel	66
11	Divine Love in the Poetry of Jalal-Ud Din Rumi and Bulleh Shah: A Comparative Study Attied Khawar	33	23	Indian Writing in English is the Study of – The Self, the Family and Society Dr.R.Rajeswari & Ms.A.Suganya	68
12	A Treatise on Postmodernism in Saul Bellow's <i>Herzog</i> Dr.S.Karthika	36	24	Inclusion of Buddhist Philosophy in the Works of Charles Johnson Dr.Javed K.Shah	70
13	A Postmodern Perspective of Poile Senguptas Play <i>Thus Spoke Shoorpanakha,so said Shakuni</i> P.Poomathi	39	25	Nineteenth Century Indian Women Novelists J.Malavi	73
14	Literature and the Movement for Social Change Shubhravarna Naithani	42	26	A Disaporic Approach to Oliver Senior's Poetry Collections Ms. L.R.Sangeetha Priya	77
15	From Acculturation to Self-Actualization in Bharati Mukherjee's <i>Jasmine</i> P.Vimala Rani & Dr.K.M.Sumathi	43			
16	The Myth and Superstitions about Vampires Ms.Ramya Ravindran	48			
17	Psychological Criticism in James Joyce Major Works G.Saranya & Dr.S.Martin Mathivannan	52			
18	Predicaments of Immigrants in Anita Desai's <i>Bye-Bye Black Bird</i> B.Lavanya	55			
19	The Effects of Mau Mau Movements in Ngugi Wa Thiong'o's ' <i>A Grain of Wheat</i> ' Mrs.V.Jothimani	57			
20	Voices from Beyond: A Third Wave Feministic Approach towards Margaret Atwood's Novel <i>Surfacing</i> Dr.V.Deepa	59			
21	'Protest Literature': Issues of Dalit Writing and Aboriginal Writing B.P.Suchetha	63			

WOMEN AND CULTURAL PERCEPTION IN GIRISH KARNAD'S *HAYAVADANA*

M.Harish Babu

Teaching Assistant, SCSVMV University, Kanchipuram



Abstract

Girish Karnad who is a kannada writer bring out some of the myths and legends to the present existence with some ridiculous actions in drama. He expresses his thoughts and emotions in the way of annoyance and picture of psychology. He has the great capacity to bring out the power of endurance into their life deeply. This paper attempts to derive women and cultural perception in Girish Karnad's play Hayavadana. Most of the people has the false notion that feminism is something which is against the male society, but according to the researcher' point of view the feminism is the fight over between the female and the socio-social hierarchical practices and the traditional one.

Karnad championed the reason for silenced womenfolk in Indian orthodox society through his plays. Karnad was very much familiar with feminist belief systems and the destruction fashioned by patriarchal philosophies in Indian society. His plays flourish with subalterns particularly women and lower caste people subjected since ancient time by patriarchy or upper hierarchy of the society. Karnad has uncovered their subalternity as well as melded life in their lives so they can talk; moved their position from "margin to "centre". *Yayati, Hayavadana, Naga Mandala, Tughalaq, Tale-Danda, Flowers, Broken Images, The Fire and the Rain, and Wedding Album* explain the above proposition.

In the play *Hayavadana*, Devadatta is the character around whom the Apollonian arrange is made. He is slightest subject to enthusiasm and therefore, least impulsive of the other characters in the play. While, Dionysian speaks to the mental state in which the inner self needs to be normal or truly human wherein the psyche and the body cooperate. There is no split between them. There is an ideal agreement between them. The mind feels the real encounters and body rocks with sentiment the brain. This state is called unified body-soul. Such a self image permits the undifferentiated, brought together body-mind is called Dionysian conscience, in which the spirit comes back to and lives in, the body. Kapila in the play is the best case of this. The play implies that Apollonian dependably attests itself and smothers the Dionysian in our socio—culture life. Accordingly the combination of both physically and ethically is unrealistic. The base of Padmini's suffering is the effect of patriarchal society that contradicts lawful class or class strife. It is because of this essential

arrangement of power of patriarchy Padmini experiences enduring and mental torment in her life. Men are associated to have their craving satisfied and women are associated to meet those longings. Devadatta satisfies his craving after getting Padmini yet Padmini does not feel complete fulfillment with her husband. But after the change of heads she feels glad however just for several days, i.e. one year. Indeed, even Goddess Kali couldn't fulfill Padmini for all time. As Jaganamohana Chari says, she is "stifled by the energy of patriarchal estimations of the decision class belief system. Be that as it may, she gives off an impression of being generally more liberated and more equipped for separating herself from the hegemonic settings. She may rest content in her agree to the hegemonic settings, yet she embraces the more backhanded method of confronting up to reality (Chari 234).

The relationship between the three noteworthy characters fits in with the present day gender theories. Devadatta, due to his developed personality governs over the two Padmini and Kapila. Padmini is the major protagonist, dependably at the focal point of action, and the entire action of the play revolves around her. She is a ruling central force in that both Devadatta and Kapila endeavor to change them as per her plan. She holds them under the attractive force by controlling their body and mind movements. She traps them into the bunch of loving awesome which they can't escape unhurt. So lost is she in her own yearning that she disregards her motherly obligation towards her own child, the bit of heart and hands him over to a third person for his support. She gives the kid to the hunters who live in this forest, imploring them that

the child is Kapila's son, with a thought that as they adored Kapila, they would bring him up to his greatest advantage; "Let the child experience childhood in the timberland with the streams and the trees. At the point when he's five take him to the Revered Brahmin Vidyasagara of Dharampura. Reveal to him its Devadatta child" (*Three Plays*, 131). Here she receives dualistic arrangement for the security of the child and his future. Padmini is a victim of the patriarchal order where woman are subjected to the patriarchal culture. The marriage amongst Devadatta and Padmini is settled by the parents without considering Padmini's decision. Born in a prosperous and rich family she has built up her identity, which looks for flawlessness. It is following to finding unacceptability and malelessness in Devadatta that Padmini swings to Kapila, to fulfill the demand of her body and her idea of man. But she couldn't conflict with the ideas of commitment and idea of marriage such a great amount of regarded in the way of life. Padmini has now a strong hold on Kapila's body in Devadatta and is very radiant with self-satisfaction and has gotten away from the institutional controls. Padmini's quest for perfection and completeness gets destruction her own life and is alienated. Her execution of "Sati" is a social interest for treachery in married life. She tries to rebel against socio-cultural powers which overwhelmed her. These powers alienated her from the common life she doesn't wish to compromise with lastly she could find relief in death.

The passionate Padmini cherishes the Dionysian part of life by crossing the ethical codes of the society, yet the socio-cultural viewpoints are simply the apollonian which declare and repress the Dionysian in our socio-culture life. He goes to ancient myths, legends, folklore and history, acquires plots from these sources and makes them contemporary by acclimatizing contemporary 'drama of life' to them. The characters are the part of his plots. Karnad does not concentrate consideration on people, as individuals; rather they are sorts involved in the circumstances and acting.

This plays cultural aspects of Hayavadana is interrupted by an actor who comes bewildered terrified by a horse speaking like a man. But son Hayavadana the man with horse's mane appears. It becomes a living reality. He tells that his mother who was a princess, married to a Gandharva turned into a stallion. After Hayavadana has gone off the stage, the thread of the main plot is picked up. The loving goes on a trip against the wishes of Devadatta. One has to collect merit in seven lives to get a friend like him. On the way padmini is taken stingily by Kapila's still in driving a cart, his strong muscles. His quickness and his

effect to keep her cheerful added to her respect. All the three importunate friends went to a Rishi, who knew the text, answered as heavenly Kalpa vriksha is supreme among trees. So is the head among human limbs. According to padmini went with the man having Devadatta head, In the final stage of this new dispensation Devadatta had a physical exercises. He is visibly upset by the news that padmini has a got child. The moment it came to me, a war started between us. The war obviously is between the head and the body and as it is always the mind that controls and direct of the body. She thought in this triangular love affair. She is the only person that is the loser in the game. In a way she fails to go either Devadatta and that is why she tunes from Devadatta to Kapila and vice versa to satisfy the craving of her soul.

Conclusion

If womanhood discovers satisfaction in affection that happens to be outside marriage why that should be viewed as wrong? Women are vehicle of these trends; they expend these feelings utilizing their bodies. Family association and marriage have been taken care of cleverly by giving contemporary touch to it however at the centre is woman. Love will not after at any difficult time and situation. It belongs to the theme of love and marriage. But ultimately the author said that the play to be able to feel the condition of women. God has sent women the messenger of gospel of the Non-violence, women has endowed power with man's equality.

References

1. Karnad, Girish. "Prologue." *Three Plays: Naga Mandala*, Hayavadana, Tughlaq. New Delhi: Oxford University Press, 1994, p.22. Print.
2. Chari, A. Jaganamohana. "Hayavadana and Naga-Mandala: A Study in Postcolonial Dialectics." *The Plays of Girish Karnad: Critical Perspectives*. Ed. Jayadipsinh Dodiya. New Delhi: Prestige Books, 1999, p.234. Print
3. Raykar, S. Shubhangi. "The Development of Karnad as a Dramatist: Hayavadana." *The Plays of Girish Karnad: Critical Perspective*, Ed. Jaydipsinh Dodiya. New Delhi: Prestige Books, 1999, p.177. Print.
4. Khatri, C.L. and Arora, S.K. (eds.) *Thunder on Stage: A Study of Girish Karnad's Plays*. Jaipur: Book Enclave, 2008 . Print.
5. Naik, M.K. "From the Horses Mouth: A Study of Hayavadna." *Girish Karnad's Plays: Performance and Critical Perspectives*. Ed. Tutun Mukherjee. New Delhi: Pencraft International, 2008, p.139. Print.

ASSERTION THROUGH MYTH: A MODERN PERSPECTIVE

Ms.S.Prema

Assistant Professor of English, Veltech Dr.RR & Dr. SR University, Chennai



Abstract

Indian women writers of the twentieth and twenty first centuries raise the issues related to modern women with a new perspective. Githa Hariharan occupies an outstanding place in the world of Indo-English fiction. She has presented life through literature with great radiance. One of the important aspects of her writing is that she is highly educated, involved in social issues, and moreover ready to experiment with her writings. Indian women writers have used themes of love, sex and marriage with confidence. But Hariharan articulates these themes with the help of myth and religion. This paper explores on how three generation women who are deep rooted in Indian culture assert through myth in order to prove their identity.

Keyword: Struggle for identity, Myth, Tradition / Modernity

Indian women writers of the twentieth and twenty first centuries raise the issues related to modern women with a new perspective. A number of Indian women novelists made their debut in the 1990s, producing novels which discovered the true state of Indian society and its treatment of women. These writers were born after Indian independence. Their work is marked by an authentic presentation of contemporary Indian women and their struggle for existence. They generally write about the society which they know best. Predominantly, the image of the new independent woman, the theme of growing up from childhood to womanhood and her struggle for an identity of her own emerges as the theme in most of the Indian English novel.

Githa Hariharan occupies an outstanding place in the world of modern literature. In her first novel *The Thousand Faces of Night*, she has made consistent use of myth and religion to convey the deep-rooted culture of Indian life. She relates the relevance of Indian epic stories in the context of contemporary Indian scenario. Her woman protagonists are the representatives of the present day intellectual women. Her characters are not only interesting to read, but are thought provoking.

Encapsulating lives of three generation of women, in Chennai, the novel focuses on the how they are torn between tradition and modernity in trying to shape their lives in their own ways, and in turn their hardships connect their stories to the ancient myths of the Ramayana and Mahabharata. The English term myth is derived from the Greek 'muthos' meaning 'word' or 'speech'. The term 'Indian Mythology' means stories connected with the, "gods and goddesses and even the legendary heroes mentioned

in the Sanskrit epics like the Ramayana and the Mahabharata and the myth collections called the Puranas" (Gupta 101). In India, from ancient times we had a rich oral tradition. So children enjoy these tales through their parents, grandparents or close relatives. Through these stories the girl-child learns about her inborn qualities like sympathy, kindness, sacrifice, patience and self-discipline.

The story of *The Thousand Faces of Night* revolves around Sita, her only daughter Devi and Mayamma. The oldest among all the women portrayed in the novel is Devi's grandmother. Her presence was felt through her treasure of myths and stories, which Devi recollects throughout the novel. The western educated female protagonist Devi's quest for her cultural roots is the central theme of this novel. Hariharan makes use of the traditional myths and stories in portraying the struggle of modern Indian woman

The grandmother belongs to the third generation women who remained restricted to their households and were expected to be ideal and virtuous. For her, Devi was as like a princess as any of the women in her myths. There are three mentors in Devi's life-her grandmother, mother and later her housekeeper. Devi's artistic vision is tenderly nurtured through myths and purposeful re-telling of the tales of the forgotten women of the past – Damayanti, Gandhari, Amba and Ganga.

Devi, born in a traditional Tamil Brahmin family is sent abroad for higher studies. There she meets Dan and his friendship is ultimately ended in marriage proposal. But Devi feels alienated in Dan's world, ". . . some alien mirage, some barely remembered dream of clandestine passion" (3). Refusing an offer of marriage from her black

American culture, she returns to India for the sake of her widowed mother. Here Hariharan portrays Devi as an educated modern woman who is caught between tradition through myths and modernity through education.

Devi remembers grandmother's narration of story of Damyanti. The story of Nala and Damyanti in Mahabharata is one of the most popular legends in Indian Mythology. Through the story of Nala and Damyanti, grandmother fascinated Devi about Swayamvara. Devi is attracted by Mahesh's frankness.

Devi's marital life lacks the colour and excitement that she had expected. He views "marriage as a necessity, a milestone like any other. It is a gamble" (49). Grandmother's stories were drawn from the Ramayana and the Mahabharata, which focuses on women's pride, destiny and self – sacrifice. She listens to her narration of Gandhari, Amba, Ambika and Ambalika

When Devi says; "I could look for some kind of a job" her husband replies, "There is so much for you to do at home" (56). Devi's role, apart from that of wife, remains unimagined. Mahesh was brought up in a family atmosphere that considers the role of a wife as being confined to the house with non-interference even in the activities and business of the males. In the Indian context, once a girl gets married to a man, the husband completely dominates over her.

As Devi grows older, she begins to draw a link between the stories of her grandmother and the real life stories around her. Myths had prepared Devi well for a life to develop a mechanism of self – defense against the atrocities. Devi identifies herself with Durga, the Goddess who is the destroyer of evil. Devi's reaction shows that woman of today are becoming aware of the biased attitude of the society. They have started asserting their individuality by challenging the taboos and destructive social norms.

Devi finally decides to move away from Mahesh. The act of walking out on Mahesh provides substance to her life and she considers it her 'first real journey.' Devi's interest in life is renewed with the arrival of Gopal, a classical singer. Her initial fascination for Gopal wanes as he is dedicated only to music just as Mahesh is to his work. Devi, despite her best education and westernized thinking, spends some time in conflict and alienation within the walls of her own mind. She decides to go back to her mother with whom she can live a better and respectable life.

Sita belongs to the second generation woman, who is caught between the tradition and modernity. Sita is bound by her family commitments and duties as a daughter-in –

law. She gives up her practice of playing Veena, which is her only outlet in her house. Sita's sacrifice in real life is similar to Gandhari's sacrifice in the myth. She never played anything on her Veena similar to Gandhari who sacrificed her vision.

When Devi returns to her mother, she hears the music of a Veena. Sita plays the veena for her self-satisfaction and waits eagerly for Devi's return into the world of motherhood. She sacrifices everything including her own likes and dislikes for the sake of her family. Through Devi's assertion in life, Sita is also reborn by retrieving her lost self by returning to her music, to her veena. Devi also finds similarity between her mother and Gandhari, who sacrificed all her ambitions.

Next to her grandmother, the woman who plays the most vital role in Devi's life is Mayamma, the pragmatic story teller. Mayamma lived all her life trying to satisfy others. Devi finds solace in the story of Mayamma. Her life is a saga of unrelieved suffering who suffered as a wife, a mother, who has suffered in the hands of her domineering mother-in-law and animal like husband.

Married at a tender age of twelve to a useless gambler, Mayamma was sexually terribly assaulted every night. She had been given the heart trembling tortures by her mother-in-law. She accepts things with silence and suppresses her agony. She never rises up to question the atrocities committed by her mother-in-law. This generation of woman has learnt to accept their fate.

Life, which seems terrible to Mayamma is normal to most woman of their time. She never thinks of questioning her life. She lived her life bearing the brunt of cruelty that society had ordained for a woman-as a daughter, a wife, a daughter-in-law, a deserted woman and a mother. Mayamma stands as a classic example of the unfortunate women who are forced into a loveless marriage and finally surrendered to the whims of their husbands. They stand to prove the strength of their womanhood in their struggle for survival.

Mayamma tells the stories about the power of enduring the pain. When Devi decides to walk out of Mahesh's life, Mayamma not only approves of her decision but also blesses her and wishes her well. This is her way of breaking away from old traditional values, which denied a woman the right to make choices if her family did not treat her well.

The elder women adhere to the Indian traditions and they never make an attempt to redeem themselves from the control of patriarchy. These elder women characters are only aware of their roles and they struggle to live up to

the expectations of their men as this loyalty could indicate their innate strength. To every woman survival is of paramount importance.

The women characters in this novel prove the strength of their womanhood in their struggle for survival. They transform themselves into an active participant, viewing 'the myths' as 'a source of ever-rich, unadulterated nourishment.' These stories fill their mental canvas and act as a tool of empowerment.

Eventually after having rejected existing myths and role models, Devi creates a different destiny for herself as she seeks to find a renewed meaning to her relationship with others. Devi's final assertion is the celebration of the power of the entire community of women. The modern women no longer travel in the hardships but instead they started asserting for their own salvation.

Mayamma, Sita and Devi are the three generation women who undergo assertion for their identity and survival. Mayamma silently undergoes all the traumas in her household as traditional Indian women. Sita is found to be caught between tradition and modernity. She is not ready to assert for her own self rather becomes submissive and she sacrifices everything. Broken emotionally, her patience gives way to a silent, brooding protest.

Devi, who is characterized as a victim of modern generation, started to assert her life for her identity as a self and as a community on the whole. Devi acquires a different vision to perceive life and she is not a passive acceptor of what life could offer. Her grandmother's stories have a profound influence on her mind. She does not accept her grandmother's versions of Amba, Gandhari and

Damayanti, the Puranic women. The stories act as a tool of empowerment. Here, Hariharan indicates the innate strength of the woman who is able to bounce back to normalcy in spite of all her tragedies.

Women writers have moved away from traditional portrayals of enduring, self-sacrificing women towards characters searching for identity. In contrast to old generation women, the twenty first century women characters assert themselves and defy marriage and motherhood. Hariharan depicts both the diversity of women and the diversity within each woman, rather than limiting the lives of women to age old tradition. She also re-interprets mythology through her narration of characters. Through her narration she tried to develop a medium for self-expression by retelling the Indian myths. Devi, with modern perspective, tried to find her identity through assertion of Indian mythology. Thus, the work of Githa Hariharan, the modern Indian women writer, is significant in making society aware of women's demands.

References

1. Christina, P. *Indian Women Writers*. New Delhi: Omega Publications, 2007.
2. Gupta, R. K. *The Novels of Anita Desai: A Feminist Perspective*. New Delhi: Atlantic Publishers and Distributors, 2002.
3. Hariharan, Githa. *The Thousand Faces of Night*. New Delhi: Penguin Books, 1992.
4. Iyengar, Srinivasa, K. R. *Indian Writing in English*. New Delhi: Sterling Publishers Private Limited, 2001.

JAISHREE MISRA'S ACCIDENTS LIKE LOVE AND MARRIAGE: A DISCOURSE UPON SOCIETY AND CULTURE

R. Jeffy Catherine

(Supervisor: Dr. R. Selvi) Ph.D., Research Scholar
Department of English, Sarah Tucker College, Tirunelveli



Abstract

Many works of fiction and non-fiction have been abundantly written on women and by women in the past centuries. Especially in the twenty-first century fiction, many barriers have been broken so that women can also achieve what they really want to do in their life. The same scenario can be visible in India too, where each century has only seen its growth in the empowerment of women in all sectors. Yet, one cannot come to a conclusion that every woman has the luxury to reach their dreams. There are also women who are still caught up in their difficult social and economic situations, and need agencies to bring them out of that chaos. This novel *Accidents Like Love and Marriage* written in 2001 by Jaishree Misra brings to light different generations of women from various communities and clearly puts forth the places in which the women characters place themselves in this modern society. The novel is based on three families: the Sachdevs, Menons and Singhs. Women in all the three families have their own priorities. Swarn Sachdevs married to a businessman, and not much interested in taking care of family chores, yet does her duties mostly by supervision. Neena from the Singh family is the representative of the modern day daughters-in-law through whom the story takes on twists and turns. The most important women character in the novel is Gayathri from the Menon family. She has just returned from London completing her higher studies and her way of thinking is always in contrast with the normative way of the society. This paper focuses on these three women who have different familial backgrounds and interests, come together with opposing ideas for the love of Gayathri and Tarun. Through this storyline, the culture and its progression in the contemporary era is interpreted and discussed in this paper.

Keywords: contemporary era - women – social position – culture and progress

Many works of fiction and non-fiction have been abundantly written on women and by women in the past few centuries. Especially in the twenty-first century fiction, many barriers have been broken so that women can also achieve what they really want to do in their life and become empowered. The same scenario can be visible in India too, where each century has only seen its growth in the empowerment of women in all sectors. "A notable aspect of this phenomenon is the lead taken by women writers. . . The wider significance of this development has been the beginning of the trend of understanding woman through a woman's eye;"(Das 101). Yet, one cannot come to a conclusion that every woman has the luxury to reach their dreams. There are also women who are still caught up in their difficult social and economic situations, and need agencies to bring them out of that chaos. This novel *Accidents Like Love and Marriage* written in 2001 by Jaishree Misra brings to light different generations of women from various communities and clearly puts forth the places in which the women characters place themselves in this modern society.

Jaishree Misra is one of the prominent women writers in the contemporary era. The characters in her novels are well-analysed personalities which can be connected to real

life people for which she deftly adds a tint of fictional aspects. This kind of writing lures the readers to read and enjoy till the end of the book. The title of the book itself reveals what kind of story a reader can expect. This paper interprets the social position of women in the contemporary era and its interconnection to cultural progression in the minds of the people through the characters in Jaishree Misra's novel *Accidents like Love and Marriage*.

Society and culture are always blended into one another. Since Indian society evidently has its base on its culture and traditions, even the rules and regulations of this country are based on this basis of secular aspects. So, in the pretext of interpreting the social values, the issues off cultural themes and aspects also come along with it. Social position is the point in which each character place themselves within their family and personal endeavors. With this respect, the social and cultural circle of the families of Sachdevs, Menons and Singhs from the novel are disclosed here.

Firstly, to examine the proponents of the social conditions, the personal endeavors of the women characters should be studied. Rohit and Tarun are the sons of Jagdish and Swarn Sachdevs. Neena (Rohit's wife) hail from the Singh family One can witness the paradoxical

preferences of both Swarn and Neena, both of whom live in the same household. Though Swarn comes from an older generation than Neena, she does not have much inclination towards the household chores and work. She does not even enjoy the company of her husband. "Having to have a husband was one of life's cruel ironies for a woman like Swarn who did not especially enjoy male company – all that factory talk about weft and weave, and, even worse, cricket and politics"(Misra3). Yet, she manages her work through supervision and delegation. Whereas Neena, is clearly portrayed as enjoying married life expect for the reason that her delivery has unshaped her body which she worries about. Both Swarn and Neena are under the institution of marriage which proves fun for one rather than the other.

Education is an important social aspect which is dealt with utmost importance in the novel. Misra uses her women characters, each of them in a different scenario to portray her views on education. Swarn is a person who thinks that work is only for men unless a women in the family has to work to fulfill the family's needs. Neena's mother (Kammy) thought that if Neena befriends Gayathri, Gayathri's studiousness will motivate her in studies but Neena did not have much interest in it. Gayathri on the other hand, steadily pursued her higher studies and even went abroad to get a good education. It was Gayathri's passion to study. Kammy, though she did not work her interest fell on social work and she pursued what her hearts wants to do. So, Misra sketches her characters in such a way that each person has his/her own individuality. Education also in a way determines the social position of a person in the society.

On the other hand if there is a comparison between Kammy (Neena's mother) and Neena, Kammy's intentions are far beyond her era. According to Swarn, work is only a men's activity unless there is a pressing monetary need. But Kammy is very much involved in social work and she set up a NGO twelve years ago. Swarn describes Kammy's work as follows, "Wearing trousers at age forty-five and going into villages to teach village women how to divorce!"(Misra7). This particular sentence from the novel is debatable. It questions the so-called feminist organisations which completely and blindly manipulate women away from the patriarchal society using divorce as a temporary solution instead of trying to help them bring out their voice as an agency for their own independence within the family. It is important for women to fight against oppression and help the people who are under such clutches. But it is also equally important to first study the situation of such people

individually before considering all their problems as identical and unvaried. This voice subtly comes out through the characters in the novel.

It is a common preconception that the older people are very traditional and the present generation is moving away from the stereotypes. Jaishree Misra in her novel clearly put forth the idea that such social compartmentalization does not really work out in real life situations. As we have already seen Kammy's social position, it is primal to view how her daughter Neena differs from such position and inclined towards more familial aspects of the society. The author describes Neena's characteristics as such: "Feminism for Neena is still a bit of a scary word, conjuring up images of hatchet-faced women who walk out of perfectly reasonable marriages. Yet marriage to young Neena is pretty much sacrosanct. . . She has also seen her parents stay together despite what must be one of the most incompatible marriages in Delhi"(Misra23). For such a character who considers marriage as sanctity, she could not accept her husband having another relationship in London which is can be known when the novel reveals itself.

From this analysis of social situations as presented in the novel it is inferred that each person's characteristic is individualistic. Stereotypical view at any point is a danger zone. Misra conveys through her characters that not all women who are empowered should compulsorily work or down-trodden women stay at home. Empowerment of women visualizes the ability of free-will to choose their own choice wisely according to their social situations and that is what exactly her characters in the novel *Accidents Like Love and Marriage* possess and some lack it.

Another important character in the novel is Gayathri, Neena's best friend. She is the only character in the novel who is in constant dilemma about her social position. She has completed her higher studies in London and has returned to India after five years with no intention of marriage as she had already failed in a relationship there. But on the other hand, when Tarun (Neena's brother-in-law) proposes her she says, "I love the idea of being with you, Tarun, but I do have to say the idea of marriage has always been anathema to me"(Misra148). Later, she agrees to meet his parents yet the expected meeting did not go well as she belonged to different community and this cannot be accepted by Swarn (Tarun's mother). Though in the middle of the novel Gayathri is in a confused state, the author expresses her own thoughts about the uncontrollable situations that happen in families. She writes: "How can one tell Gayathri that you can't blame

yourself for accidents? They happen. They happen to the best of us. And, having let them happen, we seem to grow no wiser to them. We merely let them happen again"(Misra186).

Developments are good but it should not be under the cost of destroying something better. In the postmodern era 'development' in itself is questionable. Many malls, shopping complexes, theme parks are constructed as a part of entertainment for the citizens at the cost of destroying marshlands, agricultural area and other dwelling areas. Culture is also entering into such a stage. Many cultural and traditional values are not flexible and intimidating especially against women and hence they are fought upon. Such kind of resistance is absolutely necessary. Culture is also our identity. But, in the way of cultural progression one should try not to completely lose out identity.

To ponder upon this idea let's look into the characteristics of Rohit in the novel. Rohit is married to Neena and has two kids. But on his business trip to London he indulges in a relationship with a woman named Tracy. In this world it is difficult to analyse and interpret others situation hence one can never understand their situation unless we are in their shoes. But, the character Rohit himself in the end of the novel understands the consequences of his doing. He considers his relationship with Tracy as an accident. "Nothing happened, Tarun, I swear! Well, nothing that meant anything, anyway. It was just an accident, yaar, just a bloody stupid accident!"(Misra210).And he is willing to rectify his mistake but it was too late as Neena left the house with two children

by her side. One can also argue that accidents are prone to happen because human beings emotional levels are unstable at times. But, one should remember whether the consequences of such a reality can be faced by the person. In this situation, Rohit's actions broke the family into halves. Swarn also projects how the modern daughters-in-law are not respectable enough as they have accustomed themselves to the modern culture. But in the end she realizes that these things do not matter and there are major storms yet to hit in her life through both her sons.

Jaishree Misra as a contemporary author and also as a woman writer who proves herself in her creation This novel *Accidents Like Love and Marriage* is her second novel which projects that anything can happen in one's life but it is always our choice to choose what is right for us and for the situation because the consequences of such accidents can be faced only by that individual. The novel is open-ended as Neena and Jagdish (Neena's father-in-law) leave their house. The author puts forth all the problems, incompatibilities and possibilities faced in this modern era by the people but does not judge or give direct answers through the characters. Though each person tries to build one's life through their social position and cultural progress, accidents are prone to happen.

References

1. Das, V.K. "Women in English, Hindi and Indo-Anglican Fiction: Perspectives on Comparative Studies" Ed. Gauri Shankar Jha. Delhi:Tarun Offset, 2008.
2. Misra, Jaishree. *Accidents Like Love and Marriage*. Haryana: Penguin Books, 2001.

THE AMBIVALENT REPRESENTATION OF WOMEN IN CONRAD'S HEART OF DARKNESS AND E.M. FORSTER'S A PASSAGE TO INDIA: A COMPARATIVE STUDY

Dr.Ranbir Kaur

Assistant Professor, SMVD University, Jammu and Kashmir



Abstract

The paper discusses the relationship existing between A Passage to India and Heart of Darkness by focusing on the representation of women and attitudes to women. Being a comparative study it throws light on the similarities and divergences operating between the two pieces of writing. Forster's text is examined as a response to and a repetition of Conrad's and point here is not simply to show the way Forster's novel echoes Conrad's, but the way that discourses, as a set of statements involving certain assumptions and insights about specific issues, are transposed into one another. In this connection, the central focus is on how Forster uses his novel not only to discard the period's prevailing values in life and art, but also to boldly assert his difference and re-appropriates this rebellious tone to criticise the Western mind. The two novels are scrutinized and made to interact with each other from feminist perspective.

Keywords: *representation of women, comparative study, feminist perspective*

Introduction

Colonial writings traced the Victorian doctrine of female-immolation and demanded the domestic woman to be a devoted woman. The Indian practice of sati, which was the religious obligation of a Hindu widow to burn herself on her husband's funeral pyre suggests that European and Indian women are oppressed alike. Women in both the novels seem to be arranged into a separate group, serving as supplements to men's actions, characters and behaviour. All of them seem to live in the realm of their own, built on the idealistic conception of the surrounding world, governed by rational rules and laws. So, to completely comprehend this view and other sexist innuendos that these writers offer in their novels, the cultural frame and societal condition in which Conrad and Forster existed should be considered.

In his analysis of *Heart of Darkness*, the critic Andrew Roberts exposes Conrad's environment as he observes that Marlow's stems from the utterly patriarchal European world and men were the sole occupiers of positions of power in this culture. To sustain this system, women are used as sexual scapegoats by men and venerated as a "shared desire" or common goal. As a result, women are forbidden from attaining "positions of power, knowledge and desire" (HOD 459). Due to this authoritarian social construct, the women of both *Heart of Darkness* and *A Passage to India* are shown as terribly weak, miserably ignorant, and irrevocably submissive to men. Marlow stoically anticipates his departure for the Belgian Congo,

relates to his audience his conception of women as insignificant and worthless in their interaction with reality and tells the audience how men can serve the world better than women: It's queer how out of touch with truth women are. They live in a world of their own, and there has never been anything like it, and never can be. It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset. Some confounded fact we men have been living contentedly with ever since the day of creation would start up and knock the whole thing over. (HOD 18)

Both the novels are an account of the feminine spirit in the physical world when that spirit is hindered by problems of a sexual nature. Forster, like Conrad, uses the female characters in his novel to convey many different messages regarding empire and is most specifically seen in the characters Miss Quested and Mrs. Moore. Through these two leading ladies, Forster shows that the complications that come from colonisation are not limited to those creating the rules, but instead shows that issues are also caused through outwardly benign sources, unwittingly complicating life for the people living within the Empire.

Although a feminist reading may endeavour to take as much pleasure in Conrad's art as does any other reading, this pleasure is abandoned by the fact that the women's image, though visually full, is psychically void and nearly inhuman; for it is overtly allied with that detestable darkness described by Marlow, essentialised in Kurtz's voice; and Conrad's text proffers no woman's voice or

variant female version of wilderness to the reader. As the novella opens, the narrator depicts the Thames as a masculine sphere “crowded with memories of men and ships it has borne to the rest of home or to the battles of the sea” (HOD 7). It is a place recalling the “dreams of men, the seed of commonwealths, the germ of empires” (HOD 7).

Also, women in *Heart of Darkness* are constant symbols of death. Upon her (Kurtz’s African mistress) entry into the narrative, Marlow states, “The whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul” (HOD 87). She is overtly mirrored in the landscape that Marlow constantly illustrates as the ‘white man’s grave,’ ‘lurking death,’ and a ‘profound darkness,’ and thus she personifies death. The Intended shares in this cruel personification. When meeting with her, Marlow piteously reflects, “I saw her and him [Kurtz] in the same instant of time—his death and her sorrow—I saw her sorrow in the very moment of his death [. . .] I had blundered into a place of cruel and absurd mysteries not fit for a human being to behold” (HOD 107). In addition, Marlow notices that “she was one of those creatures that are not the playthings of Time” (HD 107). Just as the inscrutable mystery of death surpasses all time, so too does the Intended become the equivalent of this harsh phenomenon.

Elaine Showalter thinks “we must accept the fact that Forster saw women as part of the enemy camp. While not precisely antagonistic to them, he believed them to be allied with the forces and institutions of repression” (“A Passage to India as ‘Marriage Fiction,’” 7). Specifically, Mrs Moore is used throughout the novel as a sympathetic character, not just towards the British but towards the Indians as well. We also get to see her reflections on the British characters, which in turn gives the reader much insight into the workings of the empire.

In Conrad and Forster’s writings, one of these intersecting lines is the Victorian doctrine of female self-immolation, which demanded from the domestic woman an absolute devotion to her family, and the Indian practice of sati. Demonstrating ignorance similar to that of Marlow’s aunt, the Intended and Adela Quested, or the Victorian ladies in the two novels are hopelessly unaware of the unsound methods that their fiancés Kurtz and Ronny enforce in Africa and India. Conrad and Forster align all the women in the narrative with unreality to evolve the importance of separate male and female realms. By

holding ignorant ideas, such as Marlow’s aunt, or exotic appearances, such as Kurtz’s mistress, by presenting Mrs Moore as intuitional, and visionary and Adela as hallucinated, the women are discounted as impractical, or if they hold some merit, they are viewed as eerie. Either way, they are made of none of the material found in the world of men, and so, disaster befalls the men that dare breach the boundary between the worlds. Kurtz ends mad and Aziz ends jailed and humiliated. The first women that Conrad’s main character, Marlow, recounts are the two knitters at the Company office in Brussels. The younger woman like Adela Quested, still unwise in the ways of the world, relays the carefree attitude of men before they enter the Congo, but the old woman like Mrs Moore, not subject to the animal desires of a man, sees all too clearly what happens to men in the ‘darkness’ (Hinkle 4). However, she sits ‘unconcerned’ in her own, objective world and allows the men to discover if they have the inner strength to survive in the uncivilised jungle.

Another line of intersection is that *Heart of Darkness* does not establish a common identity between the coloniser and the colonised so much as it identifies the racial superiority of the European. This same structure is noticeable in *A Passage to India*. Although Adela expresses sympathy for Indian women, she does not identify herself as one but positions herself as a missionary woman, who will save them. And her speech is framed in a manner that positions the civiliser as the agent of change and the native woman as an object to be saved. Rather than establishing a shared identity between the English and Hindu woman, the novel ranks Hindu women low on the feminist scale of liberation. This distancing of the English woman from her Eastern sisters enables the problem of female liberation in marriage to be resolved in what constitutes the final stage of Adela’s development i.e her decision not to marry Ronny and to withdraw from the world of the Anglo-Indians.

For Conrad and Forster, the world of women may be separate from the realm of Marlow and other males, but these two worlds are surely dependent on each other. Just as Marlow depended on his aunt’s social expertise for employment, Conrad and Forster have the women characters depend on men to support their ideas of what happens in realms outside their own. Marlow cannot break his aunt’s trust that the Congo mission is principally about “weaning those ignorant millions from their horrid ways” (HOD 18), as Ronny cannot elucidate his mission to his mother because explicating the male experience of the Congo and India would break the wall detaching women

from the truth of whose ways are really changed by the mission. This duplicity of male rhetoric was something about which Forster himself was both conscious and critical, particularly as it pertained to war and aggression. Forster as a man evidently found little solace in the sort of fictional 'moral purpose[s]' (HOD 44), which painted English and European avarice and imperialism in missionary terms and which euphemistically transformed the subjects of imperial conquests into 'pilgrims'.

Conclusion

To ignore the role of women would affect an injustice upon a fully developed interpretation of *Heart of Darkness* and *A Passage to India*, as women play a vital part in the comprehension of these dominant issues, mostly in the unveiling of Marlow's greatest curiosity: the veiled 'truth' within the mysterious character of Kurtz. In reality, women serve as clandestine vehicles in revealing the impetus behind Kurtz's desire for the wild Congolese wilderness, facilitating Marlow's discovery of Kurtz's diverse nature, and, ultimately, illuminating Marlow's perception of the 'civilised' world.

While women and feminine imagery seemingly appear to enact major roles in Conrad's *Heart of Darkness* and

Forster's *A Passage to India*, they compose an illuminating undercurrent which proves to be just as indispensable to the novels as any major character, symbol, or image. Whether aiding the reader on his journey to a reconsideration of European social norms, providing him with insight into Kurtz's complex character, or expounding elements of the jungle, which fascinated Kurtz and hallucinated Adela, feminine roles constantly bring to light the often shady 'truths' within these novels. However, their effect is not limited to broadening Marlow's and Adela's understanding of the world around them, but extends to the audience a more complete comprehension of the novels in their entirety. Conrad and Forster understand the European woman to be positioned by, but not reducible to, the racial hierarchy of colonialism. Rather than treating race as a unified field of otherness, they use it as a category of difference for designating the relation between coloniser and colonised. The colonised women that appear only as an absence of the coloniser women are central to resolving the contradictions of Western women's sexual subordination. European women's bid for gender power passes forcibly through a colonial hierarchy of race.

PLATO AND SHAKESPEARE'S REPUBLICANISM

Nidhi Choudhary

Assistant Professor, Government Degree College, Sunderbani



Abstract

Within *Cymbeline* Shakespeare presents images of both proper and improper use of authority. *Cymbeline*, the king and symbol of authority, causes the problems of the play through his inappropriate behaviour as a king. Leontes also in *The Winter's Tale* abuses his authority as king. One of Plato's objectives in *The Republic* was to show that justice is worthwhile—that just action is a good in itself, and that one ought to engage in just activity even when it doesn't seem to confer immediate advantage. In this paper we will bring forth how the notion of republicanism of Plato is stifled in these plays. Secular justice needs to be tempered by traditional humane values and the sovereign, in this light, has to be manifested with a divinity for the successful establishment of a Heaven on earth. The aim of this paper is to correlate *The Republic* of Plato with *Cymbeline* and *The Winter's Tale*. It will try to bring out the manifest as well as the veiled meanings of the plays, understanding the elements of the base structure- society, history, psyche, political structure, economy—that lies beneath his work. As, art is not created in vacuum it is a creation by someone at some time in history, and it is intended to speak to other human beings about some idea or issue that has human relevance. Shakespeare- a social being was influenced by the currents of his times which are reflected in his construction of his plays.

Keywords: Republicanism, Authority, Justice

Plato, a philosopher and Shakespeare, a playwright are vastly separated by space and time, but they both shed light on the human condition in their works. Contrasting today's philosophical atmosphere of moral judgments, Plato adheres to and communicates concrete views concerning morality in the dialogue of *The Republic*. Shakespeare expresses parallel views in a different fashion, through two characters, *Cymbeline* and Leontes, in his plays, *Cymbeline* and *The Winter's Tale* respectively. *Cymbeline* and Leontes fall into one of Plato's categories of immorality and face terrible repercussions for their choices.

Plato's *The Republic* structures around the word "justice" which according to him is seminal for human dignity. He applies this word to both society and individual maintaining that just action is worthwhile in itself. Plato exhorted the virtues of justice and wisdom in the monarch, stressing the idea that it is only under perfect conditions that a perfect society is born. In the form of dialogues Plato brings out his views of an ideal state. He talks about how individual justice mirrors the political justice and that when justice reigns in a man's soul, he is a happy man and on the contrary when injustice reigns, he is an unhappy man. Injustice always brings bondage, and thus a man who is unjust is in bondage to his own imperfection. It is not happiness of a particular individual but rather happiness of the whole which keeps the just state ideal. Plato makes a clear argument, through *The Republic*, that without the unity and harmony of the individual and the state there can

be no order and therefore there can be no ideal state. Justice results out of accurate logic or reasoning, and Shakespeare by giving a nuanced view of the lives of two monarchs *Cymbeline* and Leontes have tried to warn us of the repercussions faced due to erroneous judgment and how the element of justice is indispensable for attaining a harmonious existence. The political tone in these plays isn't very strong, but it posits several interesting questions. The emotions of love and jealousy are universal, but when someone in power is unreasonably jealous it leads to dangerous consequences. When a dictator use his power to act sentimentally and thus affect the rest of the world, and when the fate of many people is in the hands of a single person who fails to discharge his duties due to his whimsical behavior, chaos and unrest ensues, because the shoulders on whom the responsibility of governance rests fail to perform their duties. There are myriad of instances in both these plays when it is quite palpable how both the rulers in difference to the duty of an ideal monarch fit into the garb of a tyrant. *Cymbeline* and Leontes make fatal mistakes in the deliverance of their duties as the heads of the state, consequently injuring their friends and the public at large, whereas the function of a just man is not to harm either his friends or anybody else. Leontes' intellectual bent of mind was stooped in darkness for he was totally engulfed by jealousy. A royal family is ripped apart when King Leontes imprisons Queen Hermione on suspicion of infidelity. He did not hesitate to dishonor his queen; he

dragged her to the court to try her fidelity. *The Winter's Tale* is a story about the tyranny of unchecked executive power. Shakespeare is construing tyranny by generating the political crisis generated through Leontes' mad jealousy as the logical extension of sovereignty itself. In *Cymbeline* there is King Cymbeline, an aging Celtic King who defied the Romans against his better judgment. The plot is further complicated when the consequences of Cymbeline's tyrannical actions of past twenty years resurfaced in an entirely unexpected way. The unrestrained passions have incapacitated their mind mutilated their power to tread on the path of justice. They spark out events which go out of control and they have to bear the brunt of those events later. They not only wreak havoc in their personal lives but also dismantle the smooth functioning of government machinery. Their injurious decisions create visible as well as unforeseen complications. In *Cymbeline* and *The Winter's Tale* Shakespeare presents images of both proper and improper use of authority

In *The Republic*, Plato puts forward four definitions of justice, all in contradiction with each other, and each view but his own is ultimately regarded by him as incorrect. In the work, Cephalus argues that justice is nothing but "to give every man his due" (Plato 8). His views are in fact merely a representation of the popular opinion of the Greek society regarding the nature of justice, and he says that justice merely amounts to being honest and following the laws of the land. Socrates discredits this viewpoint by saying that under this belief one should return a weapon to a madman, but this goes against common logic, because this would put other people in jeopardy. Hence it is clear that Socrates not only disagrees with this view but refutes the idea altogether. Another view of justice is presented in the work through the eyes of Polemarchus, who says that justice consists of helping friends and allies, and opposing those who are antagonistic to oneself. This perspective is similar to Cephalus, in that it implies a subjective perspective to the universal values of justice and fair play. Essentially, Polemarchus says that one should be given what one is owed. This way the earlier ethical question about returning the weapon can be solved, since not returning it will benefit the friend and is not required to be done in the case of an enemy. Plato rejects this opinion too, as his mouthpiece Socrates retaliates that being hostile towards one's enemies can render them as more unjust than before, and any action that in itself results in unjust behavior cannot be classified as having a claim towards justice. Other character in *The Republic* Thrasymachus, says that justice is in fact the opinion of the

strong forced upon the weak, and it is simply the advantage accorded to the strong to make use of their ability to dominate others. This view, however, dismisses the concept of ethics altogether, and implies a law that draws its power from lawlessness itself. Plato disagrees with this statement, and finally gives his own viewpoint about the nature of justice and its implications. Above all, Plato says that a ruler must be capable, and that he must act for the welfare of those that have been entrusted to him as his subjects, rather than in his own interest. Justice, according to him, means a rule that is in the interest of the people, and not antagonistic to their welfare.

In *The Winter's Tale*, Shakespeare follows Polemarchus' and Thrasymachus' opinions about justice, and in the play depicts Leontes as being blind with his own power, and at the same time being hostile to his supposed enemies. In the Platonic perspective, he is not at all fit to govern, as he lacks the objective insight and patience which are necessarily required for a just and noble king. He acts out of pure suspicion without any proof or evidence in support of his allegations, and on a mere assumption that his wife has had illegitimate relations with his friend Polixenes, and that her pregnancy is a result of this affair. He does not seek any evidence to substantiate his claim, but rather assumes that his assumption is in fact the truth, and acts out of his own consideration. He does not take into the account the fact that his reasoning might be incorrect. In this state of mind he orders the murder of his friend Polixenes, and the lord whom he entrusts with the task is Camillo, but Camillo instead of obeying his order, warns Polixenes, and both flee the kingdom; he then orders the imprisonment of his queen Hermione, and publicly declares the child she is bearing to be illegitimate. Thus it is evident that Leontes is neither just nor fair in his actions, as he acts out of compulsion on account of his anger and his desire for revenge and from the Platonic perspective is unfit to be a king. Shakespeare's *Cymbeline* follows a similar pattern. Early the text, the ruling head of Britain is presented as negligent and ineffective as he was heavily influenced by his queen, and all the political as well as personal decisions were delegated to her. An efficient monarch needs to use his own discretion. In the end, he realized his folly and retraced his decision of not paying tribute to Roman. "CYMBELINE promising

To pay our wonted tribute, from which we were dissuaded by our wicked queen;" (*Cymbeline*. V.v.462-64)

Hunt states that the deaths of several characters, particularly Cloten and the Queen, serve to bring the kingdom back to health, as the elements preventing it from

functioning are successfully purged. In the play *Cymbeline* too, the King Cymbeline out of his own personal suspicion banishes his servant Belarius for conspiring with the Romans though he was innocent and then out of revenge Belarius steals Cymbeline's two infant sons.

BELARIUS: My fault being nothing--as I have told you oft--

But that two villains, whose false oaths prevail'd
Before my perfect honour, swore to Cymbeline
I was confederate with the Romans: so
Follow'd my banishment, and this twenty years
This rock and these demesnes have been my
world;(Cymb.III.iii.65-71)

Had he not been so rash and irrational, this tragedy could have been avoided altogether and the play would have turned out differently, further, in the play the Cymbeline's daughter Imogen secretly marries Posthumus, who is then exiled from the state. His friend Iachimo, on a whim, makes a bet with him that he can seduce Imogen, and on acquiring falsely incriminating evidence, and in a fit of anger orders Pisanio, his servant, to murder Imogen. It is clearly evident here that for Posthumus as well, the pillars of Platonic justice do not hold ground. He acts out irrationally without any consideration of the consequences of his actions on other people, and holds his own welfare above that of everyone else.

Shakespeare's *Cymbeline* and *The Winter's Tale* were written in Jacobean era. James I believed in the divine right of kings. This notion may have influenced Shakespeare's portrait of both the rulers Cymbeline and Leontes. Just like King James, who compared kings to gods, Cymbeline and Leontes tolerate no opposition and have little in common with their subjects. The divine right of kings, or divine-right theory of kingship asserts that a monarch is subject to no earthly authority, the king is thus not subject to the will of his people, the aristocracy, or any other estate of the realm, according to this doctrine, only God can judge an unjust king. The doctrine implies that any attempt to depose the king or to restrict his powers runs contrary to the will of God. The monarchs of both the plays exert their power granted by their hereditary lineage but they do not justify their roles as kings as the true guardians of the state. They take undue advantage of their position to materialize their aims, or to satisfy their whims. Both Cymbeline and Leontes abuse their power because as ruler instead of bringing peace to their realm they mismanaged their affairs and in addition to this, their cynical mind is not fit to rule the state. Plato furthered that the tyrannical figures judge on impulse, sentiment or

prejudice and these things can be overcome by good leadership. Tyranny has self destructiveness and instead of external distractions they are caught in their own weaved web of personnel crises. Tantamount to the health of the realm is the king's duty to think about the interests of his people at large instead of stroking his own ego he should foremost think of the welfare of his community. As explained by Plato: no ruler qua ruler exercises his authority whatever its sphere with his own interest in view, but that of the subject of his skill. It is his subject and his subject's proper interest to which he looks in all he says and does. (Plato 25)

Shakespeare does not adhere to any particular philosophy concerning the qualities of the rulers. Cymbeline, for instance, acts out of malice and behaves erratically when he banishes Posthumus, or when Posthumus suspects Imogen and orders her murder. Similarities emerge in *The Winter's Tale* as well, when Leontes suspects Polixenes and Hermione of having an affair, and acts out of malevolent designs with no regard to either a consideration of justice or the consequences of his actions. Plato lays emphasis on the ethical and moral values to lay the foundation of an ideal state. As said earlier the political tone in both the plays is not prominent but Shakespeare draws attention to this very fact which Plato is also championing in his book that without moral considerations one is not fit to rule the state. Both the monarchs are not able to sideline their personnel preferences and emotional yearnings which eventually deviates them from setting an ideal state on this earth. Their personal choices act as deterrent in the establishment of heaven on earth. It leads us to think that the person in power ought to be more careful regarding his actions. It is clear that Shakespeare and Plato both shed light on the nature of justice as a moral virtue of character as well as a desirable quality of political society; it also illumines how the justice applies to both ethical and social decision-making.

References

1. Alfar, Cristina León. "The Neurotic Subject of Tragedy: Fantasies of Female Evil in *The Winter's Tale*." In *Fantasies of Female Evil: The Dynamics of Gender and Power in Shakespearean Tragedy*, pp. 163-85. Newark: University of Delaware Press, 2003. Print.
2. Greenblatt, Stephen, ed. "Shakespeare's World." *The Norton Shakespeare: Romances and Poems*. New York, Norton, 1997. 1-30. Print.

3. Hunt, Maurice. "Dismemberment, Corporal Reconstruction, and the Body Politic in *Cymbeline*." *Studies in Philology* 99, no. 4 (fall 2002): 404-31. Print.
4. Shakespeare, William, and Roger Warren. *Cymbeline*. Oxford: Clarendon Press, 1998. Craig, Print.
5. Plato, GM.A. Grube, and CD.C. Reeve. *Republic*. Indianapolis: Hackett Pub. Co, 1992. Print.
6. Shakespeare, William, and Stephen Orgel. *The Winter's Tale*. Oxford: Clarendon Press, 1996. Print.
7. W. J. ed. Shakespeare Complete Works. New York: Oxford: U.P, 1983.Print.

VOICE OF A WOMAN VICTIM IN A. MUTHULINGAM'S *FRIDAY NIGHTS*

Dr.C.Arun

Assistant Professor, PG Department of English
Thiruvalluvar University College of Arts & Science, Villupuram



Abstract

This paper evaluates the woman victim's wrath for her ruined life. As a migrant mother Agila worries of her daughter, who were settled in Canada from the Tamil renowned writer A. Muthulingam's short story Friday Nights. The significance of the title is telling the attitudes of the daughter's (Aagavi's) strange and argumentative behavior on every Fridays. Her working mother who is cultured and silent sufferer has to be on night duty in every Fridays in the company. Consequently she has to be alone at her home. But this is not the main cause of her different manners. She was ill-treated and reproached by her class mates for the reason that unaware of her father's whereabouts. Naturally the life of an abandoned woman is like fish out of water. Agila lives alone along with her only daughter and establishes her life in Canada. How she reacted towards her daughter and what was happened in her life, as a woman victim in the Srilankan war, she had been abused. It also examines a kind of silent revenge on Srilankan soldier's life by her.

Keywords: Silent sufferer, abandoned woman, argumentative behaviour

Introduction

This paper reveals the pain, sufferings and unanswerable positioned mother. Agila, was a mother to her only daughter, raped by a soldier in Srilanka. The short story "Friday Nights" depicts the cruelty of war and soldier. Her daughter Aagavi faces culture difference in the classroom in Canada. As a school going girl who suffers a by her classmates, she could not be quite with her mother at home. Because the entire different circumstance is hers, she meets reproaches on her father from her class mates. She is the only daughter without any siblings; she has no way to share with others except her mother.

Aagavi is, a twelve years old School going girl, daughter to Agila, her mother worries about her attitudes. Whenever she returns home from the school; she finds reasons to fight with her mother. Agila was carrying the four month baby when she came to Canada as a refugee from Srilanka. She was sent to Canada by her friend Silviya who is a journalist. Her daughter was born in nine months. She is talkative and argumentative and angry. Aagavi cannot tolerate or bear the Friday nights, Aagila also hates it.

Woman Victim

Agila, is the victim and protagonist, works in an export company; she has four days day duty per week and Friday she has to go for night duty which the significance of the title. Aagavi hates loneliness which is created by her friends. In Aagavi's school there are five types of children studying. Firstly, Children have two mothers. Secondly,

Children have two fathers. Thirdly, Children have both father and mother. Fourthly, Children who have mother only and finally, Children have father only. Children, who have two fathers or two mothers or father and mother, are trumping their beat but they tease the children who have mother only. They tease her, "your father has left somewhere".

The impact of classmates teasing, Agavi mostly asks her mother angrily, "Where is my father?" After she was insulted, she does not obey her mother. Whatever is spoken to her she has answer to them. In the particular year she lost hundred pencils. If the reason is asked to her, she shouted by reply "it is lost".

If any elders ask her, "How are you? Her answer is not I am fine; her answer is "I am complete". The author narrates the story in the third person narrative technique.

"Where is your pencil?", "Agila Asks

It is lost.

Where it is lost?

Did the pencil inform me? Somehow it is lost.

How is possible to lose the pencil everyday? I will become poor to buy the pencils for you.

Are we rich now?

Don't make cross talk, I only work in day and night, cook and wash your clothes for you my daughter.

Be at least a little responsible... understand?

Agila has a good opinion on her intelligence and she says, She is very intelligent bit how she loses her pencil? It irritates her.

Her school teacher says that she loses pencil purposely. Even her class mates do not know the puzzle.

When Agila brought her child to a psychiatrist, he spoke to them and suggested that she has lost something in her mind. Subsequently Agila has a doubt that she has the feeling of her father. As a renowned journalist in Kozhumbu, Silviya has written detective article. Even in the war time Agila's mother passed away in Mangulam, Agila could not turn up to her final funeral duty for her mother. Silviya has done all the cremation ceremony. She knows all about Agila. She was sent to Canada by duplicate passport by Silviya. In the middle of the story only she revealed the truth

Now Agila revealed that her daughter's position over the phone.

When she tells her;

Siviya asks, "do you know the name?"

Agila replied.

How do you know?

They spoke.

Do you know any other information?

The assault was led by Major Jayanath.

That's enough don't worry, says Silviya.

After two months she received a call at midnight from Silviya to come at once, he is found him. Agila noted down the address and informed her that within two days she will start to come.

Agila and her daughter arrived at Kozhumbu and they had a little hesitation to go to the remote village Udugambola where the only Singalas are living. And the auto was arranged by Silviya to go to the village. The author has narrated beautifully with the comparison; Silviya laughed and said "Don't you remember? When you started to Canada you feared like this. I said, "2000 years ago Mary, did not travel on the ass for ten days to give birth to Jesus Christ?... you go by Air, what's the problem?". It is rightly said that Agila is also compared with Mary. Agila proves that she was not abandoned; she abolished the life of an army man who is cause of her hidden life.

Conclusion

Agila is the victim of Siribala who raped her in the war time when he was working under the leadership of Major Jayanath Regime. She was raped at midnight one o'clock at her own house by him which was restated in front of Siribala's wife and his daughter Asuntha. Though these Agavi and Asuntha could not understand what was happened, Agila's statement was scattered the relationship of Siribala and her wife. The greatest punishment is isolation; He was isolated by her wife and daughter because of his past deed. This is not only a fate but also punishment to an army man. Woman is not a tool or object or idol or play things to man, she can write the fate of a man so it was true to Siribala's life. When Agavi asked Agila about Asuntha who resembles her, she answered her that hereafter she is like you (Agavi) and she is Mother's daughter which means hereafter there is no possible to live with Siribala. The author wants to blame the man and criticise the deeds of Army man in Srilanka. Raping a woman is unkindest in the world. She is the victim at the same time she victimizes him by her at his house. Woman is symbol of silence, courage and success which are reflected in her life. Agila had deep wrath on him and it was stimulated by her own daughter. Isolation from the family is the biggest punishment to all. It was given to him by her. It may be the equal to death sentence.

References

1. Gibaldi, Joseph. *MLA Handbook for Writers of Research papers*. 7thed. New Delhi: Affiliated East-West Press Pvt Ltd, 2007. Print.
2. Muthulingam, A. A. *Muthulingam Sirukathaigal*(Part-II), 1sted, Chennai, :Natrinal Pathippagam Pvt. Ltd, 2016. Print.
3. <https://www.bjs.gov/content/pub/pdf/fvv.pdf>
4. <https://www.justice.gov/opa/blog/10-facts-female-victims-violence>

TRANSFORMATION AS A VEILED PREMISE IN SHASHI DESHPANDE'S *MOVING ON*

P.Maria Ponn Sindhuja

*Ph.D., Research Scholar, PG and Research Department of English
Government Arts and Science College for Women, Pudukottai*



Abstract

Moving On is, in many ways, a departure from Deshpande's earlier novels. Here the author ventures even deeper into the territory of the mind, dismantling our comfortable notions about the relationships within families. The novel also reveals the secret lives of men and women who love, hate, plot and debate. The characters in the novel are in one way or the other linked to each other's life. There is some kind of love and affection that keeps the characters bonded with each other. When there is love, eventually the sorrow of their loss follows. This concept could be taken as the crux for the title of this novel. Manjari's family was a beautiful love bound family. Everyone in the family were greatly attached with one another. "Baba-Mai-Malu-and-I was my world, the womb I slipped into after coming out of Mai's". (Deshpande 41) The family also extends to many others like Gayathri, RK, BK, Raja etc... This family bonding is known to the reader only through the diary and the memories of the past. But the novel begins with almost everyone dead. The family is totally dismantled. The bond of a family need not necessarily break only through death. It can also happen through transformations. The novel is filled with mortality and transformations. Every human being goes through a phase of transformation. It is only that whether it is inward or outward. Certain transformations are apparently seen and some are not. But it is always buried deep within and pops out when the situation demands. This paper tries and brings out the transformations that take place in the characters in the novel *Moving On* by Shashi Deshpande.

Shashi Deshpande, the daughter of an eminent Kannada dramatist and Sanskrit scholar Adya Rangachar Sriranga, is a widely acclaimed novelist who has ten novels and five volumes of short stories to her credit. Her father is called "the Bernard Shaw of the Kannada Theatre." Like her father, she has also won various awards such as "Thirumathi Rangammal Prize" and prestigious "Sahitya Akademi Award" (National Academy of Letters) in 1990 for her novels. She also won the "Padma Shri" award in 2009 for her valuable contribution as a writer. She also wrote the screenplay for the Hindi film "Drishti." She is a postgraduate in English from Mysore University.

Moving On is, in many ways, a departure from Deshpande's earlier novels. Here she ventures even deeper into the territory of the mind, dismantling our comfortable notions about the relationships within families. The two voices, distinct and separate, are those of Manjari, the narrator, and Baba, her father. The past is unraveled through Baba's diary that Manjari finds after his death. As Manjari grapples with a challenging present, she reviews the events of the past in the retrospective light of Baba's self-disclosures.

The novel also reveals the secret lives of men and women who love, hate, plot and debate. A father who delights in the human body, its mysteries, its passion, and

the knowledge that it contains and conceals. A mother who wields the power of her love mercilessly. A sister separated in childhood. An uncle who plays games of life and death as a member of the Bombay underworld. A passionate love affair that tears the family apart And a young woman left to make sense of the world and of her own sexuality.

It is a story that begins, conventionally enough, with a woman's discovery of her father's diary. As Manjari, the female protagonist of the novel unlocks the past through its pages, rescuing old memories and recasting events and responses, the present makes its own demands: a rebellious daughter, devious property sharks and a lover who threatens to throw her life out of gear again. The ensuing struggle to reconcile nostalgia with reality and the fire of the body with the desire for companionship races to an unexpected resolution, twisting and turning through complex emotional landscapes.

When one takes a deeper look at the novel, one can clearly understand that woman-to-woman relationship is stronger and comfortable compared to a woman-to-man relationship. The understanding between two women is much stronger compared to that between a woman and a man.

Shashi Deshpande's novels featuring female protagonists, reconstructs the role of women, their

experiences and attempts to give voice to their muted selves. In her novels, she explores the inner selves of women. She provides her women characters chances to understand themselves. She explores the nature of the female world and re-frames the suppressed records of female experience.

Shashi Deshpande's novel *Moving On* projects the protagonist Manjari as a woman who resists the patriarchal ideology and tries to live her life according to her own frames. She travels through her life twice; first as a traveler and second as a distant recollector analyzing every second of her life. It is during the recollecting phase that several folds of reality are being unfolded. The narrative moves through different layers-the real, the visible, and the reality that lies under the visible part. There is resentment, homesickness, replacement, betrayal, neglect and alienation.

The characters in the novel are in one way or the other linked to each other's life. There is some kind of love and affection that keeps the characters bonded with each other. When there is love, eventually the sorrow of their loss follows. This concept could be taken as the crux for the title of this novel. "An identity becomes active, positive and meaningful only in relation to others. The whole potential of who we are and what we are, is realized only through our relationship with others" (Deshpande 56).

The novel begins with the discovery of Baba's diary. Manjari at first hesitated to read the diary. But somehow she was convinced. She started to read her father's diary. She opened the diary with a hope that her father would have written something about her. But it was totally different. The diary started by narrating her father's life and eventually moved through all the incidents of their life. When Manjari proceeded into reading the diary, the incidents that were penned down were the same, but the view with which she read them were totally different.

Manjari's family was a beautiful love bound family. Everyone in the family were greatly attached with one another. "Baba-Mai-Malu-and-I was my world, the womb I slipped into after coming out of Mai's". (Deshpande 41) The family also extends to many others like Gayathri, RK, BK, Raja etc...

This family bonding is known to the reader only through the diary and the memories of the past. But the novel begins with almost everyone dead. The family is totally dismantled. The bond of a family need not necessarily break only through death. It can also happen through transformations. The novel is filled with mortality and transformations.

The loving and family bound girl (Manjari) transformed to a rebel once she fell in love. "From where had this woman come? Had she been there all the while, concealed behind the so-eager-to-please-Jiji? And now this ready-for-violence-person..." (Deshpande 142)

This can be considered as the first blow in Baba's family. The parents were not able to accept what their girl was doing. But there was nothing they could do about it. Their life proceeded. The death blow for Manjari was the failure of her marriage life. Her husband's betrayal and his death were the two major incidents that uprooted Manjari's life. But she didn't stand stagnant. She just moved on from where it stopped.

Shyam on the other hand seemed to have loved Manjari with all his heart in the beginning. He showed much excitement during their early days together. He was concerned about her emotions and needs. But later, after marriage, Shyam started showing a dislike for Manjari, especially after their son was born. This clearly reveals that Shyam was a failure when it came to family and responsibilities. One can think that, how could such a passionate lover take a reverse role? But it is very clear that Shyam was comfortable only with the role of a lover and not of a responsible husband or father. When he was pressurized with responsibilities he stepped back. He felt that he was trapped. This made him take the reverse role.

The total negativity of his character is revealed when he betrays his wife Manjari by being disloyal to her. Finally he commits suicide leaving behind no reasons for his act. But Manjari says that it was impossible for Shyam to have committed suicide.

Malu was a pampered kid. Being the youngest daughter she was the centre of her family. She was always taken care of. She loved being like her elder sister Manjari. She took Manjari to be her role model. She imitated her. She tried being like her. She was always around Manjari catching hold of her skirt.

As the other characters in the novel showed some kind of changes as they grew old, it was Malu who transformed at a very early stage. Manjari was the one who was most affected due to Malu's change. She was not able to tolerate the change in Malu. Malu who was always around Manjari has now become Malavika. Malu's illness was the main reason for this transformation. The greatest shock that dismantled Manjari was their return from Pune to Bombay without Malu. Manjari was not informed about it earlier. Manjari never stopped crying till they reached Bombay. Mai never tried to console her. Baba tried his best to explain their situation to Manjari. But she was not

convinced. Baba said that Manjari could meet Malu during holidays. Manjari who had eagerly waited for her holidays was dumbstruck at Malu's drastic change. She was no longer the little girl who was under the protection of her sister.

Even the dress she wore showed the new born difference. They no longer dressed alike. No longer did Malu crawl into Manjari's bed at night. Manjari felt terrible. The fact of their separateness was brought home to Manjari when she went to Pune for her holidays. Malu who used to fearfully walk into Medha's bedroom along with Manjari when no one was around, now walked in with confidence and ease. She was no longer fascinated at the luxuries of Medha's bedroom. She was used to the sophistications of the house. Malu was no longer a visitor there. She was one among them.

Malu's clothes were neatly ironed and neatly arranged in the cupboard while Manjari's clothes were mostly unironed and left on the dresser in the passage clearly marking her position as a mere visitor. Malu even felt that Mai was old fashioned when compared to Medha. This made Manjari really angry. The fact that Malu didn't think that Mai was beautiful was an intolerable for Manjari. This was the final incident that made Manjari believe that Malu was no longer their Malu. "She sounded unsure, she didn't think Mai was beautiful! I was shocked. How could Malu...! But Malu was no longer Malu; no, here she had become Malavika." (Deshpande 157)

Even though Manjari knew that her parents were frightened because of Malu's illness, she charged Baba for having sent away Malu. Her point was that only because Malu was sent away from them she had changed. Manjari also knew that situation will not be the same always and that anyway Malu would have changed some day, but at least not that early.

Manjari was shattered to pieces when Malu never even bothered to look at her when she tried to convince and take her to her side when she decided to marry Shyam. Malu openly said that she never even wanted to talk about the issue. She also said that she had to prepare for her finals when Manjari asked her whether she will attend her wedding. But she expected Malu to attend her wedding. Malu didn't turn up. Malu who was always under the wings of her sister has become so distant and different so as not to attend even her wedding.

Our family would have disintegrated in any case; all families drift apart, people move away from one another. In time, we too would have learnt to recognize our separate

selves, to live apart. But this happened too early, too soon, we were not ready for it. (Deshpande 157)

Manjari after thinking about her life with Malu says that she had erased all of her memories. "But in erasing her, I have deleted something of myself as well. A part of me died with her, the part she had defined was lost with her." (Deshpande 158)

Not only was Manjari hassled by the society, she always had a really difficult time with her daughter (i.e. Malu's daughter) Sachi. Sachi was always suspicious about their past. She was never ready to trust her mother (Manjari) completely. The reason behind this suspicion was Manjari's silence about Shyam and the total absence of Shyam's family in their life. Even Raja advised Manjari that Sachi deserved knowing the history of her past, but she refused to give ears to his advice.

'You haven't even kept a picture of him!' she hurled at me accusingly once, thinking perhaps of movies in which the dead father's picture hanging on the wall is the focus of the family's life. Sometimes I think it's the lack of drama she regretted, the complete absence of tragedy which came through my comfortable acceptance (as she saw it) of the lack of a husband, of the way I played my widowhood. (Deshpande 48)

But after a few days or months, Sachi showed a complete difference in her character. The suspicious look that she had always fixed on her mother seemed to vanish. This transition took place when she was in the midst of a family. Thus the suspicious and the not-so-gentle behavior of Sachi were only because of insecure feeling that was rooted deep within her due to lack of a totally constructed family structure.

Taking the character of Vasu, she was a shy woman. Her shyness made it hard for her to be among strangers. "She did not encourage neighbors dropping in, nor did she visit anyone without a reason" (Deshpande 120). She was comfortable and happy only when she was at home. Whatever her feelings were, she dutifully went to Bangalore every summer, for the sake of her husband and children. She didn't speak much about her writing. But, RK was proud of her. Vasu was a very simple woman. Saris, jewels or any other luxuries didn't matter to her. She wanted to be herself.

When I think of my mother now, I realize that what she valued most was freedom, freedom to be by herself, to be on her own, freedom from our constant demands on her, from our claims, from the need to be 'aamchi Mai' (Deshpande 125).

Vasu's writing was completely different from her character. She was a person who isolated herself from a family gathering, but she wrote about family togetherness. She was an independent woman who hated being questioned, but she wrote about women who found happiness in submission, not only to their husbands, but to their families as well. Her nature and her writings were contradictory to each other. No one was able to find out what was buried deep within her. Manjari realized that Mai was always presenting a self that she wanted the world to see. Vasu's transformation was evidently seen through her writings. She was a totally different person when she took her pen to write.

Gayathri who had not performed any ritual until she was married had become an expert in it immediately after she was married to RK. The next phase of her change could be seen when she loses her beloved husband. The one who lived with him every minute learned to live with his memories.

The author explains in a very clear and casual tone, how transformations could make people become strangers to one another through Baba:

The truth is that we have become strangers to each other, my daughter and I. But so were Vasu and I, in the days after we came here. So what did I achieve? I thought I knew Vasu well, I knew her inside out, every nuance of her being, every bone in her body. Yet, I had to accept that I knew nothing about her real self. It seems to me that we humans are fated to be strangers to one another. (Deshpande 56)

Analyzing the characters, there is a change in everyone at some point of time. The question is, have they changed so suddenly? Or their situations have made them take a leap over their self? Or was it within them hidden deep inside? But there is not a single person who hadn't changed. Be it Manjari or Mai or Gayathri or Baba or Shyam or Malu or anyone else... Was it the situation's demand that they had to change? But the most unsettled doubt is that, whether they underwent a change of character or was it hidden within them that popped out once they were triggered...?

Every human being goes through a phase of transformation. It is only that whether it is inward or outward. Certain transformations are apparently seen and some are not. But it is always buried deep within and pops out when the situation demands.

Reference

1. Deshpande, Shashi. *Moving On*. New Delhi: Penguin, 2003.

SUFFERING AND SURVIVAL IN YANN MARTEL'S *LIFE OF PI*

Dr.B.Siva Priya

Assistant Professor of English

The Standard Fireworks Rajaratnam College for Women, Sivakasi



Abstract

Suffering which is often categorized as physical or mental may come in all degrees of intensity, from mild to intolerable. It occurs in the lives of human beings in numerous manners, often dramatically. Attitudes toward suffering may vary widely in the sufferer or in the other people, according to how much it has been regarded as avoidable or unavoidable, useful or useless, deserved or undeserved. In order to survive, sufferings are to be endured with patience. It is only through suffering that an awareness of physical, intellectual and spiritual strengths are created and the personality is built. Survival is the fact or state of continuing to live or exist, especially in difficult situations. The idea of survival depends on competing successfully with the environment and with other creatures except survivor's type. The survival instinct in human beings and animals will make them to do some actions in a dangerous situation that will prevent them from dying. A survivor must always remember to have positive mental attitude. His positive mental attitude will help him to struggle against his enemies. Yann Martel's acclaimed novel, *Life of Pi* (2001) tells the story of a young boy named Pi, who is stranded in the middle of the Pacific Ocean for two hundred and twenty seven days with a Bengal tiger named, Richard Parker. The research paper entitled, "Suffering and Survival in Yann Martel's *Life of Pi*" focuses on the struggles and sufferings of Piscine Molitor "Pi" Patel's survival in the sea.

Keywords: suffering, physical, mental, struggle, survival, sea

Suffering which is often categorized as physical or mental may come in all degrees of intensity, from mild to intolerable. It occurs in the lives of human beings in numerous manners, often dramatically. Attitudes toward suffering may vary widely in the sufferer or in the other people, according to howmuch it is regarded as avoidable or unavoidable, useful or useless, deserved or undeserved. Suffering and survival go hand in hand. Inorder to survive, sufferings are to be endured with patience. It is only through suffering that an awareness of physical, intellectual and spiritual strengths are created and the personality is built. Survival is the fact or state of continuing to live or exist, especially in difficult situations. The idea of survival depends on competing successfully with the environment and with other creatures except survivor's type. The survival instinct in human beings and animals will make them to do some actions in a dangerous situation that will prevent them from dying.

In *A Survival Guide for Life: How to Achieve Your Goals, thrive in adversity and grow in character?*, Bear Grylls says, "We can't always choose our circumstances but we can choose how we respond to what life throws at us, and there is power when we realize our ability to alter our destiny" (278). A survivor must always remember to have positive mental attitude. He should not fall into a destructive mental state like feeling self-pity or

hopelessness. His positive mental attitude will help him to struggle against his enemies. Yann Martel's acclaimed novel, *Life of Pi* (2001) tells the story of a young boy named Pi, who is stranded in the middle of the Pacific Ocean for two hundred and twenty seven days with a Bengal tiger named, Richard Parker. The research paper entitled, "Suffering and Survival in Yann Martel's *Life of Pi*" focuses on the struggles and sufferings of Piscine Molitor "Pi" Patel's survival in the sea.

In Yann Martel's *Life of Pi*, Piscine Molitor Patel is the protagonist and the narrator of the major part of the novel. Martel had described Pi as a small, grey-haired, middle-aged man, who talked quickly and directly. Pi had got his unusual name from the French word for pool and more specifically, from a pool in Paris. Francis Adirubasamy, Pi's family friend and a champion in swimming taught Pi to swim. As his full name was Piscine, some school children turned his name into pissing. Then he had trained his classmates and teachers to call him "Pi" by writing it on the blackboard of each of his classrooms.

Santhosh Patel, Pi's father ran a zoo in Pondicherry. According to Pi, the zoo was his paradise. Pi thought that the zoo creatures were enjoying the life of luxury than the wild creatures. Even at his young age, Pi practised almost all the religions like Hindu, Christian and Islam. When India was troubled during 1970s, Pi's father wanted his family to

move to Canada. After selling some of the animals from the zoo, Santhosh Patel started his journey with his family and few animals in a cargo ship. Unexpectedly, the ship had encountered a storm and it sank. As a long survivor, Pi saved himself along with an orangutan, a hyena and a Grant zebra in a lifeboat. He saw a Royal Bengal tiger named Richard Parker in the water. Pi encouraged Richard Parker to climb into the lifeboat by using a whistle. Pi prayed to God to save Richard Parker. He said, "Jesus, Mary, Muhammad and Vishnu, how to see you, Richard Parker! Don't give up, please." (97)

Pi did not care about himself and he jumped into the sea to save Richard Parker. But when he saw the shark in the sea, he returned to the life boat to save his life. Though Pi wanted to save Richard Parker, he did not want him in his boat. Though Pi tried to hit Richard Parker on its head, it climbed the lifeboat. It had hidden under the tarpaulin. Then, Pi realized the danger in sharing a tiny space with a cruel animal. Pi said that "If Richard Parker appeared, it would be more awkward to drop from the oar, but one terror at a time, Pacific before tiger." (107) But when the hyena had appeared suddenly, Pi confirmed that Richard Parker was not in the lifeboat because he knew that both hyena and tiger could not share equal space on a single boat. Pi thought that the crew members might have thrown him in the lifeboat as bait for the hyena in order to clear the lifeboat for themselves. "I realized something else: the hyena was the reason those sailors had thrown me into the lifeboat. They weren't trying to save my life. That was the last of their concern. They were using me as a fodder." (110)

As Pi wanted to save himself from the animals, he threw the net over the middle of the lifeboat. But it had not become a barrier between him and the animals. Pi felt irritated by the activities of the hyena. Suddenly the hyena attacked and killed the zebra. Then the hyena had its meal on Orange Juice too. Though Orange Juice had defended the hyena to protect itself, it failed to survive. In the meantime, Pi had seen Richard Parker's head under the tarpaulin. At that time, Pi felt that it would be better to die in the hands of hyena instead of becoming a prey to Richard Parker. This reflected Pi's fear for Richard Parker. Pi said, "just before throwing myself upon the hyena, to collect myself before the final struggle, I looked down. Between my feet, under the bench, I beheld Richard Parker's head. It was gigantic. It looked the size of the planet Jupiter to my dazed senses. His paws were like volumes of *Encyclopaedia Britannica*" (132). Pi thought that Richard

Parker would kill him definitely. Pi cheered himself to live as he had no other option.

As Pi felt thirsty, he searched in the lifeboat for water. At that time, he found a locker which contained some recovery items. Finally Pi decided to survive with Richard Parker as a companion. In order to save his life, Pi had to build a raft between him and the animals. So, Pi started to make a raft using oars, a lifebuoy and life jackets. Then he tied it to the lifeboat. When Pi was busy in his works, the hyena started to whine. So, it became a prey to Richard Parker. Richard Parker had filled its stomach after eating the hyena. When Richard Parker turned back and started to approach Pi, he grabbed a rat and threw it to Richard Parker. While it was eating the rat, Pi escaped to his raft to save his life. When it was raining, Pi said that, "I hurriedly reached down into the locker. I grabbed a rain catcher, a fifty- litre plastic bag, a blanket and the survival manual." (155) as Pi was unable to sleep, he planned different methods to kill Richard Parker. So that he could wholly occupy the boat. Pi decided to wait for Richard Parker to run out of water and starve. But only the next day, Pi realized that Bengal tigers could swim and drink salty water. So Pi scolded himself as, "As for water, have you forgotten that tigers from the Sunderbans are known to drink saline water?" (161).

While looking at Pi, Richard Parker made an unusual noise that sounded like prusten. Pi's heart was full of fearful wonder by Richard Parker's unexpected prusten. At that moment, Pi decided to tame Richard Parker and said, "I had to tame him. It was at that moment that I realized this necessity." (164) so that he used a whistle as a whip. He had blown the whistle and shouted loudly to prove his dominance. Richard Parker disliked the sound of the whistle extremely. So, it lied down in the bottom of the lifeboat. Pi had dried off and read the survivor manual. He found it in the lifeboat locker. The manual was written by a British Royal Navy commander. It contained a wealth of practical information to survive at sea after a shipwreck. After reading the survival manual, Pi realized the necessity of fishing and creating a shelter from the available elements. Pi remained firm in not to drink the urine at any situation, as it would give rebirth to his identity 'pissing' in his school. Meanwhile Pi discovered twelve solar stills which would transform the salt water into fresh through the process of evaporation. Then Pi made some improvement to his raft. He carved an oar and turned it into a mast. He hanged a blanket as a canopy and added a life vest of the floor of the raft. Thus Pi made his own shelter.

At dinner, Pi enjoyed the rations in the raft. Richard looked Pi from the lifeboat and made the prusten sound again.

When Pi looked down into the ocean, he enjoyed the different forms of life under the sea. He described it as submarine traffic as the fishes and other living creatures resembled the vehicles, trucks, buses, cars, bicycles and pedestrians. Pi described the ocean as, "As multiple depths, as far as I could see, there were evanescent trails of phosphorescent green bubbles, the wake of speeding fish. As soon as one trail faded, another appeared. These trails came from all directions and disappeared in all directions. They were like those time exposure photographs you see of cities at night, with the long red streaks made by the trail lights of car...Only the sharks stubbornly refused to be colourful." (175-176) as Pi had starved for many days, he tried to fish using a leather shoe as bait. As it did not work well, he climbed on the lifeboat in search of better bait. At that time, Pi was disturbed by a school of flying fish from the ocean. Some hit Pi and Richard Parker and few fallen into the boat. Some jumped over the hull and flew back into the water. Richard Parker had eaten his fill. Pi caught a fish and killed it. As a pure vegetarian and pacifist, Pi hesitated to kill the fish. Later he cried when he broke the fish's neck with his hands. Later Pi managed to kill a dorado and fed it to Richard Parker. Pi thanked God as, "Thank you, Vishnu, thank you! Once you saved the world by taking the form of a fish. Now you have saved me by taking the form of a fish. Thank you, thank you!" (185). Thus Pi understood the necessity of killing his food to stay alive.

Whenever Pi felt thirsty, he drank water from the solar stills. But he did not fail to give water for Richard Parker. Thus Pi cared for Richard Parker's life. Pi got inspiration to survive from the Robertson family because they survived thirty eight days at sea. Captain Bligh survived forty seven days and Steven Callahan survived seventy six days. Similarly, Pi survived two hundred and twenty seven days as a castaway in the sea. On raft life boat, Pi made himself busy with some tasks to survive in the sea. He said that, "I keep myself busy. That was one key to my survival. On a lifeboat, even on a raft, there's always something that needs doing." (190) Pi's daily schedule had chores and activities like feeding himself and Richard Parker, keeping the vessels clean and stimulating the mind with prayers, writing and rest. Pi was able to survive many months at sea, because he managed to forget the very notion of time. After reading the survival manual, Pi tried to understand its mysterious clues about navigation. But he did not succeed in it. Later, Pi continued to fish. He grabbed the fish with his

bare hands and chopped their heads with hatchets. Pi had learnt to use a net as bait and caught as many fish he could. He also learnt that, turtles were quiet easy to catch. Pi butchered a small hawksbill turtle and drank its blood as the survival manual recommended it as a nutritious and salt free thirst quencher.

In course of time, Pi realized the need to train Richard Parker. During his training, he used to poke Richard Parker by standing on the middle bench of the boat. He blew the whistle and used a turtle shell as a shield. At first Richard Parker knocked Pi into the sea. But Pi had not given up his training. Finally, by the fifth shield, Pi sent Richard Parker back into the bottom of the boat by blowing the whistle. Thus Pi existed his dominance over Richard Parker. Pi also cleaned Richard Parker as a part of the training exercise. Pi also holded the feces in his hand and blew the whistle angrily to demonstrate his dominance over Richard Parker. It worked well and Richard Parker got nervous. In a state of supreme hunger, Pi tried to eat the tiger's feces. But he could not. Pi encountered different kinds of sharks like Makos, Blue sharks, Oceanic Whitetips and Tiger shark. Once Pi had caught a four- foot mako shark with his bare hands, he threw it to Richard Parker.

Suddenly, a terrific storm attacked Pi's boat. It forced Pi to move into the lifeboat. There he laid flat on a bench at the opposite end which was farthest from Richard Parker. Then Pi closed the tarpaulin over them. Pi realized that his death was unavoidable. The only mystery was whether it would occur by water or by tiger. Pi said that "then a swell came up that particularly intent on taking us along. This time the bow vanished underwater. I was shocked and chilled and scared witless. I barely managed to hold on. The boat was swamped. I heard Richard Parker roar. I felt death was upon us. (226) The storm continued its haunting throughout the day and night. It caused a great loss to Pi. He missed his raft. He was remained only with a couple of oars and a life jacket. The stored water remained unharmed. When Pi noticed the damaged boat, he began to mend the tarpaulin which was torn. After Pi had pumped the rest of the water out, he found the orange whistle which he used to train Richard Parker.

One day, Pi wrapped the blanket around him and slept. As he was dreaming, he was disturbed by a sudden blast. As soon as he had opened his eyes, he saw that the water was rising towards the sky. Richard Parker also roared fiercely. Pi looked over the edge of the boat. He was shocked to see a black object floating towards him. At first, he could not guess what it was. But later he understood that the black object was an enormous whale. Pi was

stunned, when he saw that the whale was looking directly at him. When Richard Parker had hissed at the whale, it changed its sight towards Richard Parker. The whale continued to gaze at Pi for thirty seconds before it had gone into the water. Pi saw several seabirds. He killed a masked booby, skinned it and ate its edible parts. One day a lightning storm put Pi in a state of wonder. But Richard Parker was just opposite to Pi. It trembled in fear. Another day, a tanker appeared on the horizon. At that time, Pi was sure that they would be saved definitely. But the tanker was unaware of the small lifeboat. So, it nearly ran over them. Later, Pi searched in the lifeboat and found a bottle. He sealed a message in it. Pi said, "I put a message in the bottle: 'Japanese-owned cargo ship Tsimtsu, flying Panamanian flag, sank July 2nd, 1977, in Pacific, four days out of Manila. Am in lifeboat. Pi Patel my name. Have some food, some water, but Bengal tiger a serious problem. Please advise family in Winnipeg, Canada. Any help very much appreciated. Thank you.'" (238)

Then, Pi threw the bottle back into the ocean. The condition of Pi and Richard Parker became worse than before. Pi had convinced himself that he was near his death. His pen ran out of ink. So he could not write his diary anymore. Pi had gone blind. In his sightless stage, he heard the voice of a French man. First Pi asked him for food. In a course of their conversation, Pi inquired him whether he had ever killed anyone. The French man replied positively and said that a man and a woman. Soon Pi discovered that the voice belonged to a blind man and he was also a castaway like him. Pi asked him "But how could you be blind?" (250) and the blind man replied, "probably for the same reason you are. The result of poor hygiene on a starving body at the end of its tether." (250) During their conversation, the blind man joined their boats and he shifted to Pi's boat to kill him. Pi cried and rinsed his eyes with sea water. After his vision had returned, Pi saw the French man's dead body. Soon the boat reached an island which was covered entirely with algae.

As per the instruction of the survival manual, "Look for green" (257-258) Pi and Richard Parker halted there for some time. Pi and Richard Parker refreshed themselves by eating the vegetarian and drinking the fresh water. Pi thanked God and jumped in excitement. Pi shouted, "Richard Parker! Land! Land! we are saved!" (258) Meanwhile, Pi noticed the abnormal climate of the island. It burnt the feet night and not during the day. Pi saw that meerkats were rushing to the treetops at night. As Pi had not seen any meerkats in their zoo, he was unaware of them. So he also decided join them. Pi also noticed the

meerkats had no fear for him. When Pi had noticed the strange behaviour of Richard Parker, he understood that Richard Parker might know something about that island.

One day, Pi discovered the carnivorous nature of the island, when he found that the center of each fruit holed a human tooth. Pi was not able to sleep as it had burnt all night. So, Pi decided to leave the island. Pi stocked the lifeboat with dead fish and meerkats. Then Pi started his travel from the island after Richard Parker had boarded the lifeboat. When the lifeboat had reached the shore of a Mexican beach, Pi collapsed in the sand. Richard Parker had gone away into the jungle without looking back at Pi. Pi wept, because he had lost his companion. He felt that his companion had no time to say good bye to him. But Pi said that, "So farewell, Richard Parker, farewell. God be with you." (286) Then, Pi was rescued by some villagers. Though he could not understand their language, he was able to understand one thing that he survived. Tomohiro Okamoto and Atsuro Chiba, the officials from the Maritime Department in Japanese Ministry of Transport visited Pi. They had enquired him about the shipwreck. When Pi had asked them about their journey, they said that they had a wonderful trip. But Pi told them that he had experienced the horrible trip. Then Pi narrated his entire story to them. Though they felt that the story was interesting, they were not ready to believe. So, Pi modified the story by replacing Pi, his mother, the cook, and a sailor for Richard Parker, orangutan, hyena and zebra. Pi told them that sailor had broken his leg and the cook used that leg as bait. After the sailor died, the cook ate him. Then, Pi killed the cook and ate his heart, liver and pieces of his flesh. Then, Pi finally survived. When Pi asked them which story they would prefer, they replied that they would prefer the story with animals. Okamoto said that, "Yes. The story with animals is the better story." (317) after some years later, Okamoto sent a letter to Pi. In that he wrote that Pi's story of survival at sea with an adult Bengal tiger was astonishing and unique. He wrote that "very few castaways can claim to have survived as long at sea as Mr. Patel, and none in the company of an adult Bengal tiger." (319)

Life of Pi had gained Yann Martel an important place in Nautical Fiction. Yann Martel had spun his own experiences and adventures of his life to make his novel moving and interesting to his readers. Pi's two hundred and twenty seven days experience at the Pacific Ocean seems to be directing and moulding his life. It shapes the destiny of Pi. During his journey at sea, Pi proved his strength over the beasts. He proved his domination in the life boat by taming and controlling Richard Parker. Pi

suffered a lot for his survival at sea. But his struggle for survival has taken his life to the next level. Though Pi felt very badly when his companion, Richard Parker had left him not even bidding him a bye, he understood the real meaning of life and got married and settled in his life. The ocean symbolizes the beginning of life for Pi. Thus Pi's experiences at sea marks a new beginning in his life.

References

1. Das, Bijay Kumar. *Critical essays on Post-Colonial Literature*. New Delhi: Atlantic Publishers and Distributors, 2012. Print.
2. Fadem, Maureen E. Ruprecht. "Review of *Life of Pi*". *South Asian Review* 24.2 (2003):231-233.Print.
3. Grylls, Bear. *A Survival Guide for Life: How to Achieve Your Goals, thrive in adversity and grow in character?* New York: Harper Collins Publishers, 2012. Print.
4. Martel, Yann. *Life of Pi*. London: Canongate Books Ltd., 2012. Print.
5. Saravanan V. "Epic Struggle Survival and Balance between Man and Nature in Yann Martel's *Life of Pi*". *Indian Journal of Postcolonial Literatures* 14.1 (2014): 332-341. Print.

AUTOBIOGRAPHICAL ELEMENTS IN DORIS LESSING'S SHORT STORY *A HOME FOR THE HIGHLAND CATTLE*

Tawhida Akhter

*Research Scholar, Department of English
Lovely Professional University, Punjab*

Dr.Ajoy Batta

*Associate Professor and HOD
Department of English, Lovely Professional University, Punjab*



Abstract

Doris Lessing- worldly acknowledged great literary figure has always incorporated autobiographical elements in her fiction Most of her novels and short stories clearly point out those autobiographical elements. Throughout her life she remained an activist to fight for the betterment of mankind irrespective of caste, colour, creed or sex. In a short story A Home for the Highland Cattle, the protagonist Marina Giles can be directly related with Lessing herself. Throughout her journey from farms to the rescue of coloured people she most of the often portrays Lessing's inner self and her desire to serve the people of the country where she lives. This research paper attempts to bring out all her autobiographical elements, the agony and the pain suffered by the protagonist present in most of her works and particularly in the short story, A Home for the Highland Cattle.

Keywords: *Autobiographical elements, injustice, agony, pain.*

Introduction

Doris Lessing- the Nobel Laureate incorporated autobiographical insights in her fiction. In her short story *A Home for the Highland Cattle* proves to be one such an example. There are quite similarities between the protagonist Marina of the story and Doris Lessing. Both of them belong to the White race, came to live in Southern Rhodesia and try their luck in farming. Both of them emigrants for the betterment and better facilities in their lives

These days when people emigrate, it is not so much in search of sunshine or food, or even servants. It is fairly safe to say that the family bound for Australia, or wherever it may be, has in its mind a vision of nice house, or flat, with maybe a bit of garden.....They arrived in Southern Rhodesia. (241)

Doris Lessing was born in Persia where his father has migrated to take a job in bank but failed and then they moved to Southern Rhodesia to work in the farms but still couldn't do well in that work also. Lessing had a little education up to the age of 14 and then afterwards was self educated and started reading about politics, psychology and sociology. In a research article by Anca Georgescu (2009), states this autobiographical elements of Doris Lessing in her fiction as: In her fiction, Doris Lessing uses her own personal memories to create fiction that fits into

the frame of cultural memory studies. She connects history and memory, by making sure that her memory is put in a critical, historical context, that of British colonial history. (164)

Doris Lessing has herself observed the oppression in Africa where the White settlers treat the Blacks not as humans. They are only sewages and are for the service of Whites. *A Home for the Highland Cattle* proves a best example of it. As Lessing points out this element of oppression as: But if one asks a person who lives there what the population is, he will say ten thousand, which is very little Why do so small a number of people need so large a space? The inhabitants will probably shrug, for he has never wondered. The truth is that there are not ten thousand, but more likely 150,000 but the others are black, which means that they are not considered. (242)

Lessing through her writing tried to attack the issues of injustice faced by the blacks and for this she made writing as her weapon. She actively participated in the politics to bring a social reform in her society. The protagonist Marina revolted against her own race and people for the equality of the people who were tortured only on the basis of colour bar. S. Sarode in his research article *Autobiographical Elements in the Works of Doris Lessing* states that how autobiographical elements of Lessing are present in her works: Further, Doris Lessing strongly

opposed the hierarchies that formed, not only as a result of food and material possessions, but on a much larger social and cultural scale. Lessing was infuriated by the prejudices that were commonly directed at any non Christian, non-white, or non-Northern European person. As more British settlers arrived to claim their fortune as landowners, the white community found strength in numbers and oppression of the natives ensued.

Marina like Lessing has love for reading, "Somewhere in the back of Marina's mind had been a vision of herself and Philip living in a group of amiable people, pleasantly interested in arts, who read the New Statesman week by week."(246) Lessing wants to bring a change in the society and for this purpose she choose her protagonist by making her as her mouth piece. Marina treats her servants in a quite good manner as compared to other whites. They always warned her not to spoil them as they are only meant to work for the whites and they should not be treated like humans. Marina was a revolutionist and wants to bring a change in the society like Lessing herself. When it came to the end of the month, when Charlie's wages were due, and she laid out the twenty shillings he earned, she was filled with guilt. She really could not pay him such an idiotic sum for a whole month's work. But were twenty-five shillings, or thirty, any less ridiculous? She paid him twenty-five and saw him beam with amazed surprise. (260)

Conclusion

After analysing Doris Lessing's short story *A Home for the Highland Cattle* through the eyes of its protagonist Marina Giles it is quite clear that Lessing has made her protagonist her mouth piece to bring out the true picture of her society in which she lived herself. After analysing the short story it clearly shows the autobiographical elements of Lessing personal life. Dissatisfied with the behaviour of the people of race with the people of race only on the basis of colour made both Marina and Lessing revolt against their own people and society

References

1. Anca Georgescu, Elena. "Sites of Personal and Cultural Memories in Doris Lessing's Writing's of Africa." Valahia University of Targoviste, Romania. (2009): 163-172. Online.
2. Lessing, Doris. *Collected African Stories Volume One*. Hammersmith, London: Paladin, 1992. Print.
3. S. Sarode, Dr Atul. "Autobiographical Elements in the works of Doris Lessing." *Epitome: International Journal of Multidisciplinary Research* 3.III (2017): . Online.

TRACKING THE SOUL FROM THE KNOWN TO THE UNKNOWN - A STYLISTIC JOURNEY TOWARDS JESSICA POWERS' POETRY

C.Armila Antony

Research Scholar, Department of Linguistics
Bharathiar University, Coimbatore

Dr.V.Thayalan

Former Professor and Head
Department of Linguistics, Bharathiar University, Coimbatore



Abstract

The language of poetry is not the one of everyday speech, it's written in a special kind of language. It is constitutive of its ideas. No word is idle or superfluous, each suggest more than they say directly, and meanings closely bound up with the experience of them. Language and style never moves beyond a concentration on the supremacy of words. Stylistic analysis is made for the purpose of commenting on the quality and meaning in a literary work. The present paper attempts to analyze the two selected poems of Jessica Powers-'CABARET' and 'THE ROCK TOO HIGH FOR ME'. Through stylistic analysis the researcher tries to identify the choices and ways Jessica uses in weaving both poems as, both of them represent the two ends of her literary career. This study presents an account of close reading, unearthing and comparing the stylistic features of these two poems. Stylistic approaches such as 'Style as personality/individuality', 'Style as situation or relationship (between message and medium)' and 'Style as a temporal phenomenon' are made use of in the study. The 'Contextualization' theory is also the one which supports this study. The methodology used is descriptive qualitative one. The individual stylistic variations of the author determined by her socio cultural variations- an ordinary woman in modern America and later, a cloistered Carmelite nun- comes out with high clarity in the present work. As such a research study is new as per the poetry of this modern poet is concerned the present one can be considered as an explorative study.

Keywords: Stylistic Analysis, Jessica Powers, 'Cabaret', 'The Rock Too High For Me', Stylistic approaches

Introduction

Stylistic Analysis

According to G.N.Leech, 'Stylistics is a linguistic approach to literature, explaining the relation between language and artistic function, with motivating questions such as "why" and "how" more than "what".' Leech and Short (1981, p. 10) believe that the word "style" has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. Stylistic analysis is made for the purpose of commenting on quality and meaning in a text. Stylistics, in other words, is the study of style used in literary and verbal language and the effect writer or speaker wishes to communicate to the reader or hearer. It attempts to establish principles capable of explaining the particular choices made by individual and social groups in their use of language, such as socialization, the production or reception of meaning, literary criticism and critical discourse analysis.

Jessica Powers (1905-1988) is a modern American religious poet. The facts of Jessica Powers' life can be arranged in three parts. She spent the first thirty-one years

of her life on a farm in Mauston, Wisconsin, except for a brief period at Marquette University's School of Journalism, and another in Chicago, Illinois. She wrote over a hundred serious poems during this time. In 1936 she went to New York to be closer to the pulse of the literary world and to the Catholic Revival centered there. There she published her first volume of poetry. In 1941, she abruptly left her circle of writer friends and career to enter the Carmelite cloister in Milwaukee, one of the most rigorous religious orders in the Catholic Church. As she was given permission to continue writing, and in the course of forty-seven years she published hundreds of new poems. The two poems which are being analyzed in the study can be found in her last collection of poems-'Selected Poetry of Jessica Powers'

'Cabaret' (1926) is one of the earlier poems by Jessica Powers, appeared in the last collection of poems 'The Selected Poetry of Jessica Powers'. The dictionary meaning of the word is entertainment with singing and dancing that is performed in restaurants or clubs in the evenings.

'The Rock Too High For Me' (1987) is the final poem by Jessica Powers published a year before her death. This poem also appears in her final collection 'The Selected Poetry of Jessica Powers'.

Stylistic Approaches

There are different approaches to the analysis of styles of texts i.e. there are various ways/perspectives from which we can account for the analysis of texts. Stylistic approaches such as 'Style as personality/individuality', 'Style as situation or relationship (between message and medium)' and 'Style as a temporal phenomenon' are made use of in the study.

Material & Methods

The poems 'Cabaret' and 'The Rock Too High for Me' from the collection of poems 'The Selected Poetry of Jessica Powers', are the two poems chosen as the material for the present study. The researcher has gone through the poems in a way to explore the stylistic changes seen in both as they represent two different stages of the author's poetic career. Various references from previous research works has been done to unearth the stylistic features of the author and to see the development of her career. The study has followed descriptive qualitative method for the purpose. As Stylistics is still a developing branch of Applied Linguistics, some of the blooming theories have been used applied to see better results.

Theoretical Overview

There are different approaches to the analysis of styles of texts i.e. there are various ways/perspectives from which we can account for the analysis of texts. Lawal (1997) in his own view identifies these factors as "approaches" while Babajide (2000) on his own part defines them as "concepts". The two of them however give similar points.

Style as Personality/Individuality

Style is a relational term: we talk about 'the style of x' referring through 'style' to characteristics of language use, and correlating these with some extra linguistic x...Leech and Short (1981, p.11) believe that "traditionally, an intimate connection has been seen between style and an author's personality". Deriving largely from 'idiolect' – this largely prove that every individual or person is unique in one way or the other.

Style as Situation or Relationship between Message and Medium

Language use does not occur in a vacuum, the message and medium are always of importance. The medium can be formal or informal, spoken or written and so on. Different language use is determined by the different context of operation. In other words, there are variations in language use. By and large it is obvious that the concept of medium and message is indispensable in stylistics.

Style as a Temporal Phenomenon:

According to Babajide (2000) style changes as nothing in life is static abreast of time. Therefore style can be referred to as being old or new, in or out of vogue, modern or ancient. There are features for certain periods, thus language style changes according to time, and style is recognized by the predominant features of the period.

'Contextualization' Theory

Among the most important contributors as regards the 'contextualisation' theory is Mary Louise Pratt. Pratt. In the speech act theory and conversation analysis, she developed and illustrated the theory of context in the work of Austin (1962), Searle (1969) and Grice (1975). She views literature as a dynamic process of communication. Literature, being 'dynamic', should not be 'systematically distinguishable from other utterances on the basis of intrinsic grammatical or textual properties. (Pratt 1977: xi). She supports the theory that views literature as a linguistic activity that cannot be understood apart from the context in which it occurs and the people who participate in it. (ibid: viii). Similarly, she asserts that literary discourse is a dynamic action constructed in context, and so cannot be described out of its 'literary speech situation.' (1977: 115). This kind of approach, which emphasises that the literary style can be best interpreted if it is related to its context and not just to isolated sentences, is termed as contextualist and discourse-based stylistics.

Findings & Results

Poem I - Cabaret

Jessica moved from rural Wisconsin to Marquette University(1922-23) and to secretarial work in Chicago. During those early years we find a young poet testing her wings and struggling to take flight. In this early poem ('Cabaret'), we can see hints of future excellence in their crafty phrases and bold concreteness. That is the context which we have to keep in mind while reading the poem.

The rhyming words seen at the end of lines (*grief, life, white, night,...*) throws light to the musical effect of the poem which really matches the title of the poem.

The poem conveys the metaphysical loneliness and sorrow that arise out of the transience that is an inescapable component of human life, though It initially celebrates the senses in an evocation of sensual pleasure, warmth and vigour: Rich colour and pleasure infuse the opening stanzas of this poem with intoxicating sensuousness: there are 'wine that is red, wines that are purple and white', dancers that drift 'like red and gold leaves blown over a crystal floor', music and laughter, 'kisses honey-sweet' and 'shining words to keep me comforted'. But loneliness and darkness run stealthily like a black river beneath the jollity, and succeed to it. Even amid the 'revelry', the poet sees many a reveller wander out alone. through a black door beyond all revelry, and ultimately she knows 'the Keeper' will come to 'say that [her] hour is done', He will drown 'each glaring light in endless black', the dancers 'will go away', and she will 'stumble out alone into the night'. The intermittent awareness of life's brevity that so troubles humans she alludes to in her word 'hour', and the words 'drown' and 'endless black' evoke with horror the sinister current of grief that runs beneath even the most sumptuous human pleasure to be found in the 'dazzling room of life'. This poem raises the great metaphysical question of the relation of the spirit and the senses in its evocation of this dark vein of sorrow and sense of transience that infuse human merry-making.

Poem II – The Rock Too High For Me

As this is the final poem of the poet, chronologically speaking, it belongs to the latter half of her literary career, last years of Carmel. Again as in the first poem the musical touch appears in the poem by the use of rhyming words. The poem deals with the apparently paradoxical nature of God's Love: it is a love which 'bathe[s]' in 'an immeasurable forgiveness', and which 'wakes the furthest trust', yet it is also a love which 'cast[s] down', it wreaks 'undoing', it 'dashe[s] from heights', it devises for its beloved 'lodging in a lowly place'. This is the mystery of suffering which Powers never seeks to elide, but, inherent in her acknowledgement of suffering, is her faith that God, even as He 'dashe[s] down from heights', simultaneously 'kindly' offers the 'wit to have peace in the shadows where I stand'. The mentioning of the great figures Moses, Job and Jeremiah stresses the above mentioned interpretation that, God seems to be harsh towards whom He loves, which

might be a contradictory fact according to the concept of love in the ordinary material world. The poet identifies her 'littleness' in the presence of the 'high' God. That is the feeling of awe showed by everyone who comes near God.

Who would believe me if I said that grace

Devised this lodging in a lowly place?

She doubts that the world may not believe if it is said that this painful situation is given by the loving God Himself. Carmel has changed her much to trust the same God who gives the pain because of the love for her. The poem may give contradictory ideas for the world which in the first poem expects love to be colourful and enjoyable.

Interpretation & Discussion

There is a concept of Interior Castle in the spiritual journey of Christianity. Those who enter it will be considered in a safe zone. In both the poems such a spiritual aspect of life is high lightened. God remains as the final and strong refuge - 'The Rock'. These poems come under the theme of 'Love' as the poems are classified on the basis of themes in the collection of poems. As we try to interpret both the poems using the Stylistic approaches 'Style as personality, situation, temporal phenomenon, etc.' we can see that they rightly suits. As an ordinary woman living in the colourful world Jessica wrote about the theme love using worldly imagery like cabaret, and as a matured Carmelite nun she straight away uses the Biblical theme mentioned in the Old Testament of Bible, considering God as a rock, the strong and permanent refuge for every human in this chaotic worldly life. Her personality has developed a lot in the life journey. The situation also has altered from the modern world of colourfulness to that of the spiritual zone of cloisters. Her style has developed through these times and it justifies our approach of style as a temporal phenomenon i.e. everything undergoes change in course of time. As per the 'Contextualization Theory' the context of both the poems are different. First one has been written in a worldly context and second in the pious context of cloistered convent.

Conclusion

The choice of words by the writer or the poet plays a very important in meaning making. It helps the reader or the hearer to understand the intention and the message the poet is trying to pass across. Stylistics, by this analysis has shown the role of various factors that contribute to the style, and developments in style, of a writer. An attempt has been made to see the development in style particularly of a modern religious poet of America, Jessica Powers who

started her poetic career from young age while she was leading an ordinary life with her family and later being a cloistered Carmelite nun. The world views and all other aspects in her poems has got a transformational change in the course of time. As the analysis of one of her earlier poems along with one from final ones, we could easily grasp it all over.

References

1. AJAYA KUMAR PANTA (2013) "Style as Meaning: A Stylistic Analysis of
2. DOLORES R. LECKEY (1992) "Winter Music – A Life of Jessica Powers: Poet, Nun, Woman of the 20th Century", Sheed & Ward.
3. LESLEY JEFFRIES AND DAN MCLNTYRE (2010): "Stylistics", Cambridge University Press.
4. OMKAR N. KOUL (1986): "Language, Style and Discourse", Bahri Publications, Pvt. Ltd.
5. PAUL SIMPSON (2004): "Stylistics- A Resource Book for Students", Taylor and Francis Group.
6. REGINA SIEGFRIED AND ROBERT F. MORNEAU (1999) "The Selected Poetry of Jessica Powers", ICS Publications, Washington DC.
7. STELLAMARIE BARTLETTE PROZESKY (2013): " 'A Small Adjective Attending Light, the Archangelic Noun' Jessica Powers: A Modern Metaphysical Poet", a Ph. D., Thesis, Dept of English Studies, University of South Africa.
8. TERRY EAGLETON (2007): "How to Read a Poem", Blackwell Publishing. W.H. Auden's Poems", a Ph. D., Thesis, Sambalpur University, Burla.

DIVINE LOVE IN THE POETRY OF JALAL-UD DIN RUMI AND BULLEH SHAH: A COMPARATIVE STUDY

Attied Khawar

Ph.D., Research Scholar, University of Jammu, Jammu



Abstract

Sufi path is the path of love, where human soul searches out God, and if the Grace of God falls upon the searcher, then he or she finds "fana"(annihilation) in God and ultimately "baqa" or eternal existence in the consciousness of God. After thirteen century onward, few themes play as important a role in Sufi teachings as love. Sufism gives a certain pride of place to love. The love of God is so strong in saints and mystics that the love of this world is insignificant to them and further the intensity of this love is inflamed by separation and longing from the beloved. Sufi poetry celebrates human love as a bridge to a celebration of the Divine. Sufi or Islamic mystical poetry is imbued with symbols and metaphors that derive from and develop many of the philosophical ideas of the early Sufis. A comparative analysis of Jalal-ud-din Rumi and Bulleh Shah presents a panoramic view of divine love in Sufi poetry. Rumi and Shah are the two great Sufi poets of Islam and their poetry deals with the human condition and is always relevant. Although there is a gap of four centuries between the two great mystics of their time and a qualitative analysis of the poetries of both shows that their writings and teachings share the same mystical preoccupation and use the same metaphors to express their ideas and emotions. The paper makes a few brief suggestions as to the significance of love as expressed in the two great watersheds of the tradition, Jalal-ud Din Rumi and Bulleh Shah.

Keywords: Sufism, love, fana, baqa, searcher, beloved.

Comparative literature is an academic field dealing with the literature of two or more different linguistic, cultural or national groups. Comparative Literature as a term generally provokes emotion and the dabbler greets it effusively. It's not easy to define the term 'Comparative Literature' for it involves not one but two or even more than two literatures in comparison at the same time. The genesis of the discipline of Comparative Literature located by the scholars of Comparative Literature is in Goethe's coining of the term "*Weltliteratur*". To put in simple terms, Comparative Literature means the study of text, belonging to the writers of different regions, written in different languages. As Henry H. H. Remak puts it: Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression. (qtd. in Bassnett 4).

Sufi path is the path of love, where human soul searches out God, and if the Grace of God falls upon the searcher, then he or she finds "*fana*"(annihilation) in God and ultimately "*baqa*" or eternal existence in the

consciousness of God. After thirteen century onward, few themes play as important a role in Sufi teachings as love. After thirteen century onward, few themes play as important a role in Sufi teachings as love. Sufism gives a certain pride of place to love. The love of God is so strong in saints and mystics that the love of this world is insignificant to them and further the intensity of this love is inflamed by separation and longing from the beloved. Sufi poetry celebrates human love as a bridge to a celebration of the Divine. Sufi or Islamic mystical poetry is imbued with symbols and metaphors that derive from and develop many of the philosophical ideas of the early Sufis. What matters to the true lovers is only their beloved as they become oblivious of their surroundings. Farid-ud-din Attar says, "Paganism is for the pagan and faith for the faithful. A bit of heartache is enough for Attar!" (qtd. in Puri 44).

God's love for people grows up in keeping with their success in conforming themselves to the Prophet's example. The *Qur'anic* verse "He Loves them, and They Loves Him" (5:54) speaks of love for God as a pre-condition for receiving God's love in return, and all the great lovers recognise that what stirs up love for God in the first place is God's love for human beings. People could not love God if He does not already love them. First God loves human beings then human beings love God. It is always difficult to define love, though its traces can be described. On this point Ibn Arabi the theoretician and Rumi agree

completely, as Ibn Arabi says, "Love has no definition through which its essence can be known. Rather, it is given descriptive and verbal definitions, nothing more. Those who define love have not known it. . . . for love is drinking without quenching" (Chittick 77).

Rumi in his book *Masnavi* tells his readers that love is an attribute of God, but fear is an attribute of the servant (of God) who is afflicted by lust and gluttony. Love (*Mahabba*) and excessive love (*Ishq*), too is an attribute of God. To Rumi love for Beloved (God) is the result of knowledge, belief and trust in Him comes out of the love for Him. Rumi writes: The loved one's all, the lover's just a screen, A dead thing, while the loved one lives, unseen. When shunned by love you're left with emptiness, A bird without its wings knows such distress. (*M1*: 30-31)

On the other hand, in Bulleh Shah's poems theme of love for God is so dominant that it mostly overshadows other divine qualities. For Shah God's main quality is love and his love for the 'divine beloved' is so intimate that he is not constrained to call Him a "trickster", a "juggler" a "hypocrite" a "thief" and a "thug". The beloved, in his poems, is always the object of spiritual adoration. Shackle in his book, *Bulleh Shah: Sufi Lyrics* writes, "For Bulleh Shah, as for so many Sufis, the primary reason for creation was God's desire to be loved, and the primal compact between God and man meant both man's recognition of God as the lord of his devotion and the special presence of the divine within a man as the noblest of God's creatures" (xxi).

Bulleh Shah's *Kafis* are replete with the thought of love and trust in God. Shah was driven by his love for God; as he strives through his words and deeds to clear out the debris of useless ignorance, which consumes the material striving of man for wealth from his true path and nature. Shah was consumed with the love of God; his love is not the love of a male for female although she is the representative of his love of God. Shah's poems are not at all simplistic, but for sure they are caught in a true admiration for his Lord. In poem "Guiles of the Beloved", Shah says: Hark, O friends, the beloved has tricked me in a dream!

In sleep I was beguiled.

Like Zulaikha I am tortured.

A grievous wound has love inflicted.

Every limb of mine has been shaken. (*BS* 237)

Through the poem "The Healing of the Sick Slave-Girl" in the book 1 of *Masnavi*, Rumi clearly points out that a true lover should always be ready to sacrifice his own desires and worldly possession. A lover's heart must feel the pain

of love for his "Beloved". Love is the divine instrument which all seek and everything in love is pre-written by God Himself. Rumi writes; Being a lover is your heart must ache, No sickness hurts as much as when hearts break. . . . Whether you feel divine or earthly love, Ultimately we're destined for above. (*M1*: 109-111)

According to Rumi, the greatest virtue is love, by which spiritual sentiment is purified and the vision of the "Supreme" object of love is attained. Like Rumi, Shah in most of his poems builds an atmosphere of deep peace and profound bliss as it portrays a vivid picture of the mystic's state of trance. For Shah, love is the key to heaven and the Lord is like a playful beloved, who neither consents nor listens to others. Love is first born in the heart of the beloved. The people who only look at the external appearances are completely unacquainted with the high position and rank of the lovers of God.

So much is he intoxicated with the love of God that continuously waves are rising from his heart to his mouth compelling him to disclose those secrets, which he is not permitted to do. Shah says

:If I speak the truth, I get the noose;

If I tell a lie, I may be spared.

Why should I give out a delicate secret, . . .

You play the game of hide and seek.

To settle the dispute between You and me,

The Qazi has come from Rum.

He satisfied Himself from scriptures,

That You and I are one.

. . . Now the question of You and I has been resolved.

. . . I found You within. I found You without. . . . (*BS*-175-76)

In this poem, 'qazi of Rum' is a unique reference to great Sufi teacher and poet Jalal-ud-din Rumi, whose title derives from his residence in Rum, the modern Anatolia. Thematology is the contrastive study of themes in different literary texts. As a subfield in Comparative Literature according to French school, thematology is a comparative study of literary works as they relate to other literary works beyond their national borders as far as the themes are concerned. It is more specific and limited investigation in the field of comparison. Thematology have been recently reinstated in Comparative Literature by scholars like Levin, the theme itself can be so concretely pinned down, particularised into a local habitation and a name, the speculative area of thematic remains much wider and more flexible. The theme embraces much of what used to be set aside as having to do with externals of literature. The writers' choice of subject is aesthetic decision, the

conceptual outlook is a determining part of the structural pattern, and the message is somehow inherent in the medium. For Rumi and Shah, those who want to be in the state of bliss must free themselves from the clutches of the devil and attach themselves to God. It is only in true love for God that, false shame and fear of reproach disappear. Not only Poems on "Divine love" is written by two great Sufi poets Rumi and Shah, but in fact they celebrated it in their works and they themselves were the epitome of this "Divine Love".

References

1. Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell, 1993. Print.
2. Chittick, William C. *Sufism: A Beginner's Guide*. One world, 2008. Print.
3. Pathak, R.S. *Comparative Poetics*. Creative, 1998. Print.
4. Pickthall, Marmaduke. *The Meaning of the Glorious Koran*. George Allen & Unwin, 1930.
5. Rumi, Jalal-ud Din. *The Masnavi: Book One*. translated. Jawid Mojaddedi. Oxford UP, 2004.
6. Shackle, Christopher, *Bulleh Shah: Sufi Lyrics*. Murty CL, 2015.
7. Shangari, Tilak. Raj and J.R. Puri, *Bulleh Shah: Mystics of the East Series*. Radha Somi Satsang Beas, 2010.

A TREATISE ON POSTMODERNISM IN SAUL BELLOW'S *HERZOG*

Dr.S.Karthika

Assistant Professor of English
Sri Parasakthi College for Women, Courtallam



Abstract

Postmodernism was a term coined by Arnold Toynbee (1889-1975) early in the century to refer to the last quarter of the 19th century, a time where capitalism and imperialism and Western civilization in general began to decline. One of the problems in dealing with postmodernism is in distinguishing it from modernism. In many ways, postmodern artists and theorists continue the sorts of experimentation that we can also find in modernist works, including the use of self-consciousness, parody, irony, fragmentation, generic mixing, ambiguity, simultaneity, and the breakdown between high and low forms of expression. In this way, postmodern artistic forms can be seen as an extension of modernist experimentation; however, others prefer to represent the move into postmodernism as a more radical break, one that is a result of new ways of representing the world including television, film (especially after the introduction of color and sound), and the computer. Modernist discourse sounds intrinsically pessimistic, and most modernist works of art present the modern world as a bleak, barren abyss where human civilization faces its elimination. This nihilistic discourse has been somehow challenged by some postmodern writers, one of whom is the prominent post-war American novelist Saul Bellow who resists the inherent pessimism of modernist discourse in most of his works. This Paper tries to display the postmodern discourses in Saul Bellow's *Herzog*.

Keywords: Postmodernism, Philosophic idealism, Moral idealism, neurotic, Transcendental

Saul Bellow, the winner of the Nobel Prize for literature in 1976 and with three National Book Awards to his name, is one of the prominent post-war American novelists who have resisted modernist discourse to a great extent, inspite of being influenced by such outstanding modernist artists as Joyce, Woolf and Faulkner. His work, although he cannot be restricted to the position of an autobiographical author, can be characterized largely by the struggles and tribulations of his own life and the international immigrant nature of his upbringing and education. He was born in 1915 to the slums of Montreal, Canada, moved to Chicago at the age of nine, and witnessed firsthand the human experience across a wide range of social strata, from the pauperism of his childhood and his father's criminal activities in bootlegging to the shadowed grandeur of his parents' past life in genteel Russia. He was schooled in Scripture as part of his Jewish upbringing and was widely read from an early age, especially in the great authors of the 19th century.

Bellow's novels embody this fact, and interspersed with the narrative, which is often marked by intense and dizzying scenes of vivid and calamitous action, is a sense of constant intellectual debate. The great questions of mankind are being perpetually assailed; truth is sought at every moment. The cerebral nature of narrative interruptions and integrations is not at all a hindrance to his

work. Bellow is doing more than showcasing his extensive knowledge; he is using that knowledge as a tool of narrative and human analysis. Rather than ground themselves in the mires of sentimental fiction, although there is an element of retrospective sentimentalism, his works are both backward and forward looking. They ask the questions unanswered or insufficiently answered by past authors, and apply the problems of those questions to his characters, within the travails of their personal lives. Thus, his novels have a sense of completeness and complexity which makes their reading a trial, a joy, and a reassessment of one's own place in the modern social framework. In most of his works, Bellow resists the nihilistic view of modernism according to which the present time is that of the decline of civilization and the modern world is a dreadful, gruesome abyss where everything is repulsive and sickening. He has made conscientious efforts, however, to help his readers overcome that gloomy outlook, because he is intensely aware of the forces that intimidate such efforts in the modern world. By facing those forces, instead of denying them, he attempts to expose that the alleged void and futility of modern life can be eliminated by making endeavors to regain our ostensibly missing human dignity. Despite his keen awareness of the deep-seated problems of modern life, Bellow defies the modernist view that this is the end and we are living in a

ghastly abyss. To help the readers overcome the nihilistic outlooks according to which modern life is a spiritual void, Bellow makes painstaking efforts, because he is intensely mindful of the forces that intimidate such efforts in the modern world. Nevertheless he attempts to expose that the alleged futility of modern life can be eliminated by making endeavors to regain our ostensibly missing human dignity. Therefore he can be reckoned an idealistic writer whose profound sensitivity to the modern malaise does not impel him to admit defeat, rather to resist, challenge and eradicate it through his art. Therefore he can be considered an idealistic writer whose insightful sensitivity to the problems of modern life does not impel him to admit defeat, rather to make efforts to overcome them.

Herzog (1964) is a novel which, while fulfilling the postmodern paradigm, also accomplishes a powerful literary unity. It fails to be overtly fragmented, religious, obscure, irrelevant, recondite, or even humanistic, yet it retains those aspects throughout. It is a novel which defies ostentations regarding the elements of genre, and exists for the plight of man, set in circumstances, who acts as he does because he is human. In the work's complex and varied treatment of the human, it develops itself into a work of postmodern humanism. While appealing to the side of postmodern society which can't help but being fragmented, confused, and disassociated from meaning, it espouses the human spirit and its beauty in such a way as to assert humanity's importance, at least, if not moral righteousness. Some of the novel's defining characteristics which both question and assert meaning in humanity are its Jewish authorship and Jewish influences, closely tied to the autobiographical nature of the work, the obsessive neurosis of the protagonist Moses E. Herzog, and the transcendental nature of Herzog's progress.

The Jewish authorship of *Herzog* is important in that it provides the cultural backdrop for Herzog: the family life, Talmudic upbringing, moral dilemmas. Herzog's Judaism is an umbra, an accompaniment to all that he does. As his mother "wanted Moses to become a rabbi" (Herzog, 438), so he later looks at himself, dressed a way which is unable to live up to his Jewish, nineteenth century ideal of man. This conflict between his sensuality, his worldliness, and his Jewish background produces in him a guilty complex and his complicated neurosis. For example, he is unable to separate feelings of tenderness towards others from his childhood experiences in Montreal and his Jewish upbringing. Thus, his relations with women are fraught with a sense of critical perception as they relate to his own Jewish sense, passed down from his parents, his father

who was "put out at four years old to study, away from home". Despite whatever attempts his father made to "become a modern European" (Herzog, 565), and later an American, that filial lineage of Jewish character persists in Herzog, and confuses him as he comes into contact with the modern world, feeling ridiculous as he goes on dates with sensuous women and wears modern clothes.

This clash between his own Jewish sentiments and the real world is manifested in his relations with women, who he says "eat green salad and drink human blood" (Herzog, 458), and who he thinks have a "female passion for secrecy and double games" (Herzog, 570). There is, partly in his guilty sexuality, and partly in Bellow's own novelistic misogyny, a tension surrounding women. Herzog's contemporary love-interest is a woman named Ramona. She exists to Moses Herzog as lovely, fragrant, sexual, good to touch-everything. While her sexual existence is obviously not the sole focus of their relationship, there is a disproportionate focus on those features of Ramona and other women, which both attract and repel the Jewish sensibilities of Herzog. His humanity espouses these carnal aspects, while his Jewish nature is somewhat critical and more prone to accept the "genuine family feeling" (Herzog, 570) he sees in Ramona. He does also praise intellectual and academic achievement in these women, but almost trivializes their accomplishment, characterizing the imagined wife Ramona as a "Frau Professor Herzog", who would be "keen about scholarship, his books and encyclopedia articles", a real "vaudeville show" (Herzog, 621). While there is an irony in this title, its preeminence in his mind is indicative of the strong cultural presence of his Jewish upbringing in his life. It is an atavistic sentimental feature, looking back to the "childhood" which "holds ancient truths" as well as an inseparable cultural facet of his Jewish trend of ritual heartfelt utterance which both enriches and plagues Herzog's day-to-day life.

It becomes clear in *Herzog* that the protagonist has a strong tendency towards the obsessively neurotic. Throughout the work, Herzog is continually writing letters to figures, both alive and dead, which he leaves unsent. They are written, however, with the urgency of a message that begs to be sent for significant reason, for immediate realization in the world of ideas. He finds it compelling, even important, to do things such as bring the shades of great philosophers up to date. His immense interest in academia involves him past normal boundaries, functioning as a context within which he functions as another might in a room full of people. Herzog's room is filled with the dead,

embodiments of his ideas, waiting for retroactive subjection to analysis and “up to date” application. He performs extraordinary tasks in repairing the place, lets out solemn dirges on his oboe, and leaves his academic duties unfinished on his desk, without fulfillment. At this point, he is in a state of neurotic “servitude” (Herzog, 734), which binds his soul to his dissatisfied wife and leaves Herzog in a state of stagnancy. This persists throughout the letter-writing stage, up until towards the end of the novel, when he is liberated and allows her to be “removed from his flesh, like something that had stabbed his shoulders, his groin, made his arms and his neck lame and cumbersome” (Herzog, 734). This reflects an aggressive and machinating hypochondriac impulse which consumes the protagonist. Madeleine, to him, is clearly the “bitch”, while he supposes himself to be the victim, while at the same time he detests his own self-pitying inclinations. This is a reflection of his extreme neurotic anxiety about his own psychological state, which at times he recognizes with lucidity and at other times he carries without noticing it. He internally rails on about Valentine and Madeleine ruling his life, although he himself holds the power of his life in his hands. He, in this stagnant and passive yet furious state, bears a masochistic and guilt-ridden attitude which loves to punish itself. This neurosis develops into a misguided, picaresque striving, which, although it is human and perhaps stems from some innately good intention, fails to grasp its goal and ends up as masochistic.

Transcendental features are present in the work as both the end of Herzog’s narrative travails and as features of his worldly experience, sublimated into intellectual and often spiritual loftiness. It is this category which ties together the human features and the meaningless. It takes both the deep and multilayered complex of Jewish suffering and his own neurotic impulses to form his strange, quixotic character. This character filled with suffering and masochistic grief drops to the lowest points, at least relative to his own cultural background, in order to live again and be “done with these letters”, the “spell” (Herzog, 763) overall which consumes his life in the past and present of the narrative. Herzog, like an Israelite wanderer who has no choice but to fight for spiritual contentment in the context of his own pain and worldly suffering, transcends his environment. Thus, he must look to the world around him, devalued by other post-modernists, by the absurd, by the obscenities of modern prose, and find

value there. He views these devaluations critically, yet this analysis touches upon one of his vital aspects. It is precisely his own coming-to-terms with this carnal world which affects and stimulates his own recovery. While Herzog is not becoming a Ginsberg, a Kerouac, a Donleavy, or even the earlier absurdist’s Sartre and Camus, he is reconciling his own sentiments with the material world. This religious transcendence finds some reason in the turning point of the novel, the crash and the arrest of Herzog mentioned earlier in the analysis and discussed in class. In this section, he thinks upon that he was sexually assaulted. Thus, in this semantic opposition and split, there seems to be all the reason to espouse devaluation and the absurd philosophy. He grants himself psychological immunity from the pain, granting meaning to the world, and in the same vein disparages and hates its horrors. His childhood is filled with both the sentimental treasure of life and the horror of disassociation. Herzog decides that it is not in these things, in an all-of-a-sudden swipe of past traditions of thought. He often refers back to older traditions of thought, not residing in them, but amongst them, with the modern world. Thus, Bellow can be imputed with, in the scheme of his other novels and his vital place in a Jewish tradition, a postmodern humanist outlook which belies other works of his time and guarantees his place in the American literary canon.

References

1. Bach, Gerhard, ed. *The Critical Response to Saul Bellow*. Connecticut: Greenwood Press, 1995.
2. Glenday, Michael K. *Saul Bellow and the Decline of Humanism*. London: Macmillan Press, 1990.
3. Saul Bellow, *Herzog* (1964; New York: Penguin, 1983) 317.
4. Tanner, T. (1965) *Saul Bellow*. Edinburgh: Oliver and Boyd.
5. Teranishi, M. (1999) ‘A Stylistic Analysis of *Middlemarch*: “Polyphony” in the Context of “Premodernism”’, *Studies in English Literature* 76(2): 141-161.
6. Rodrigues, Eusebio L. *Quest for the Human: An Exploration of Saul Bellow’s Fiction*. Toronto: Bucknell University Press, 1981.
7. Trachtenberg, Stanley. *Critical Essays on Saul Bellow*. Boston: G.K. Hall & Co., 1979.

A POSTMODERN PERSPECTIVE OF POILE SENGUPTAS PLAY THUS SPAKE SHOORPANAKHA, SO SAID SHAKUNI

P.Poomathi

A.P/EFL, SRM University, Chennai



Abstract

Post modernism celebrates multiplicity of meaning and highlights the possibility of even the reversal of meaning in a text. It does not distinguish between high and low culture. Post modern adopts a tone of irreverence towards established interrogates traditions and canons. It also Poile Sengupta an eminent contemporary woman dramatist who hails from Bangalore presents a play called Thus Spake Shoorpanakha ,so said Shakuni where she questions the established norms. It interrogates any ideal universal concept of hero and throws a different light on the characters considered as villainous. Villains appear as victim- More sinned against than sinning Shakuni and Shoorpanaga. Viewed from the perspective of the aggrieved; this drama offers a different slant to the grand narratives like Ramayana and Mahabharata. Poile Sengupta makes it interesting by using a technique of magic realism incorporating the factual details of the mythical character in a contemporary scenario. The Two characters Shakuni and Soorpanakha from two different epics meet as travelers in airport. The entire play is set in the context of delayed flight and threat of terrorism. These two characters are humanized as modern MAN and a Woman. The revelations of their inner thoughts are expressed as they converse in the play. They articulate their agony, anger and desire, and justify their actions Through this modern parable Sengupta proves there is no stable and fixed reality and everything is rational, contingent, differential and arbitrary. Thus Poile Sengupta makes Thus Spake Shoorpanaga so said Shakuni a Post modern drama.

Post modernism a movement that was developed in mid to late 20th century. The critics Ihab Hassan, Irving Howe and Leslie Fiedler have popularized the literary criticism term "Postmodernism". The first usage of the term "postmodernism" is attributed to Charles Jencks in 1947. Post modern adopts a tone of irreverence towards established icons, installs unexpected figures as cultural icons and interrogates traditions and canons. Indian women dramatists have explored this postmodern technique in their plays. One of the Women play writers, Poile Sengupta has brilliantly used the Postmodernism in her exemplary play *Thus Spake Shoorpanakha,so said Shakuni*. Poile Sengupta was born in 1948 and her real name is Ambika Balakrishnan.. She is especially well known as a playwright and writer for children. She is a founder of a Theatre Club, a Bangalore based amateur theater group. *Thus Spake Shoorpanakha,so said shakuni* is one such play included in her collection of play book titled as Women Centre stage : The dramatist and the play (2010).

Poile Sengupta's *Thus Spake Shoorpanakha,so said Shakuni* is an ambitious play which deals with characters from two different epics Ramayana and Mahabharata. Sengupta combines these two villains from the two great Indian epics at one platform in the modern world. The play takes a deeper perspective of these characters. Shakuni

who is the personification of villainy from Mahabharata had been the man who had conspired the dice game and led to the war between Kauravas and Pandavas. Shoorpanakha hated even today from Ramayana, who is seen as an immoral woman who desires Rama and snubbed by him and instigated her brother for the revenge and thereby led to the war between Rama and Ravana . It takes a turtle turn on justifying their nature. The Two characters from two different epics meet as travelers in airport. The entire play set in the airport within the context of delayed flight and threat of terrorism .These two characters are humanized as modern MAN and a Woman. The revelations of their inner thoughts are expressed as they converse in the play. They express their agony and anger that they are more sinned against than sinning for the way they have been treated in the history. These two villainous characters articulate their desire and take another angle of their personality and these villains character justify their actions. During their conversation they interrogates notion of villainous aspects and take other dimension justifying their actions and blaming the misunderstanding and misrepresentation of their characters in the epics by the people later. They have been presented as victims and vengeance seekers throughout the play it's obvious to present these characters with vengeance as the focal point for these characters.

MAN: I wanted revenge too. Hot Bloody...fanged revenge (262)

MAN: Revenge. I wanted revenge... to throttle all their necks.... (263)

The postmodernism rejects the universal claim of good. The hero whom we celebrated in the epic Ramayana, and good holy brothers are questioned by Shoorpankha in this play for the inhuman treatment received by them

WOMAN: you know what they did to me ... the two brothers

...they laughed . Laughed at me They teased me. Mocked me. The older one said, ask my brother... he ...might want you... the younger one said...

I cant marry without my brothers consent ...ask him... They tossed me this way and that, as if.. as if I did not deserve any more respect. As if I was a ...a broken plaything.(261)

The woman in this play reveals her identity as Shoorpanakha and narrates the incident in a different angle and she demands justice for what she had gone through. She is mere victim for expressing her love to Rama.

WOMAN: He chopped off my breasts,

WOMAN : (Whispers) And my ears and my nose. was bleeding.... all down my face chest ... Bleeding... was it wrong to tell a man 'I Love You'.?(262)

Shoorpanakha who has been treated like a sinister and punished in the brutal manner for just expressing her sincere love to a married man. It interrogates traditions and canons. Her brother Ravana was really furious and gone ahead to take revenge for her sake, but soon he had fallen for with Sita and captivated her to his palace. As a result the epic turned out to be love triangle of Rama, Sita and Ravana and finally ended with the death of Ravana. In this entire epic Shoorpanakha has depicted as a villain and she feels that the epic had done an injustice and she seeks revenge.

Shoorpanakha is desperate for a revenge on history and the people who have misunderstood, she claims for a justified place and due respect to be given to her. The who character joins this plea of injustice Shakuni as MAN who come together with the WOMAN to seek revenge. Shakuni the villainous uncle from Mahabharatha reveals that he is determined to get the Hot... Bloody ... fanged revenge. He describes himself as "I am an illusionist. Like you (263). Shakuni who had been imprisoned along with his brothers by Kuru soldiers. His brothers were tortured and got killed in a prison. Meanwhile Kurus defeated Gandhari princes.

Shakuni who witnessed the death of his brothers and the declaration of the royal wedding to Gandhari who is his sister to a blind man Drutarashtra had made Shakuni to seek revenge. Shakuni was put in total turmoil after witnessing the wedding of her loving sister to a blind man:

MAN: They brought her ceremoniously ... grandly ... for

a royal weddinga grand royal wedding ... to be married to a ...blind man..

MAN: (shouts.) A blind man...a bloody blind man Blind man from birth.(264)

Shakuni was totally a victim who lost his brothers to Kurus soldiers and Royal wedding of his sister Gandhari to blind man. He grieves for a kind of sacrifice that her sister made to marry the blind man:

MAN: No nothing as cowardly. She merely ... she... deliberately blindfolded herself. She wore a dark, thick ,bloody bandage over her eyes... kept it there all twenty-four hours,all her life.Blinded.Living in constant darkness... in unrelenting night.(Softly.) She who was as free as the birds flying across the hills... why did she choose ... choose to blot out the sun? (265)

Shakuni planned a plot to be friend with Kurus and accompanied his sister to Hastinapur. The complete focus of him relied only on to take the revenge for all the sufferings that he had gone through.

MAN: When you want revenge, you should be completely focused ...every part of you must plan the revenge (269)

When Shoorpanakha confronts how he could plot revenge against his nephews and sister he clearly makes the justification on his thorough notion for his soulful revenge.

MAN: There were my nephews, yes ... all of them. But when plotting revenge , nothing else is important... not my nephews... not meFinally...not even my sister... I wanted to turn everything to dust. Dust and ashes. (269)

The common motto of these two epic characters is revenge. The revenge within themselves has brought the union of these characters. Shoorpanakha the WOMAN in this play feels that she has been rejected and humiliated when she expressed her sincere love to Rama. She was not only disappointed but also neglected by history. Shakuni expresses his agony in another epic is mainly due

to the superiority nature of Aryan greed and power to suppress the other races. He had been a mere victim and played an important role but he was failed to get a due place in the history. Sengupta had collaborated these two characters to bring out the relevance of modern terrorism with the long-lasting revenge. The dramatist has used the postmodern technique the Magical realism. It brings in the impossible events of collaboration of these two villains from the epics.

Sengupta has narrated the depicted situation in respect to analyze the meaning as differential, contingent and purely arbitrary. Signification and narration are seen as ends in themselves, rather than as sources of any truth. The process of representation of these two epic characters seeks to call an attention to prove that these characters are presented as villains. Poile Sengupta has interlinked both past characters with the present event: showcasing the epic characters transforming into characters of today as a MAN and WOMAN. The Postmodern texts break the Meta narratives like Ramayanam and Mahabhartha and intend to explain the fostered reality and oppose the projection of the heroes and questions the commonness. The narratives are losing its functions, The hero like Rama from Mahabharatha has been questioned for disrespecting Shoorpanakha and mistreating and subjecting to the physical violence as the punishment for expressing her sincere love.

WOMAN: Can't you see? Because I love him... I have forgotten

How he hurt me. And I...(Softly) . I can't hurt anyone

anymore. I have lost the need to hurt

WOMAN: Oh, fuck you. Do you have to classify me?

(Wearily.) I am a woman, don't you understand? A Woman. Not a saint. Not a whore . Not just a mother, A sister, a daughter. I am a woman. (267).

The great heroes are in great danger. Postmodernism believes in fragmentation and plurality. It interrogates the projection of villains Shakuni and Shoorpanakha and justifies them as mere victims. It is thus "anti-foundationalist" refusing any stable or unified foundation to, history and reality it prefers the liminal positions rather than stable or fixed locations. Meaning is seen as differential, contingent and purely arbitrary. The positive qualities of these legendary characters are checked. The presentism of postmodernism undercuts the thrust on history and the future in modernism. No universality or permanence is advocated by postmodernism. This play is thoroughly the postmodern with a different stage technique. The play

takes an initiative to give a new outlook and interpretation to the old and established renowned epics.

The conclusion of the play is an open-ended. It throws light on the emerging gyno criticisms and gyno literature along with the minority and subaltern voices and these become an important postmodern phenomenon. Sengupta has narrated the grounds of subaltern by narrating the character of Shoorpanakha. The conventional notion of reality is questioned. The dramatist has taken a tool of postmodernism which focuses on its representation of Shakuni and Shoorpanakha. Lyotard suggests "paganism" means one judges without criteria. The dramatist has taken this aspect towards the play. The history is retold from the different view of these two characters where most had preconceptions believed they are cruel villains. Poile has recreated and represented these characters for a social justice they deserve in the society. Shoorpanakha who awaits for centuries in search of a true love. Shakuni who wants to lead a peaceful life had a tragic end in the modern time where his brother had been killed and falsely blamed to be an informer of a terrorist group. The trauma continued with the brutal murder of his sister who was raped and killed. The MAN and WOMAN remains a sufferer even in modern times. The dramatist cleverly presents that the universal truth is mere an illusion. She presents the play with the Baudrillard suggests that the idea of history having an end is illusory. It can be interpreted and conventional notion of looking at the villains are questioned. This play opens to a further argument on the presentation of the characters like massive hero who always remains good. It fights between the good and evil and questions even the accepted villainous accept. The play voices for the real identity of Shoorpanakha and Shakuni in the history. These two characters from epic have experienced suffering across the centuries. They are more sinned against than sinning.

References

1. Docherty, Thomas , ed. 1993. *Postmodernism: A reader*. Brighton: Harvester Wheatsheaf.
2. Lyotard, Jean Francois, 1984. *The Postmodern Condition: A Report on knowledge* , Manchester: Manchester University Press.
3. Nayar, K Pramod, ed. 2002. *Literary Theory Today*. Asia Book Club. New Delhi
4. Sengupta, Poile , ed. 2010. *Women centre stage : The dramatist and the play*. New Delhi: Routledge (References are from this text)
5. Woods, Tim , 1999. *Beginning PostModernism*. Manchester: Manchester University Press.

LITERATURE AND THE MOVEMENT FOR SOCIAL CHANGE

Shubhvarna Naithani

Teaching Associate, Department of Language Centre for English Studies
Dev Sanskriti Vishwavidyalaya, Haridwar (Uttarakhand)



Abstract

This review of literature examines the existence, Nature and working of women in movement for social change in Nigeria. It situates womens organizing for social change in a country country Contest where religion politics are deeply intertwined in public and private Life. The right to religious freedom and practice are enshrined in public and private life. 1999- constitution and the multi however the view of literature.

Collective Behaviour

Describe different forms of collective Behavior. Differentiate between types of crowds. Discuss emergent Norm, value added and assembling prespective analyses of Collective behavior.

Social movements- Demonstrative awareness of social Movement on a state national and global level Distinguish between different types of social change. Identify stages of social movements. Discuss theoretical perspectives on social movements like mobilization, framing and new social movement theory.

Social change - explain how technology, social institutions Population and the environment can bring about social change Discuss the importance of modernization in relation to social institution Population and the environment can bring about social change. Discuss the importance of modernization in relation to social change.

The work of the centuries and a new beginning through literature the golden age The study of the core of the heart is the pulsation of truth and the inner most core of the heart. literature is the fact and history is the fiction history needs literature to convert its fiction into fact. History is dead without literature. For the enhancement of the society literature is the key. That's why it is the fact always when there is change in the society its because of literature. Interpretation and discussion- paleolithic age literature.

Is very vivid in the Paleolithic age the celtix section section and Normans All use in weapons and

instruments of the stone like the Instint at the neolithics age of fire and will find weapons Instruments house hold utensels of iron the legend of king Aurther later on the romans and torjan tales were witness To them. However a gradual passage of time spain Immersed at the most forbidable kingdom.

18 th cen henry 8th wanted to divorce his wife and Wanted to marry court dancer. Literature and English Literature in the fourth coming years is the saga Of the story of the history of these two divided Christian bodies converted England church into church of Rome Elizabethan ERA Is the history of spiritual material English men For the first continental struggle spain and France divided council of home And the founder out let for that existed emotions and feelings And drama and songs English literature is ipotriayl Of the history of England king was hanged.

Earl of shapesperi wanted to follow them. History of 19 cen victory era 20th cen influence of philosophy waiting for godot converted the thought into equality and fraternity and justice for all.

Conclusion

Literature is the mirror of the society its Not fiction its fact whenever there is an end of an era Is because and only because of literature. The Victors who are responsible for this became alive forever In the form of Literature, from 15 cen to the coming Golden age.

FROM ACCULTURATION TO SELF-ACTUALIZATION IN BHARATI MUKHERJEE'S JASMINE

P.Vimala Rani & Dr.K.M.Sumathi

*Assistant Professors, Department of English
M.V.Muthiah Government Arts Colleges(w), Dindigul*



Abstract

The passionate search for seeking, and strengthening, the roots of national culture, or the essence of nativism, sometimes creates a sense of difference and dissention. It seems that people, in spite of having a sense of 'Racial superiority' weath of tradition, definitive geographical advantages, a linguistic heritage and territorial boundaries, die for the sake of the native cause. Now, the determinant of that particular cause or essence is hard to define. Indian English Literature raises some important things before the writers of its narratology includes India should be narrated in its writing especially the narration of its culture. The difference between Eastern and the Western cultures is that in the East guilt is related to man's ignorance, that is not being able to comprehend his own nature, in the western culture it is related to the sinfulness of sexual love. Bharati Mukherjee's Jasmine reveals socio-psychological traumas relating to the life of an exile or expatriate.

Literature is a literary and social phenomenon as it fulfils the social needs. Literature in its broadest sense is any single body of written works. More restrictively literature is writing that is considered to be an art form, or any single writing deemed to have artistic or intellectual value. Literature classified according to whether it is fiction or non-fiction, and whether it is poetry or prose. It can be further distinguished according to major forms as the novel, short story or drama, and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations.

During eighteenth century the novel emerged in England as a literary form. It is highly associated with the social, political and economic conditions. The novel emerged in India during nineteenth century as a literary form. MulkRajAnand, R.K.Narayan and Raja Rao the Big three are considered as the prominent personalities of Indian fiction tradition. Bhabani Bhattacharya, ManoharMalgonkar, Khushwantsingh and the women novelists. Anita Desai and NayantaraSahgal are the few others novelist in Indian writing in English.

The Indian women novelist emerged in the nineteenth century. Emergence of women writing in English during 1874-1900 period was of great significance in the literary field. This is due to the advent of English education with facilities for higher education and the fight for higher status for women in society. Indian novelists have written about the social and cultural problems.

Bharati Mukherjee, "the clear eyed but affectionate immigrant in American society," has become a celebrity for her distinctive approach to expatriatehood as a metaphysical experience of exile and as an agent of attitudinal change, both in the minority and majority cultures. Her concern transcends the run-of-the-mill-issues of culture shock and adjustment problems to encompass existential angst and zeitgeist.

Diasporal dream figures prominently in all her fiction, but its treatment after her settling in America seems to be more assured and more comprehensive in its coverage of the many moods of expatriation- nostalgia, frustration and hope than in the Canadian phase of her life where uncertainty and despondency prevailed, Bharati Mukherjee's glowing tribute to America as a country where "three is a kind of curiosity and exuberance" offers a glaring contrast to her pained outburst: Mukherjee says In Canada. I was frequently taken for a... shoplifter, frequently assumed to be a domestic and praised by astonished auditors that I did not have a singsong accent.

Bharati mukherjee rightly sees an echo of this dejected state in the "pathetic and put upon" appearance of the heroines of Tiger's daughter and wife. The shift to America wrought a sea-change in her personality and gave a new fillip to her literary aspiration. Her own acknowledgement of this is worth-noting; For me it is a movement away from the aloofness of expatriation to the exuberance of immigration.

Written in this frame of mind, Jasmine seems vibrant with Bharati Mukherjee's eager savouring of the bracing typical American reverence for the autonomy of the individual. Informed by Bharati Mukherjee's special insight into American life- that of 'ob-server- participant' as Clark Blaise's *Wife*-this novel has about it the authentic ring of an experience tested against the novel is autobiographical. Bharati Mukherjee's own background in real life- top family, top school, top caste, top city-is worlds apart from that of her poverty-ridden heroine jasmine, living in a shabby dwelling devoid of minimum amenities like water and electricity. The similarity therefore is, to use Bharati Mukherjee's words, in the "shape of her life" and of her "desires." As one of the post- colonial writers, Bharati Mukherjee steers clear of Naipaul's love hate relationship to his roots, Kureshi's impassioned decrying of racism and Cowasjee's defeatistic acceptance of a 'nowhereman' status. Her acknowledgement of her indebtedness to Malamud is worth-notings;

I see a strong likeness between my writing and Bernard Malamud's in spite of the fact that he describes the lives of East European Jewish immigrants and I take about newcomers from the third world. Like Malamud I write about a minority community which escapes the ghetto and adapts itself to the patterns of the dominant American culture. Like Malamud's my work seems to find quite naturally a Moral center.

Thought this moral centre in both the writers seems to have in common a concern for effective acculturation against the 'every present fear of concern failure and betrayal,'⁷ it also shows a divergence in rendering the "schism" in self caused by expatriate identity crisis. In place of Malamud's constant focus on soul searching, Bharati Mukherjee's fictional canvas seems to have in common a concern for effective acculturation against the "ever present fear of failure and betrayal," it also shows a divergence in rendering the "schism" in self caused by expatriate identity crisis. In place of Malamud's constant focus on soul searching, Bharati Mukherjee's fictional canvas seems to underscore a curious guiltlessness consciously mustered as a strategy to survive and to make good. Bharati Mukherjee is concerned about making her picture of Indian life intelligible and interesting to the American readers. But she is too good an artist to distort reality just to capture attention. Avoiding alike stereotyped versions and sentimental exaggerations, she tries to pack into her novels a rich resonance of meaning by the deft device of combining immigrant, feminist and existentialistic perspectives. Instead of writing of backwardness as an

area of darkness, she focuses attention on her character's growing awareness of the dark spots in their lives, and their courageous efforts to discover areas of light. This search for light, for happiness and fulfilment is subtly linked in her fiction to her protagonists' struggle for self-actualization.

The destiny of Jasmine, the protagonist of the novel bearing the same name, best illustrates this. First introduced as the saucy heroine of a short story and later made, with modifications, the protagonist of a frontier novel, jasmine is not only not prototypically Indian but is shown harbouring a desire for independence and a respect for success that appear of incongruous in her Indian setting of poverty, gender-discrimination and rigid social conventions. Jasmine's yearning for these from early childhood marks the beginning of her struggle for self-actualization not by a geographical shift to America but by a personality 'honing' through acculturation to different identities she takes on finally to realize that the crux of self-actualization is the exercising of not the Indian or American but the human right to be at peace with herself.

Through her innovative technique of alternately highlighting one or the other of the 'mutations' in her heroine's identity – Jyoti, Jasmine, jase, Jane, - Bharati Mukherjee fills in details about different segments of Jasmine's life in its meandering course through the terrains of Hasnapur, Jullundhur, Florida, Columbia Baden and thence to the road to California. The fragmentation of life suggested by the use of segments in life as plot-nodes acquires additional significance by the dominant narrative voice's underscoring, not a disproportionate importance given to Jasmine when compared to the other characters, but of her total isolation as "a strange pilgrim in an outlandish shrine." Melanie Kaye's comment on this aspect of Bharati Mukherjee's narrative technique merits close scrutiny:

Mukherjee's particular gift is montage, a jump out movement that creates a bond with the first person narrator and distance from everyone else, thus underscoring with great economy the immigrant's isolation, by product of American opportunity.

Now for the first phase Born as Jyoti to a man driven from his affluent house in Lahore to a life of ignominious poverty in the remote Punjab village Hasnapur during the partition riots, Jasmine has early acquaintance with the heart-wrenching agony of people uprooted from their homesteads. Resigned to her supposedly inferior status in society for the sin of being born a girl, and constantly made aware of her misfortune as a dowryless daughter, Jyoti has an uneventful childhood. Two incidents figure prominently

in Jasmine's memory of Hasnaput. One is her having had to kill a mad dog rushing to attack her and the other is her receiving a star-like wound on her forehead while she tripped and fell in an attempt to run away from an itate astrologer who predicted an early widowhood for her. The permanent scar left on her forehead by this wound, her third eye as she loved to refer to it, is in a way an indication of the continued hold the astrologer's words exercise on her even after her breaking away from Indian roots and settling in the USA. Her wanting to learn English is dimly perceived by everyone as her "wanting the world." (68)

Marriage to Prakash brings about a total change in her mindset. The 'newness' of life in Jullundhur, beginning with the change of her name to Jasmine, makes her realize that 'motherhood' need not be her sole destiny. Enthused by Prakash's plans of eventually settling into a much better life-style in America with their own business concern, she starts assisting him in the repair of electronic goods by way of supplementing their meager income.

Prakash's untimely death at the hands of fundamentalists – the self-styled "Khalsa lions" spreading terror in the region by their acts of senseless violence – leaves her grief-stricken and frustrated with ineffectual anger. Rebelling against the idea of spending the rest of her life as a destitute widow at Hasnaput, she prevails on her brothers to arrange for her transport to America on a forged passport; her plan of committing 'suttee' after reaching the campus where Prakash wanted to enroll is a gesture of protest, a despairing girl's desperate bid to 'do' something to express her anger at Fate's cruel thwarting of her husband's Diasporal dreams. If it is just a giving up on life, she could have committed suicide in Hasnapur itself. Her intense nature demanded idealistic expression and at this stage in her life, 'suttee' was the only sublime action she could think of. The daring of the young rustic girl in undertaking this hazardous trip abroad is a measure of her innate seems to be a personification of Bharati Mukherjee's concept of Americanness as an outlook on life. As cited by Davidar, "Some people were meant to be American even if they never leave their village in Punjab. At heart they are American. It is a desire for more, more, more."

The desire to hold her own against the blind forces of destiny urges her to leave India, but unfortunately her American experience begins on a jarring note – her brutal rape by the deformed captain half-face, in whose ship she smuggled into America. The dismal view of the Florida swamps that she gets on her first entry into America, "Eden's waste: plastic bottles, floating oranges, boards, sodden boxes, white and green plastic sacks tied shut but

picked open by birds and pulled apart by crabs," (107) seems to be an appropriate backdrop to the horrible fate awaiting her. Incensed by the outrage she becomes a veritable "Kali," knifes him to death, sets the building on fire and walks out, distraught, dead tired, with no destination in mind. When she falls down, nearly dead out of shock, starvation and fatigue, Mrs. Lillian Gordon enters into her life like *dues ex machine*. Her hospitality and her advice, "Let the past make you wary, by all means. But do not let it deform you" (131) help her recoup physically and mentally and with her help she sets out to meet Professor Vadhera, the gentleman who was instrumental in Prakash's securing admission in an engineering course. Dejected by the discovery that the Professor is eking out a living not by teaching but by trading in human hair, and irked by the diligently-guarded 'ethnicity' in that household including the austerities of widowhood she is expected to observe, she decides to leave that house. Prakash's struggle to make something more of his life than fate intended (85) and her own ardent desire, "If we could just get away from India then all fates would be cancelled. We'd start with new fates new stars. We could say or be anything we wanted. We'd be on the otherside of earth, out of God's sight," (89) is too deeply etched on Jasmine's mind to allow her to agree to getting engulfed by insularity and she leaves the place determined to live on her own. This move is itself an indication that self-actualization is already taking shape in her life and it was made possible by acculturation to the American way of thinking along with the American way of dressing. With the actualization of the desire for independence the door is shut to the passive resignation extolled by her grandmother since individual effort means nothing." (57) It should be noted here that Jasmine's protest, like that of Bharati Mukherjee herself, is not against Indian culture per se but against its 'retentiveness,' its "particular way of partially comprehending the world." After a short period of hand-to-mouth existence Jasmine gets the chance to work as 'caregiver' to Duff, the little daughter of Wylie and Taylor. Jasmine enjoys her new financial independence as well as the affectionate treatment she is shown by her employers, Taylor in particular. Wylie's falling out of love with Taylor and her decision to live with another man shocks Jasmine at first. But soon, a bond of intimacy develops between her and Taylor.

Jasmine's calm acceptance of both – the change in her own scale of values and the largeesse of Taylor in remaining above racial and cultural barriers – is worth-nothing:

Taylor didn't want to change me. He didn't want to scour and sanitize the foreignness... I changed because I wanted to. To bunker oneself inside nostalgia to sheath the heart in a bullet proof vest, was to be a coward. On Claremont Avenue, in the Hayeses' big, clean, brightly lit apartment I bloomed from a different alien with forged documents into adventurous Jae. (185)

This idyllic life comes to a sudden halt when her accidental sighting of Sukha, the terrorist who killed her husband makes her flee from that place. Her main reason for running away is the fear that her presence in their household may jeopardize the safety of Taylor and Duff.

While in Iowa, a providential meeting with Mrs. Ripplemeyer, whose kind offer of finding employment for Jane in the bank owned by her son, ends in Bud's falling in love with her. Bharati Mukherjee's use of friendly soul's readily giving advice and assistance has to be understood as a tribute she wants to pay to American generosity rather than as a flawed narrative device. They have been helped as I have, by good strong people of conviction."

Jane settles down to a peaceful life in Bud's house, happy in her new financial security and her new stepmother status with regard to Du, a sixteen-year old Vietnam war victim adopted by Bud, after his grown-up sons left the house and he is separated from his wife Karin. Violence mars the even tenor of her life yet again, this time in Bud's becoming a cripple waist downwards by a disgruntled farmer's shooting at him from point blank range. It is not just Bud, but the entire countryside, the very serenity of rural life that is the victim here as it was in Punjab at the hands of terrorist violence. Sarah Curtis rightly notes:

What makes Iowa similar to the Punjab is not just that "Nothing is fair. God is cruel" (Mata jee's cry) but that existence in both places is frequently interrupted and constantly shattered by violence. The most terrifying aspect of the violence is that its roots are comprehensible but it strikes at random.

Feeling miserable thinking that if Karin were on the scene she would have somehow averted the disaster, she exerts herself to the utmost in seeing to it that Bud is comfortable. Her patience mollifies even Karin who was till then infuriated by the news of Jasmine's pregnancy by Bud. The valuable lesson she has already learned, that in "America nothing lasts – Nothing is forever, nothing is so terrible or wonderful that it won't disintegrate," (181) fortifies her in warding off guilt feelings about usurping Karin's place in Bud's heart. She has learned to adjust to a new set of values but she has definitely not shed all values

altogether. Her analysis of her relationship with Bud shows that there is a clear distinction in her mind between living with someone separated from his wife and deliberately breaking up a home: "Bud would have left Karin or twisted in mid life until he dropped. I was a catalyst. Not a cause."(200)

A sudden letter from Taylor informing her that he and Duff would be calling on her shortly comes as a pleasant surprise. Du's cool announcement of his decision to go to California and stay with his sister and her family makes her worry about its probable impact on Bud. An exile herself she fully understands Du's need to 'belong' and silently watches him leave and breaks the news to Bud as gently as she can.

She rebuffs the overtures of love made by young Darrel, their next-door neighbor and feels sorry for him for being tied down to farm work tending pigs, while his heart was set on going to some big city and get rich the easy way. His suicide shatters her and Bud's plan to legalize their relationship by marriage adds to her gloom.

Taylor's arrival at this juncture is a welcome relief to her and when he in his winning way convinces her that there is nothing wrong in her leaving Bud, she feels reassured and consents to go with him and Duff to the west coast, may be California, "greedy with wants and reckless from hopes."(241)

Jasmine's walking out of Bud's life is not a wanton act of frivolity. Her two remarks, "The moment I have dreamed a thousand times finally arrives" (237) and "I am not choosing between two men. I am caught between the promise of America and old-world dutifulness," (240) clarify for us that it was not a rash abandonment of responsibilities. In a way this decision of Jasmine is a resonant response to the courage she admired in Du in trying to take charge of his life, and the cowardice of Darrel in trying to run away from the problems of life by the extreme step of death. Her desire for self-actualization – "I want to do the right thing. I don't want to be a terrible person" (239) – has nothing to do with guilt associated with 'sin.' Jasmine's lack of guilt proves not her 'callousness' but her conscious striving, to do only what she thinks is right. Karin is aware of this, hence her statement earlier in the novel: "This is Puritan country. We are born with guilt or quickly learn it. Guilt twists a person."(228)

Her sense of 'relief' at leaving Bud rather than guilt underscores that she has happy to be doing what she had been wishing to do from a long time back, a wish strengthened by her sincere concern that the astrologer's prediction should not take a toll of Bud's life. Jasmine's

linking her life to that of Taylor is to be seen as a validation of her avowed belief, "Treat every second of your existence as a possible assignment from God," (61) a reaffirmation of the courage she mustered in killing the mad dog saying "I was not ready to die." (56)

Jasmine may or may not appear as a 'rabblemarker' by everyone stepping into the orbit of her life, but at every stage in her trouble-torn life, in all her identities as Jyoti, Jasmine, jase and Jane, she seems to act boldly and unhesitatingly, thrilled at the prospect of 'adventure, risk, transformation.'(241)

The word 'transformation' together with her words of farewell to the mental image of the astrologer which has been haunting her all these years, "Watch me reposition the stars," suggest that Jasmine has indeed achieved self-

actualization in America – the only land on earth that gives one ample opportunity to work at making a dream a reality.

Thus synchronous with her self-actualization Jasmine becomes truly Americanized, not just in peripheral social or cultural mores but in a primal "intensity of spirit," and finds peace neither in India, nor America, but in the 'American dream.'

Diasporal Dream in Jasmine

References

1. Alison B. Carh, 'An Interview with Bharathi Mukherjee' The Massachusetts Review Winter 1988-1989, PP.645-654
2. Mukherjee, Bharati, Jasmine Virago: London, 1991.

THE MYTH AND SUPERSTITIONS ABOUT VAMPIRES

Ms.Ramya Ravindran

Assistant Professor

Dr. Palpu College of Arts and Science, Pangode, Puthussery



Abstract

Vampires are one of the oldest archetypes that existed in our society. It existed in a variety of form in each and every culture all around the world. The stories about the vampires reflected the values of that particular culture. As the idea of vampire appeared in every culture, people believed that vampires existed in the world. The vampire has been a terrific figure, which creates fear and anxiety in peoples mind but this notion has got some variations and nowadays they had become a part and parcel of our life.

'Myth' is the science of its time, an attempt to understand a complex and constantly changing world. It transcends both culture and region. Myths are actually unreal which is to be real by the proper emphasis given by the people existing in that particular period of time. It is a phenomenon which varies according to the region where the people live. They are relevant for the society to exist and it creates the world. There are certain variations in the mythical beliefs as the generations' passed. The beliefs which existed yesterday would become the myths pertaining today. People use to change the beliefs which are existed in the society according to their wish. There are myths which surrounds to the figures which are widely accepted by the people; can be either God or languages or the evil characters like vampires.

Vampires are one of the oldest archetypes that existed in our society. It existed in a variety of form in each and every culture all around the world. The stories about the vampires reflected the values of that particular culture. As the idea of vampire appeared in every culture, people believed that vampires existed in the world. The vampire has been a terrific figure, which creates fear and anxiety in peoples mind but this notion has got some variations and nowadays they had become a part and parcel of our life.

'Myth' is the science of its time, an attempt to understand a complex and constantly changing world. It transcends both culture and region. Myths are actually unreal which is to be real by the proper emphasis given by the people existing in that particular period of time. It is a phenomenon which varies according to the region where the people live. They are relevant for the society to exist and it creates the world. There are certain variations in the mythical beliefs as the generations' passed. The beliefs which existed yesterday would become the myths pertaining today. People use to change the beliefs which are existed in the society according to their wish.

Vampires are one of the oldest archetypes that existed in our society. In each and every culture all around the world it existed in a variant form. The stories about the vampires reflected the values of that particular culture. As the idea of vampire appeared in every culture, people believed that vampires existed in the world. Each culture has a different conception about the vampires. The other

legendary creatures like Yig, the deity that appears as a serpent man or as a giant snake, Unicorn, Ghost and so on had faded but the notion about vampires did not fade.

The vampire has been a terrific figure, which creates fear and anxiety in peoples mind, in mythology from early civilization up to the modern age. Perhaps one of the most interesting characteristics of the vampire myth is the utter persistence with which humanity transforms and redefines it into a modern form that is relevant for current times. The vampire myth differs from region to region. Descriptions of the vampire vary and so do the reasons for its existence. One thing all the myths have in common is that the vampire is connected to the ideas people of that time had about the body and soul. In some countries people believed that the soul did not always leave the body immediately after death occurred.

The vampire legend can be traced back to medieval and Eastern European folklore, but variations of tales of vampire-like creatures also exist in Africa, Asia and the Americas. Vampires existed in mythology for centuries, serving as terrifying reminders of humanity and death. They have as monsters, sexual deviants, religious blasphemers or reflections of religious values, romantic antagonists, and even the tortured undead.

The legend of the vampire is one that continues to frighten and fascinate people world-wide. The idea of an undead night-stalker that feeds on human blood has been around for centuries and endures to this day. Numerous

countries and cultures across the globe have personal deviations of a similar folkloric entity. There is nothing to do with the variations but there is a commonality in all the vampire tales, that is, the lust for human blood. It was not until the late 19th century that an Irish author compiled a breadth of knowledge on such folkloric tales and concocted the character that now acts as the template for the vampire myth.

There are several myths which surround the vampires. The prominent one is that vampires cannot exist in sunlight. Vampires were believed to be servants of Satan; they were demons capable of all types of magic and trickery. They were creatures of evil who found strength in acts of darkness. The word darkness actually meant evil, such as the darkness of the soul. The sun represented light and God represented light. As the sun is fire it's the symbol of purifier. Therefore, we can equate the sun and its light with the God. Hence the vampire could not stand the days light. Because its evil would be destroyed by the purifying rays of the sun, therefore it leads to the destruction of the vampire. It is church belief that no evil, not even Lucifer himself, is stronger than God. Therefore in the light of God, that is, in the presence of God, no Vampire could survive. This accounts for the belief that Vampires cannot enter a church or stand on holy ground or survive in sunlight. But as the decades passed, the notion in this myth changed. Nowadays the vampires survive in sunlight.

Vampires cannot go into a church or holy place. Vampires are burned by holy water. As far as vampires being burned and repelled by holy water, here again we are dealing with purification. This time it is not fire, but water. Holy water is blessed by a priest and God. That gives it the property of extreme good as opposed to the property of extreme evil. It gives the water a cleansing and purifying nature; hence a Vampire is burned, repelled or destroyed in much the same way as if he were in sunlight; all due to purification.

Some of the other older legends around us are: reflection cannot be seen in mirror. It is the foundations of good and evil and how it affects the soul. A Vampire is believed to have no soul because it is a demon. For some reason, which was never made clear, it has been a long held folk belief that a soul can be reflected in a mirror. Therefore a Vampire with no soul could not be reflected in a mirror. According to the oldest beliefs of the Roman Catholic Church, God bestowed souls only to humans. Animals are believed to have no soul, just as Vampires are believed to have no soul. Vampires have no soul because they are evil; animals have no soul because they are not

human. This belief has also been changed to something which is extremely opposed to. The notion in the the vampire films and novels depicts the scenes where the vampire's images are reflected in the mirror early myths were that a vampire cannot reflect its image in the mirror but nowadays.

The belief that garlic repelled a Vampire again relates back to the theory of purification. It was believed that a Vampire's blood was tainted and carried 'evil humors'. Evil humors meant a sort of gas in the blood. During this time, the word humor meant gas of all kinds, including 'wind' which is a very old fashioned way of saying gas from the stomach released from the body which made an audible noise and stench. Garlic was believed to be a natural cleansing, purifying agent. It was believed to be able to drive evil from the body and was given as a remedy for gas and bloatedness. It would, actually precipitate the expulsion of gas and air from the body. Because of garlic's strong odor and medicinal benefits it was believed to be another strong form of purification. Evil cannot exist in the face of strong purification. Hence a Vampire was driven away by garlic.

There is an additional belief that mythological vampires were allergic to garlic. This allergy was believed to cause watering of the eyes, a difficulty in breathing and generally distasteful situation for a vampire. Garlic was hung at entry points of a household to ward off evil. A Vampire, being evil, could therefore not enter the home. As in the written story, television and movies, people did, in fact, wear wreaths of garlic around their necks, hung it around open windows, entranceways, their kitchens and even went so far as to hang garlic on their livestock.

The legend that Vampires could not cross silver is very similar to that of the witch not being able to cross silver. The origin of this being, in this time in history, silver was a very precious metal; almost as precious as gold. The poor and middle class normally did not own silver jewellery. However, in poorer parishes some of the priests did have silver crosses. Silver reflects light, in the presence of light darkness is destroyed and Vampires are believed to be dark. Hence a Vampire could be destroyed by the presence of silver.

There are some folk myths which say how to kill a vampire but we must keep in mind the fact that the folk myths are still originating from some form of church myths. It refers to four ways to kill a vampire. Driving a stake through the heart was one of those methods. It is basically evolved from medical misinformation. There is a disease which, in another day and time was called 'Consumption'. It

was called consumption because it literally consumed the body. The patient lost weight became very thin and pale, coughed and vomited blood and eventually died. These symptoms are very much like what was supposed to happen when you became a vampire's victim.

It was believed, if you did not actually pin the corpse in its grave it would rise from the grave at night and infect its living relatives. At this time in history, there was no iron or metal nails of any kind. Furniture was put together with large sharp wooden pegs. You can see how the natural progression of a pointed wooden object which was used to 'nail' a chair together would be enlarged even further to 'nail' a body into its wooden coffin. And that is how the stake was developed. Of course, the act of 'nailing' the corpse into the coffin was nonsense but that was the belief of the day.

Drowning in running water is one way to kill a vampire. Drowning a Vampire in running water again takes us back to the theory of purification. We must remember the age and time when these beliefs began. It was a time of cisterns, drainage ditches and primitive water storage capabilities. Standing water, that is, water without movement, became stagnant. Stagnant water became fouled, impure, contaminated and unfit to drink. It is often 'evil' smelling, in other words, it stank.

Running water, such as in a brook, stream, river, and ocean often was not befouled and, therefore, was more pure. It was the prevailing belief that purity always killed a Vampire. Impure was simply another term for evil. Hence the myths, Vampires could not cross running water and would drown in running water.

Destroying a vampire by burning is another method. It relates directly back to the religious belief that fire purifies. Strong evil needed strong purification and at this time in history, fire was the only means of purification.

The other technique was beheading and removing the heart. It was also believed that Vampires could be killed, or rather destroyed because you can't kill something that is already dead, by severing its head from its body. It was believed the evil was manifest in the heart and the brain. If the head was severed, it would kill the vampire. In many European, as well as Asian countries, the body of a suspected vampire was buried with a very sharp scythe around its neck, in the belief that if the body sat up the scythe would cut off its head. And this may, in some way, have contributed to the image of the Grim Reaper carrying a scythe. In many instances the heart was cut from the corpse and the body of the vampire burned as well as beheaded. At times, the heart was burned and the ashes

mixed with a liquid, usually wine, and the one believed to be the victim of a vampire, as well as living members of a Vampire's family, were forced to drink this liquid in the misguided belief it was a sort of vaccine and could prevent the take-over of the soul of the person still living.

There were some similarities between the witches and vampires. Witches were believed to be servants of Satan, brides of Satan, corrupted by Satan and evil. It is pretty much the same as a Vampire. Witches were not classified as demons but they were able to summon them. Witches were the ultimate evil and witches were also destroyed by light and other methods of purification, hence witches could not cross silver. It was also believed that witches worked with sulphur. Sulphur is an element of Hell. Hell was supposed to be the place of fire and brimstone. Brimstone was another meaning for sulphur. Witches worked with sulphur and some witches were believed to have jewellery or implements of silver, sulphur corroded silver, or the witches' evil corroded the silver. Hence witches could not wear silver or cross silver, pretty much the same as the Vampire, who also resided in Hell, amongst the fire and brimstone.

Vampires were believed to suck the blood out of a human to the degree the loss of blood caused the person's death. They were believed to feed on this blood for nourishment, in order to keep its corrupted aging human's death the soul was believed to be corrupted and obtained by Satan, who body alive. Upon the then made the deceased a Vampire also.

The belief that humans and supernatural beings can engage in sexual intercourse is in most ancient mythologies. The Greek and Roman pantheons are full of stories of how supernatural gods had sex with mortal women. The vampire of folklore was not a sexually attractive figure; he was a dead man who fed on blood, a monster who killed those around him. Vampires are an immortal species, a fact that is still consistent in our literature today. The true origin of the vampire species is unknown, with theories enough to cloud the head of the most logical among us. Some speak of the anomaly being spawned from hell; others say they are the spawn of demonic creatures. One statement has always been regarded as fact, however; Vampires have been around as long as the human race. The female spirit-like vampire in folklore, like the Lamias, though ugly in her true form, had the ability to shift her appearance to that of a beautiful maiden in order to lure men.

As vampire myths vary region to region, there are several superstitions also which are connected to these

vampires. In Eastern Europe, vampires are said to have two hearts, or two souls; since one heart, or one soul, never dies, the vampire remains undead. In Transylvania, historical region in the central part of Romania, it is believed that criminals, bastards, witches, magicians, excommunicated people, those born with teeth or a caul, and unbaptized children are doomed to become a vampire. They believed that any person who does not eat garlic or who expresses a distinct aversion to garlic is suspected to be detected as a vampire. Vampires sometimes strike people dumb. They can steal one's beauty and strength, or milk from nursing mothers. In Romania, peasants believe that the vampires and other spectres meet on St. Andrew's Eve at a place where the cuckoo doesn't sing and the dog does not bark. Vampires are frightened by the light, so one must build a good fire to ward them off, and torches must be lit and placed outside the houses.

They also believed that, even if you lock yourself up in your home, you are not safe from the vampire, since he can enter through chimneys and keyholes. Therefore, one must rub the chimney and keyholes with garlic, and the windows and doors as well. The farm animals must also be rubbed with garlic to protect them. Crosses made from the thorns of wild roses are effective in keeping the vampire away. Romanians believed that if we spread thorns or poppy seeds on the paths leading to the village from the churchyard, the vampires would not be able to reach you as easily as possible. Since the vampire must stop to pick up every one of them, he may be so delayed that he cannot reach the village before sunrise, when sun rises he must return to his grave.

Vampires are also found in biblical text. In the book of Genesis in the Holy Bible, a woman who once shared Eden

with Adam is spoken of. Her name is believed to be Lilith, though her name is only mentioned once in the bible (Isaiah 34:14), and she is spoken of once in the Jewish Torah. Originally, Lilith was Adam's wife. She was not made from Adam, rather she was created as an equal of Adam's, and was given free will in Eden. Lilith and Adam argued frequently, and Lilith refused to make love with Adam, who demanded her lay on her back during intercourse. For this, Adam became angry with God, and demanded a woman created in his likeness. God punished Lilith for her disobedience by forbidding her and any offspring that should come of her from eating from the Tree Of Knowledge. Enraged after a time, Lilith began to eat from the tree again. By the time God had sent Adam to punish her, Lilith had escaped the Garden of Eden. Once out of the garden, she took up the habit of sleeping with a different man every night.

When Lilith heard of Adam's new wife Eve, she became fearful that if they had offspring, Adam would send them to seek revenge. Lilith became paranoid, and quite fearful of children. Due to this phobia, she resorted to cannibalism, devouring innocent children, cursing them as well. Her sins turned her into a horrible winged monster. This story is believed to be the explanation as to why women are 'cursed' with monthly bloodletting; hence many believe the myths of vampires were born from this legend.

Myths are unreal stories told by people for generations. As generations passed by, it seems to be real. While adapting these myths in the popular culture, superstitions and gothic elements have to be implied in them. An accurate proportion of gothic and supernatural elements are adapted in the gothic films to make it real.

PSYCHOLOGICAL CRITICISM IN JAMES JOYCE MAJOR WORKS

G.Saranya

Ph.D., Research Scholar
Bharathiar University, Coimbatore

Dr.S.Martin Mathivannan

Assistant Professor
Government Arts and Science College, Karamadai, Mettupalayam



Abstract

In the 20th century, the literature seems to be pragmatic rather than imagination. At those times a seminal piece of work *Creative Writing and Day Dreaming* published, which turn the perspective of the whole western society, psychoanalysis introduced to the world. Sigmund Freud developed his technique of psychoanalytic therapy to expose the psyche's repressed fears and conflicts, this spread beyond the educated class and aroused great popular enthusiasm, psychoanalysis soon came to be one of the influential intellectual trends in the 20th-century novels. James Joyce's writings made a huge revolution by breaking all the normal rules, he announces a new era in English literature. Joyce applied the psychoanalysis in fiction to decode and analyze the personality of the individual characters in his novels. Joyce cherries both the tradition and the present-time in his novels, hence Jungian and Freudian approaches can apply to his works.

Keywords: James Joyce, Psychological realism, Psychological Criticism,

Introduction

James Joyce's works are connected with Freud's principle of psychoanalytic literary criticism and his theories have been applied with varying degrees of rigour and victory. His inner narrative technique shared similarities with Freud's notion of free association, childhood play, repression, and the unconscious. Joyce use of the stream-of-consciousness technique, allowed his characters to express their inner thoughts, feelings, reactions, and conflicts, which originate in the unconscious rather than their physical aspects, are evasive. It becomes possible with the theories of the unconscious and consciousness in psychology. This paper concentrates much on Joyce's exposure to psychoanalytic theories in his autobiographical novel *A Portrait of the Artist as a Young Man*, his book of day *Ulysses* and his night novel *Finnegans Wake* and how psychoanalysis technique influences literature in relation to Joyce's works.

Discussion

Joyce novels can observe the psychoanalytic journey of the three main characters dissatisfied with their own lives ergo their disappointments are vividly portrayed through free association in the literary mode. In *A Portrait of the Artist as a Young Man* Joyce vividly explains the family life of Stephen, their working-class condition, his

childhood and his trails and transformations. At the beginning of the novel, Stephen's ordinary world was his house where we introduced to the members of Stephen's family.

Simon Dedalus, the father of Stephen Dedalus, introduced as a storyteller in the first seen and Stephen moulded himself as the story's baby tuckoo. Simon Dedalus a contented nationalist and an admirer to Stephen. Stephen laughs apprehensive at a joke of his father, which is meant for adults, his father put up his eyeglass and staring down at him which carries the hint of a threat. According to Freud, the blindness is associated with the castration. Through his father's words are kind enough unconsciously it belies his stare through the glass. Simon Dedalus attracts the attention only in his absence. The intricate and pervasive patterns of image and allusion unite the parents with the paternal entities which repeatedly challenge Stephens's progress. Joyce does this with stereotypical Freudian attention to unconscious details, such as the Christmas dinner scene. Stephen is allowed to sit at the adult's table for dinner when he goes home for Christmas is the proof that he matured as a human being. Through this event, Stephen builds his consciousness to move towards his goal through transformation.

Stephens's conscience is trying to achieve manhood by mastering his physical transformations with its turmoil of

feelings and desires. He seeks Mercedes, an idealization of the love, to fulfil his physical desires and he thinks that will be the conquest of his journey's boon during his new transformation of manhood. Often Stephen dreams about Mercedes because he wants to deny facing the chaos of the complex Dublin reality. Once again in frustration, he brings to a resolution in the mind to ignore other trails in Belvedere College. He is unable to achieve the boon of love for he runs from his deliberate love probably Emma Clergy and trapped in the confusion of feeling and desires. By the end of the second chapter, Stephen is driven by his primary instincts of pleasure. He goes in search of his goddess to receive love and has his first sexual experience. His id needs to have immediate pleasure; the physical satisfaction and this event satisfy his pleasure principle automatically. Instead, of Stephen's transformation into adulthood, this event serves as a repressed id portion in his psyche and takes Stephen away from his righteous path.

Later Stephen believes that he has been through an improper initiation to become a proper artist. He wishes to face a proper initiation thus Stephen parts himself ultimately from the ordinary world and also he realizes that fit into his father's idea of manhood is highly impossible for him. Subsequently, he feels disconnected from his father and starts to discard him. He increases the feeling of isolation and contents himself with seriousness. He wishes to achieve manhood, therefore, he makes himself ready to face new trails of maturation of his soul. For this trial, he needs a father figure who helps him to guide through the threshold of manhood.

Joyce provides aid by recovering Father Arnall, a guest lecturer in Stephen's school as a father figure instead of his father to help him in the process of acquiring insight into his own self and growth. Stephen attended a retreat where father Arnall's teaching provides a new path to him. By the end of the retreat his sense of guilt raises, therefore, he feels a painful sensation of hell in his mind, so he decided to deny his worldly pleasure and admit his sins. Eventually, he experiences guilt and total repression. According to Freud, the ego is the force that tries to please both his repressed id and superego. Stephen learns that achieving the enlightenment from both the extremes is difficult. He is now free to live a purified life, he is reborn. In reality, in our own journey is like the hero's journey.

Stephen's first love Eileen Vance refers to the archetype in the mother-universe that understands the harmonious unity of life. She assumes the role of the temptress, and Stephen has the desire to marry Eileen.

Dante and his mother reprove his desire because she is a girl from a Protestant family. Stephen's selective memory retrieves facts from his childhood event with a symbolic castration with the composition of a poem. Joyce familiarity with Freud's works of *Everyday life* and *Childhood memories* are evidently seen in his works. Stephen's desire is a childish usurpation of the head of the family, his father. This scene evidently recollected from his childhood has all the earmarks of a Freudian "Screen Memory".

In spite of his father's threatening the threat of castration comes to him from Stephen's mother and Dante Riordan. Dante the governess of Dedalus house portrayed Eileen as a seductress but she herself is an incarnation of temptress because she tries to push Stephen away from his feelings. Further, Stephens mother and Dante says that he must apologize for his wrong desire, expecting the repentance during his confession. Freud's infantile analogue is likened to his theory of castration. In this analogue Freud considered God as an illusion established on the childhood need for a powerful father figure.

Stephen's struggles in terms with reality and the repercussions for his art are dealing with the structure of the villanelle. He is highly disappointed with his incompetence to woo Emma in reality. Consequently, he tried to transform his physical and lonely passion into poetic expression. Finally, Stephen gets free from the nets that hold back his soul. Thus, the novel ends in a positive tone with full of hope for his success because he has faced many difficulties in his life journey. The prospect of his journey is only fulfilled in Joyce's next novel *Ulysses*.

Joyce use of stream of consciousness narrative invested the unconscious imagery in the major character to analyze the Free association in the novels which unveils the repression and inhibits thoughts, memories, and images and make their way into consciousness. A similar process is achieved through Molly's soliloquy. Molly Bloom, the wife of the central character Leopold Bloom. Molly speaks her own desire and she is the active agent in the populous episode, Penelope. Molly's disconnected thought disparate parsing of words, phrases, memories, and images that make their way into conscious thought. At first Molly's prolix seem senseless but after reacquainting her past life and fathomless desire makes it clear that an inner consistency is there to the rambling. Even though her word salad lacking in coherency and seems a sort of Schizoid, it makes more sense which indicates her emotional response to events in the past with her present thoughts and feelings. The novel end as the monologue ends.

Conclusion

Freudian free association gives an idea of what Joyce was trying to get through the inner thoughts of his major characters. Psychoanalytically, both the superego and the repressed id at-times fail to take the control over someone's decisions. And the psychoanalysis edifies that conscious fantasy expresses unconscious desire through a moment of denial. Ultimately, the aim of Psychoanalytic criticism analyze both the characters in the novel how they resemble in the real life and also to analyze the reflection of the writer himself through the characters in his own works.

References

1. Freud, Sigmund. *The Foundations of Psychoanalysis*. Norton, 1962. New York. Print.
--- *The Interpretation of Dreams*, Third Edition. 1913. Trans. by A. A. Brill. The Macmillan Company. New York. Print.
2. Joyce, James. *A Portrait of the Artist as a Young Man*. England: Penguin Classics, 2000. Print
--- *Letters of James Joyce, vol. I*, ed., Stuart Gilbert, London: Faber and Faber, 1957. Print.
--- *Ulysses*. Jainco Publishers, Delhi. Print.
3. Jung, Carl G. *Analytical Psychology*. 1916. Translated by Dr. Constance E. Long. Moffat Yard and Company. New York. Print.
- *Man and his Symbols*. London: Pan Books Ltd, 1978. Print.
- *Psychological Reflections*. London: Routledge & Kegan Paul Ltd, 1953. Print.
- *The Archetypes and the Collective Unconscious*. Second Edition. Translated by R.F.C. Hull. Princeton, New Jersey: Princeton University Press, 1969. Print.
4. Levin, Harry. "The Artist." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. Print.
5. Noon, William T. *A Portrait of the Artist as a Young Man: After Fifty Years*. James Joyce Today: Essays on the Major Works. Ed. Thomas F. Staley. Bloomington and London: Indiana UP, 1970. Print.
6. Rycroft, Charles. *Dictionary Of Psychoanalysis*. London: Penguin Books, 1995. Print.
7. Segal, Robert A., *Psychology and Myth*. New York: Garland, 1996. Print.
8. Spector Ethel, Person, Fonagy, Peter, Figueira, Servulo Augusto eds. *On Freud's Creative Writers and day-dreaming*. New Haven: Yale University Press, 1995. Print.
9. Tindall, William York. "The Literary Symbol." *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: Penguin, 1977. Print.

PREDICAMENTS OF IMMIGRANTS IN ANITA DESAI'S *BYE-BYE BLACK BIRD*

B.Lavanya

Ph.D., Research Scholar, Department of English
A.P.A. College for Women, Palani



A Diaspora is a large group of people with a small heritage or homeland who have since Moved Out to places all over the world. The term Diaspora comes from ancient Greek word "To scatter about" and that's exactly what the people of a Diaspora do they scatter from their People are Homeland to place across the globe, spreading their culture as they go. The Bible Refers to the Diaspora of Jews exiled from Israel by the Babylonians.

This is word now used more generally to describe any large migration of refugees, culture or language. Diaspora literature deals with alienation, displacement, rootlessness and quest for identity. It reflects the immigrant experience that comes out of the immigrant settlement. V.S.Naipal, Salman Rushdie, Amitav Ghose, Jhumpa Lahari, and Anita Desai are some prominent Writers of Diaspora Indian English Literature. The modern Diaporic Indian writers can be grouped into two distinct classes. One class comprises those who have spent a part of their life in India and have carried the baggage of their native land offshore. The other class comprises those who have been bred since childhood outside India.

Anita Desai is an Indian novelist and the Emerita John E. Burchard professor of Humanities at the Massachusetts Institute of Technology. As a writer she has been shortlisted for the Booker prize three times; she received a Sahitya Akadami Award in 1978 for her novel *Fire on the Mountain*. She won the British Guardian prize for *the village by the sea*. Also of note are her short stories, *Games at Twilight* and other stories and her two books for children *The Peacock Garden* and *Cat on a Houseboat*. Anita Desai's novels are called 'forte of poetic sensibility'. *Bye-Bye Blackbird* is her third novel. This novel mirrors alienation and lack of adjustment encountered by Indian immigrants in England. Usha Bande comments,

"Anita Desai's disowns all social concerns and asserts more than once that she is interested in individuals and not social issues. Social issues intrude only where they affect the characters"

Black bird in the title is none other than the immigrant to whom London say goodbye. The novel highlights the susceptibility and vulnerability of Indian minds to

English culture and hence to rich England that has enchanted them by its magical grace and tranquility enthralled them by its abundance and sophistication. In *Bye-Bye blackbird* Anita Desai moves out of India to look at the wider post-colonial issues of displacement ostensibly a Third-World immigrant novel focusing on the lives of Dev and Adit, two Indians in Britain, and the racial discrimination with which they have to contend. It is also about the alienation of Adit's wife, Sarah, who suffers in her own country following her marriage to an Indian and her changed position in relation to the land of her birth. *Bye-Bye blackbird* is a psychology analysis of the immigrants who suffer mixed feelings of love and hate towards the country of their adoption. Desai highlights the physical and psychological problems of Indian immigrants and explores the adjustment difficulties they face in England. This novel explores a new identity and sufferings of Indian immigrants in London in 1960s. The Blackbirds are the immigrants like Adit to whom their El Dorado says goodbye at the end. The novel is divided into three parts- Arrival, Discovery and Recognition, and Departure.

Dev arrives in England for higher studies stay with his friend Adit is perturbed with he finds Indian humiliated in both public and private places. In second part Dev becomes changed and begins to feel a charm of the country. In part three of novel Adit, once comfortably settled in England becomes now home sick for India and leaves for it while Dev stays on there.

Dev arrives in London from Calcutta and stays with a friend of his college days, Adit, and his English wife Sarah. He finds the comforts of home missing in the cold London, where he has come to study at the London School of Economics after which he intends returning home to teach. The first lesson, he learns on his first morning there is that one has to do one's work, beginning with preparing one's own tea. Thus begins his interaction with the London life. Dev struggles to fit into this life as England.

His friend Adit takes him round London. Adit is now well-adjusted the English way of life. He has an English wife and has landed a job as a small clerk in an obscure tourist agency. Adit seems to have adopted England as his new country despite frequent insults such as "Wog!" which are hurled at the immigrants by the locals, even school boys. Dev resents this, but Adit asks him to ignore such jibes. The two friends have several arguments on this issue but Adit seems to be prone to such discrimination, as are his friends and other immigrants.

The next scene shows a young man lying on his bed and playing his flute "the melancholy flute that had ushered in the landscape of iron railings and smoking chimney tops that was his landscape by adoption". The other young men in vests and pyjamas begin to sing and clap their hands, "the voices spiraling and enlarging and breaking with an intensely felt passion". Then they are off their beds and broken chairs, and dancing around their bare, uncurtained room, flinging out their arms, bending their knees and leaping high in an inspired Bhangra. One of them pulls out a handkerchief and waves it over his head and everyone starts dancing vigorously till a voice is heard demanding "wrap it up, you blighters, where'd you think you are, eh"

The limp figures on the carpet, who have been enjoying the dance, now sit up, 'stiff and straight, rubbing their eyes, coming out of a dream". Dev admonishes them for being so passive and submissive in the face of such insults being hurled at them.

"What, the peasants of Punjab taking that lying down? Hai, hai the disgrace..... there ought to be riot, vengeance, murder" (BBB- 23)

But he is "sushed "again. The scene then changes into crowded school room, "swarming with the dark, oiled heads of Pakistani and Indian children", and a teacher at the blackboard painstakingly drawing a picture of a man with an upraised arm. Then she shouts, "police!" and the children mimic her with awe and solemnity, "pulleecce!" .The commentator rounds off the proceedings with his comments:

"Two civilization at Loggerhead. Period of transition. Awful responsibility. The point is – does the Commonwealth really exist? Is so, why doesn't everyone use the same law?" (BBB-23)

Immigrants like Adit are not acceptable to their in-laws as well as to their landlords like the Millers, who themselves migrated to England during the Holocausts before the Second World War. This makes Sarah withdrawn and diffident. She lost her identity, by marrying Adit, who finds her as cold as "an icicle". He is self-

centered and absorbed in himself to try and probe into his wife's dilemma, which now borders on schizophrenia.

Dev finds all the successful expatriates like the Swami and musicians "frauds", but gradually drawn to London despite his reservations. All that he wants is a job so that he can be on his own. He gives up his intentions of studying at the school of Economics .All that he can manage to be considered for his menial job like waiter in an Indian restaurant or salesman for selling graveyard space- all account of the prevalent racism. He does not want to back India. He wants to be an entrepreneur in London. Adit tells him how he himself has climbed the ladder to his present secure job and advises him to preserve in his efforts. But he decided to stay in London.

The third and last part of the novel depicts Adit's resolve to return home, and the end of his conflict and indecisiveness. His mother in law's behavior makes him aware of the fact that he is outsider and will always remain so. Nothing on his part can change the British people's behavior towards him and the other Indian immigrants.

Adit decided to return home in the wake of Indo-pak war of 1965. He realizes that he belongs to India only. When Adit and Sarah leave for India, Dev realizes how the situation has been reversed .He feels

"Somewhere, at some point that summer, England's green and gold fingers had let go of Adit"(BBB-228)

Dev occupying the same flat which belonged to Adit earlier is symbolic of the Indians' continuing fascination for London. While goes to flat, he murmurs

"Make my bed and light the light
I arrive late tonight.

Black bird, bye-bye" (BBB-230)

These lines are highly symbolic. He is the new "Blackbird" who bids goodbye another "Blackbird". Adit leaves London with his wife because he wants his son born in India, his "cultural condition and circumstance". Racism and discrimination persist in England, though, but at the end of the narrative Dev has come to accept them as facts of life in the same way as Adit and his friends had accepted earlier. In Bye-bye Black bird critically analysis the love-hate relationship of the immigrants with England. Many partly rejected others totally.

References

1. Batra, Shakti, *A critical study Anita Desai's Bye-bye black bird*, New Delhi, Surjeet publication, 2009.print.
2. Bande, Usha : *The Novels of Anita Desai*
3. Desai, Anita. *Bye-bye black bird*. New Delhi. Orient paperbacks, 1994.print.
4. Dodiya, Jayadipsinh, *Critical Essay's on Anita Desai's Fiction* , New Delhi, IVY Publisng,2007.print.

THE EFFECTS OF MAU MAU MOVEMENTS IN NGUGI WA THIONG'O'S 'A GRAIN OF WHEAT'

Mrs.V.Jothimani

Ph.D., Research Scholar
Bharathiar University, Coimbatore



The effects of the Mau Mau Rebellion and Colonization of Kenya are existed and brought in political Economy. Kenya, inhabiting in the continent of Africa was in sixth rank along with the countries in sub-saharan Africa. They are living in poverty with a big population. Mau Mau rebellion, the violent grass-roots opposition movement launched by the KiKuya, during the British colonial government in Kenya in the 1950s It had its origins in the sense of deficiency that felt by the KiKuyu. The people had lost their land to White settlers. Mau Mau suspected Nairobi in 1952. Brutality against Kenyans outraged in British as much as it did the Kenyans. African Independence movements took place in the 20th century. The wave of struggle for independence in European ruled African territories were witnessed. Notable revolutionary self-government movements took place in Kenya.

Ngugi Wa Thiong'o, a native of Kenya wrote *A Grain of Wheat* in 1967. A reaction to his experiences with British occupation of Kenya and the Mau Mau Movement In *A Grain of Wheat*, he tells the story of Mugo, alone. Alienation and agriculture have played a significant role in the Mau Mau rebellion. He has considered himself as the Moses of his people. He has a terrible secret. The novel *A Grain of Wheat* rotates approximately Kenyan Independence and the fight against British forces. The central character of Mugo becomes convinced that the British are too powerful. That opposition will lead to many deaths and destruction in his village. He is contacted by a produced opposition fighter, Mugo betrays him to keep the British from destroying his people entirely. He is hailed as a hero for surviving internment in concentration camp. Kihika, a fictional leader of the Mau Mau rebellion a little later until the attainment of Uhuru which means independence A greater part of the story of the novel is narrated through the consciousness of various protagonists. *A Grain of Wheat* sets more complex and ambitious framework in terms of its sweeping thematic

range so as to cover the national history of Kenya underlining the heroic struggles against colonialism.

Ngugi chooses a Christian myth and a religious framework to depict the violent freedom movement in Kenya. The title of the novel *A Grain of Wheat* is itself from the Bible:

Thou fool, that which Thou sowest is not quickened, except it die.

And that which thou sowest, thou sowest not that body that shall be,

But bare again, it may chance of wheat, of some other grain. (1 *Corinthians* 15:36)

The prediction of Mugo wa Kabira about the coming of a people with clothes like the butterflies became a truth. Warur is a living symbol. He is an important witness. He is an active participant in 1923 procession against the capture of Harry Thuku. In a similar upsurge against the imprisonment of Jomo Kenyatta and others in 1952 it is only in the fitness of things that he is given a place of significance at the Uhuru celebrations of December 12, 1963. It is an honour to a rustic individual agriculturalist. It represents the collective conscience of the rural agriculturalist of Kenya

Mugo is lower position and his indulgence in senseless violence. The explanation of Mau Mau is a symbol of "anarchy" and "evil". In other words *Prospero in Africa* "aims at the just ordering of human society" with "the creation of one British nation, embracing peoples of all colours and creeds, based on the just proposition that all men were created equal" (54). *A Grain of Wheat* is unforgettable infused with the realities of colonialism. It is impact on the economy, society, and psyche of Kenya at the middle of the 20th century. The eve of Uhuru independence from Britain mixes historical figures like Jomo Kenyatta and Harry Thuku with fictional ones in order to create a novel. It resonates in a profound and unsettling way. It moves between past and present and the individual and the communal in order to search the

difficulties Kenyans do. They will face as ponder life beyond colonialism.

A bit of background is may be essential to fully understand the novel. The British Colonized the period is the late 1880s during the infamous scramble for Africa, growing rich off the region's cotton, reducing its people to squatters, and instituting oppressive colonial government. The Mau Mau revolutionary freedom fighters led to the enactment of a state of Emergency lasting from 1952-1960. During this time Jomo Kenyatta, the beloved leader of the Kenya African Union lost at a trial. He was accused of being a Mau Mau terrorist. He was thrown into jail. He remained there until 1961. He became Prime minister in 1963 when Kenya received its independence. The Emergency saw many thousands of Kenyans thrown into concentration camps where they suffered from miserable conditions and often died. The Mau Mau's violent tactics and impassioned rhetoric incurred hostility from other Kikuya. The largest ethnic group in Kenya and those deleteriously affected by British land policies.

Ngugi's depiction of the movement has garnered a lot of critical interest. He clearly and succinctly lays out the history of the Whiteman's incursion into the country, beginning with how Christians. Their faith foreign to the ways of the land eventually led to the people's realization. The Whiteman had imperceptibly acquired more land to meet the growing needs of his position. Kenyans became worried and raised up to fight. The Whiteman is done with bamboo poles that vomited fire and smoke, hit back. He menacing laughter echoing in the hearts of the people. The white characters in the text are loathsome. Henry Van Dyke is a drunken fool who molests the Africans. Margery is patronizing and unable of viewing the Africans as actual human beings. They are only visible in terms Margery of prurient sexual interest in them. Margery delight in their "otherness". Finally, let us briefly look at Mugo. He is beloved by the village. He seems an unlikely hero. He is reticent, introverted, nervous. He seems to possess a secret. He is suspicious of everyone's intentions regarding him. His eccentric behavior only serves to endear him to the people, who so desperately need a hero in Kihika's absence. Currently there are many debates, discussions, and lawsuits pending regarding compensation for the Kenyans. The Mau Mau remain controversial in Kenya.

A formative influence on Ngugi at this time was the struggle for independence in the shape of armed resistance of the Mau Mau uprising (1952 -56). A state of emergency was clamped (1952 - 60). Ngugi's family and village suffered in a number of ways. His elder brother, Wallace Mwangi, was a guerrilla for several years. Step-brothers was deaf and mute like Gitogo in *A Grain of Wheat*, was shot by Home Guard soldiers. He did not hear their orders to stop; one of his cousins, Gichini wa Ngugi, (again, like the old woman Wambui in *A Grain of Wheat*). He was barely escaped the handman's noose. He was caught carrying live bullets. There are several uncles and villagers were murdered, because they had taken the 'oath'. This had a shaping effect on his writings.

References

1. Ngugi wa Thiong'o, *A Grain of Wheat* (London: William Heinemann, 1967, Reset and revised in African Writers Series, 1986).
2. Govind Narain Sharma, "Ngugi's Christian Vision: Theme and Pattern in *A Grain of Wheat*", *African Literature Today*, No.10 (1979).
3. "Europhone or African Memory: the Challenge of the pan-Africanist intellectual in the era of Globalization". Ed. CODESRIA *African Intellectuals: Rethinking Politics, Language, Gender and Development*. London: Zed Books, 2004:155-164.

VOICES FROM BEYOND: A THIRD WAVE FEMINISTIC APPROACH TOWARDS MARGARET ATWOOD'S NOVEL SURFACING

Dr.V.Deepa

Assistant Professor, Shri Shankarlal Sundarbai Shasun Jain College, Chennai



'Literature is not only a mirror: it is also a map, a geography of the mind'

(Atwood, *Survival* 18-19)

Abstract

Margaret Atwood is a renowned feministic Canadian author. She displays a significant insight into the workings of a woman's mind and earned a notable reputation among women writers for her far-sighted understanding of feminist thoughts. She focuses on the affiliation between humanity, nature and the human behaviour. Her novels deal with the concealed and conquered world of women where prejudice in society presses them towards obscurity. She belongs to the age when Canada witnessed a new wave of feminism along with cynical American Imperialism. This paper attempts to take a glimpse of Margaret Atwood's *Surfacing* (1972) from an ecofeminist perspective. As an ecologist, Atwood considers the earth as her home and in most of her novels tries to insist that all of our life is interrelated, teeming with diversity and complexity. The incidences in the novels language and even characters remind us the oppression on femininity and nature.

Keywords: Margaret Atwood, American Imperialism, Ecofeminist perspective, femininity.

Margaret Atwood's work cannot be categorised in one literary genre. Her writings have supported Nationalism, environmentalism and power play between men and women. When the whole world was observing feminism, she took feminism in to another level known as 'Ecofeminism' which is otherwise termed as third wave feminism linking feminism and ecology. This is the outcome of the intersection of Feminism and Environmentalism during 1970's. Karen Warren in

Ecofeminism: *Women, Culture, Nature* writes:

What makes ecofeminism distinct is its insistence, that non human nature and naturism (i.e. the unjustified domination of nature) are feminists' issues. Ecofeminist philosophy extends familiar feminist critiques of socialisms of domination to nature.(4)

Atwood's novels mirrors ecofeminism and this thought run through in her characters. She argues that women are closer to the earth and they are conscious of their surroundings when compared to men. Through her novels, she makes the readers understand how the treatment of both women and the natural environment results from an overarching, patriarchal and hegemonic value system.

Margaret Atwood also portrays the inner urge of women to sever all conservative identities in order to live with free will. The nature of her works appears to point out

her sense of political and social conscientiousness. Margaret also shows many examples in her novels where a victim in the novel assumes the path of survival and later facilitates her identity or self free from any sort of conservative authority where woman is seen as an object for sexual pleasure. She depicts characters who dare to challenge the patriarchal control. This paper aims to trace the ecofeministic point of view in her novel 'Surfacing'.

Surfacing is the second novel of Atwood which is claimed as a gem in the genre of ecofeministic literature. Hutcheon claims '*Surfacing*' as a "feminist /ecological treatise", for exposing the existing dualism in the phallogocentric society (145). *Surfacing* is an evidence for her inclination towards the bond with nature. The title of the novel symbolises the re-birth or self discovery of the unnamed protagonist. The novel is in first person narrative with a simple story at the exterior level and the central character is a twenty year old unnamed protagonist who works as a commercial artist. The narrator of the novel is called as the 'Surfacer' by many critics. *Surfacing* takes place in Quebec which is the only Canadian region populated by residents of French rather than the British descent. It can be traced that Atwood wrote *Surfacing* at the time when the cultural disparity between Quebec and the rest of Canada were noticeable themselves in terms of rising Quebec nationalism. In 1960, there was a series of

economic and education reforms tied with a secularization of society. The political and economic autonomy gave the French Citizen in Quebec a sense of nationalism and a desire to separate from Canada. Of course, this novel also investigates a promising Canadian national identity.

The nameless narrator in Margaret Atwood's *Surfacing* embarks on a journey of self-discovery during which she has to come to terms with her confusion of choices, uncertainties of her past, personal life absurdity and her defected interpersonal relationships with the people surrounding her. It was felt by many critics Atwood's avoiding of naming the narrator in *Surfacing* is to highlight the feeling of the narrator's estrangement from society. The narrator feels psychologically insensitive as she is secluded by several roles. Atwood through her protagonist investigates a woman's place in society as a wife, a mother and a human. With regard to this, Woodcock comments :

She is significantly nameless. She names the other characters, and they name each other, but all of them refer to her only as "you". (25)

Margaret has streamed out beautiful caves behind her character and her personality, and thus takes the reader to the past memory through which the present is focused and lived. The novel echoes the protagonist's journey of finding a solution for her identity crisis, her fight to overcome one of the most difficult issues in life. Reddy comments that the novel "records a woman stripping her of social mask, defences and ideas to discover her own self" (26)

Surfacing is about a young woman who is an artist going in search of her father on an isolated island in the northern Quebec. He disappears one day while he was fishing and nobody could trace his whereabouts. She decides to set out on a journey to place which reminds of that of pre-colonial Canada a wild one where she can gain a new image of her own history. She takes her boyfriend Joe and a couple David and Anna as her companions. She feels insecure of her self-certainty limits, which presents her self-image to others. She distinguishes herself as an expatriate. Her pursuit is not only for her identity in her family circles but also there is a constant quest for her national identity as well.

Through the characters in the novel, Atwood reflects the human desire to enslave nature when the need to control the dam arises, "sixty years ago they raised the lake level so that whatever they wanted to the flush the logs down the narrow outflow river to the mill they would have enough water power" (18). The protagonist expresses her unhappiness to see the harm and injury done to the

landscape of Canada by American companies. She considers that the presence of Americans as 'unwanted'. (Fiamengo, 7) She voices out with the images of Americans who ruined Canada. She persistently strikes a chord about the ecological destruction prevalent in the novel.

The lake where the white birches are dying, the disease is spreading up from the south, and I notice they now have sea planes for hire. But this is still near the city limits: we didn't go through, it's swelled enough to have a bypass. (1)

Warren rightly points out the patriarchal social order towards nature and the female body as:

Women are identified with nature and realm of physical ... men are identified with the 'human' and the realm of mental ... whatever is identified with the 'human' and the realm of physical is inferior to whatever is identified with 'human' and the realm of the mental. (The Power, 176)

In this novel, Atwood appeals as an ecofeminist who views fate as intertwined with the earth, our relationship with all the natural entities and each other. Carson comments:

"they reflect the web of life or death – that scientists know as ecology" (189).

As the novel progresses, we could see that the narrator undergoes a psychological breakdown and this acts as an agent of purgation and finally she finds a solution for her problem. Atwood through her protagonist also discusses the problem of communication that exists in Canada between English and French speaking inhabitants. The protagonist finds it difficult to communicate even with those who are close to her and who could understand her language perfectly. She feels perplexed when her lover proposes to her. She ascertains that 'some words were dirty and the rest were clean' (*Surfacing*, p. 49). Clark comments that "Atwood displays a profound distrust of language as a communication between people, proposing, instead, a non-verbal or meta-language as infinitely superior". (p.3-4)

Donna Gerstenberger notes as follows:

Atwood has left us in this novel more than a sociological record; there are here hieroglyphics by which human beings may find their ways beyond the old confining myths of nurture. She has engaged our attention at the levels of myth and language in a way that enlarges our conceptual horizons ... we should examine our world a little differently because we have experienced *Surfacing*. (148-149)

In complete loneliness, away from the noise of the city and the distressing influence of friends, surrounded only by nature and wilderness, she manages to find her dignity and understands the exactness about her father's death. She wants to establish a ritual connection with the earth gods after realising the necessity of it and undergoes a trance during which she ascertains associations with both her father and her forefathers. She dives into the lake of the forest. At the bottom of the lake, she discovers her father's dead body as assumed by the readers and states:

It was below me, drifting towards me from the furthest where there was no life, a dark oval trailing limbs. It was something I knew about, a dead thing, it was dead. (Surfacing, p.142)

She remembers her aborted child at that moment and says:

Staring out at me like a cat pickled; it had huge jelly eyes and fins instead of hands, fish gills. ... I knocked it off the table, my life on the floor, glass egg and shattered blood, nothing could be done. They scraped it into a bucket and threw it wherever they throw them, it was travelling through the sewers by the time I woke, back to the sea, I stretched my hand up to it and it vanished" (Surfacing, p. 143).

We could find an interconnection between the protagonist and Canadian wilderness which results in the empowerment of the narrator. In the traditional western thought, it is believed that women and nature are the objects to be dominated. The protagonist believes that her roots are represented by her ancestors who lived peacefully in the Canada in spiritual union with nature.

Atwood, through her protagonist presents a blunt criticism of the sexual social custom stressed upon women. Her protagonist questions on the idea of contraception, social implications of makeup, false morals of marriage and the psychological means that men use wield to control over women. Catherine Mclay perceives the novel as an unearthing attempt of Atwood. She states as follows:

Of a contemporary problem, the search for unity in a self which has become divided... ... ultimately, an affirmation of the self in its two faces of mind and body. (p.82)

When Atwood depicts David, it is no surprise for the readers that he has the same attitude towards nature that

he has towards women. He wants to hunt and kill fish just for his survival. He relates the British colonisation of Canada and also a mouthpiece of Canadian men who were forced to become 'Americans' by their insensitive behaviour towards their landscape. Instead he mocks at his own country without any realisation. He says, "That this country is founded on the bodies of dead animals? Dead fish, dead seals, and historically dead beavers, the beaver is to this country what the black man is to United States"(43). For this, she expresses, "I couldn't anymore, I had no right to, we don't need it, our proper food was tin cans. We were committing this act, this act, Violation, for pleasure, recreation, they call it". (Surfacing, 153).

The protagonist expresses her deep disgust when she feels towards the killing of the dead bird as "the death of the heron was causeless, undiluted" (141). She also states "My heart bumped, I held still, translating the noises on the other side of the canvas walls. Squeaks, shuffling in the dry leaves, grunting, nocturnal animals; no danger" (144). She also writes:

At the midway pond the heron was still there, hanging in the hot sunlight like something in a butcher's window, desecrated, unredeemed. It smelled worse... the death of the heron was causeless, undiluted. (167)

Under the surface of the water, the narrator experiences a process of transformation and realizes her own self. She rediscovers her piece of mind through her surfacing as the title indicates. Diving into the lake, she re-enacts her childhood and feels that she is going back to her mother's womb to be reborn herself. She feels that she is going to begin a new life. At the end of her surfacing she comes to a conclusion saying "This, above all, refuses to be a victim" (Surfacing, p191)

Woodcock comments on her surfacing:

It is a journey to her past, for she has not been to the lake for nine years and has been estranged from her parents – except for visiting her dying mother in hospital – for that long; it is also a journey, though she does not realize this to begin with, into her real self. (p.25)

Rosenberg comments on Atwood's characterisation as follows:

Atwood is true to her character in a way that a novelist must be. At the very least Atwood depicts her character as the story requires; more

broadly, through her protagonist, she presents us all as we are and probably must be in an imperfect world, balanced precariously between the fall and the final day of judgment – constrained by the limitations of psychological and social influences, yet envisioning the possibility of something better. (p.127)

When the protagonist rediscovers her, she was able to link her life with the natural things. She feels herself more powerful, human and saintly. She realises the real truth of life. She decides to stay back in Quebec and wanted to give birth to the 'gold fish' nurturing in her womb. She affirms herself by allowing the foetus to grow. In this novel, Atwood through the events, the language and the characters establishes the oppression and domination towards femininity and nature. Thus, through the journey of the protagonist towards self-discovery and quest for the individual identity, we could trace the linkage with ecology and feminism which proves Atwood as an eco-feminist. Howell mentions about Margaret Atwood that "her writing is grounded on the strong sense of her own cultural identity, nationality and gender". (p.213)

References

1. Atwood, Margaret. *Surfacing*. Anchor Publishers. 1998. (paperback)
2. Carson, Rachel. *Silent Spring*. New York: Mifflin, 2002, Print.
3. Catherine Mclay. The Divided Self: Theme and Pattern in Margaret Atwood's *Surfacing*. *Journal of Canadian Fiction*, Vol.4, No.1, 1975, p.82.
4. Clark, Meera T. Margaret Atwood's *Surfacing*: Language, Logic and the Art of Fiction. *Modern Language Studies*. Vol.13, No.3, p.3-4, May 2008.
5. Gerstenberger, Donna. Conceptions Literary and Otherwise: Women Writers and the Modern Imagination. *Novel: A Forum on Fiction*, 9 (Winter 1976), p.148-149.
6. Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English – Canadian Fiction*. Toronto: Oxford U.P, 1988. Print.
7. Howell, Carol Ann. *Margaret Atwood*. New York: Palgrave Macmillan, 2005, p.213.
8. Fiamengo, Janice. Connotations: Truths of Story Telling: A Response to Burkhard Niederhoff. *American Review of Canadian Studies*. Vol. 19, No. Jan, 2009/10, p.65
... "Postcolonial Guilt in Margaret Atwood's *Surfacing*". *American Review of Canadian Studies*. Vol. 29, 1999. Web 15 December 2011.
9. Jerome H, Rosenberg. Woman as Everyman in Atwood's *Surfacing*: Some Observations on the End of the Novel. Vol.No. 3, No.1, January 1978, p 127.
10. Reddy. K.Venkata. *Novelists of the Interior Landscape: Margaret Atwood and Margaret Lawrence*. Critical Studies in Commonwealth Literature. New Delhi: Prestige Books, 1994.
11. Rosemary Sullivan, "Breaking the Circle," *The Malahat Review*, No. 41 (January 1977), p. 39
12. Warren, Karen J, e. *Ecofeminism: Women, Culture, Nature, 1997*. Google Book Search. Web. 12 January 2012.
13. Woodcock, George. *Surfacing to Survive*. Notes of the recent Atwood. *Ariel* Vol. 4, No.3, July 1973.

‘PROTEST LITERATURE’: ISSUES OF DALIT WRITING AND ABORIGINAL WRITING

B.P.Suchetha

Research Scholar, Department of English, Kuvempu University, Karnataka



Abstract

Dalits in India and Aborigines in Australia have been oppressed since times immemorial. Distinctions made on the basis of caste and race has not allowed them to lead lives as equals amongst others in the society. They have been deprived of rights, fundamental to their existence. Literature for them is a tool to express agony and pain they have suffered. Both the literatures deal with similar kind of issues. In their writings they represent their voice that has remained unheard for centuries. However inspite of all the similarities differences too exists between them. Henceforth, it is necessary to look into the socio economic conditions of both the societies before drawing conclusions. This paper tries to trace the similarities and differences in both the literatures. The main aim of the paper is to highlight dalit and aboriginal literature as Protest literature. Furthermore; it wishes to bring forth the aims of the ‘Protest Literature’. It also speaks of how inspite of all the undoubted facilities the sections receive remain oppressed even today.

Keywords: Protest, caste, Racism, subjugation, discrimination

Literature holds mirror to the society. The function of the literature is to expose the evils and injustice that exists in the society. It has greater power to affect human thought and being. It creates empathy and understanding of human experience. It gives scope for imagination and provides us the innovative ways to understand the human world. It engages our mind to absorb information and gain knowledge. Through literature we can communicate each other's culture, traditions and attitude.

Exploitation and oppression just has different names in different countries. Perception of an individual depends on his social and economic positions such as caste, class and race. If Aborigines are exploited by the people of other country Dalits have been sufferers because of their own countrymen. One has to pay attention about how both the sections of the society were controlled and manipulated by other dominant sections of the society. It becomes very important to talk about conditions of Dalits in Indian society and Aborigines in Australian society before considering them as a homogenous category.

In India, birth of the person would decide the privileges that he/she would receive. Dalit is a Sanskrit word which means ‘oppressed/depressed’. They receive no prominence in Hindu four-varna system and are called as ‘Panchamas’. They were treated as untouchables and to touch them was considered to be the greatest sin ever by the upper caste people. Dalits were forbidden to make use of natural resources, enter into temple, schools and public ceremonies. Conditions of dalits improved only after the promotion of education in India by the colonizers. During

nineteenth century numerous organizations like Brahma Samaj, Arya Samaj, Ramakrishna mission strived for the upliftment of dalits. Doctrines of great leaders like Ambedkar, Savitribai Phule helped to raise consciousness among dalits. It is they who awakened the masses to fight for their rights. Dr.Ambedkar believed that education is the only way to liberate dalits. Finally, the constitution of India declared that it is unlawful to practice untouchability. Dalit panther organization founded by Namdeo Dhasal in 1972 was actually inspired by the Black Panther party, a movement to combat racial discrimination. Jagjivan ram founded Bharatiya Dalita Sahitya Akademi in 1984.

Aborigines are the original inhabitants of Australia. They were semi nomadic people whose habitation changed according to the availability of food. They had their own belief systems based on close ties and understanding of their land. Through their oral stories they passed on knowledge from one generation to another. Colonization had profound impact on the aboriginal life and culture. It lead to decline in population due to epidemic diseases, change in lifestyle and family structure, religion and exploitation of natural resources. They were controlled by various torturous policies like assimilation and segregation. ‘White's man burden’ made them to forcibly remove aboriginal children from their parents. Stolen generation children were institutionalized and were made to imbibe white society culture and values. Six Australian colonies became a federation in 1901, 1967 referendum finally recognized aboriginal people as citizens of their own country and were given a chance to vote. The NSW

Department of Aboriginal affairs was established in 1995 to represent aboriginal voice at state and community level.

Protest Literature can be termed as a literature that addresses many socio-political issues that needs to be changed. In a way many literatures of the world qualifies protest literature as they are based on particular theme or idea. However this literature aims not only to criticize the evils but also suggests solutions to the society to bring change. By putting their words on to page they challenge the accepted norms of the society. Their writings have been a product of the untold miseries they have suffered that has finally lead to revolt. As 'Protest literature' they express their resistance against the exploitation that happened in their lives. They write not only to express knowledge of their community and culture but also to address the power relations within the society. They envision a role and purpose for their works.

Mudrooroo Narogin writes that "*Literature begins as a cry from the heart directed at the Whiteman. Cry for justice, a better deal and a cry for understanding. They have white Australian readership firmly in their mind.*"The question of who speaks and defines them is answerable by those mainstream writers who had always portrayed them in negative manner. For dalits and aboriginals, history becomes more important. If dalits are excluded from the history of the elite class, aboriginal people had no access to the records of their own people. Dalit and Aboriginal writers try to deconstruct the kind of identity asserted by those who had no idea about their lives. Aborigines are always been represented in a negative way by the whites. They have been shown as someone who has inborn cunning, lack interest and ambition and as people who lead an aimless and nomadic life. Aboriginal literature examines the mainstream writers understanding of the Aboriginals and the representation and misrepresentation of Aboriginal culture and people. Likewise, Dalits too are often misrepresented by the mainstream writers as lazy, thieves, alcoholics and liars by the mainstream writers. Nevertheless, these subaltern people have now begun to speak for and about themselves. Their literatures which were relegated to the margins have now received prominence and are now being given academic importance duly accepting as 'national literature' of respective countries.

As Kevin Gilbert points out, "*White people devaluation of aboriginal life and culture made them to think about race and self. This is key to modern Aboriginal thinking*" If aborigines fight against the political and cultural hegemony

of the whites, Dalits are against the ideologies of upper caste Hindus.

Dalit Literature and Aboriginal Literature emerged as a consequence of the unjust social system. It is interesting to note that both the literature has their origin almost in the same eras during 1970's. Through their writing they try to tackle the issues that concern them. Their main aim is to decolonize the minds of the readers regarding caste, class and race. The writings can be found in different forms of literature like drama, poetry, novels, short stories and autobiographies. The purpose of both literatures is to write stories of their community and thereby educate the people about their community and culture. Through their act of writing they break the silence and give voice to the oppressed ones of their community. Some of the important writers of Dalit literature are Arjun Dangle, Mahashwetha Devi, Sharan Kumar Limbale, Devanuru Mahadeva and others. Jack Davis, Oodgeroo Noonuccal, Sally Morgan, Jane Harrison are some prominent Aboriginal writers.

Arjun Dangle has defined Dalit literature as: "*Dalit literature is one which acquaints people with the caste system and untouchability in India... It matures with a sociological point of view and is related to the principles of negativity, rebellion and loyalty to science, thus finally ending as revolutionary.*"Through their writings they have bring forth and given voice to the dalit and aboriginal experience. However thematic concerns recur in both the literatures. Well, if some illustrate their plight, their struggle, traumas, a sense of alienation others characterize the inhumane and soullessness oppressors. We can easily trace the homogeneity in Dalit and Aboriginal writing. Writers of the both the literature are concerned with the identity politics, they show resistance and revolt against the hierarchies that exist .They not only share their experience of pain but also demonstrate the superiority complex of the whites and the upper caste Hindus. They show resistance against the abuses, social and physical exploitation. They no longer remain blind to the violation of their civic and political rights as citizens of the country. Crave for equal educational and employment opportunities, economic and social deprivation have always been the concern of the writers. They are no longer tolerant towards sexual exploitation of the women slaves/servants and they have expressed their anguish penning down their thoughts.

Despite the similarities their exists divergences too. Dalit and Aboriginal writing stems from different country, region, language, context and society. If Dalits are victims of Brahmanism and upper caste Hindus based on caste, Aboriginals have been subjugated by the whites

based on colour. Dalits faced discrimination by their very birth itself, but for aboriginals it was after and because of colonization. Aboriginals deal with issues such as land rights, the stolen generation of Aboriginal children, black deaths in custody and also policies such as assimilation. These issues which Aboriginal people deal nowhere turns out to be matter for Dalits in India

Despite, the facilities that they receive constitutionally and legally from the government like reservation, financial funds etc seem only to improve a bit of their lives economically not socially. Ideologies regarding caste, class and race still prevail in the minds of the people in both the societies. Stereotyping continues and conventional beliefs still have been deep rooted in their minds. Fortunately, Dalits and Aboriginals are becoming conscious about their miserable conditions and are now becoming aware of their rights and benefits they are receiving. Their literature not only reflects the injustice done to them but also challenges and subverts the prevailing attitudes, ideologies and institutional practices.

To conclude, it would be right to classify both literatures as Protest Literature. Literature of dalits and aboriginals should be recognized and should be given proper value. It is necessary to understand their perspectives and respect them. Our society should become progressive and work for the upliftment and cause of dalits and aboriginals. Let literature remain as a hope in lightening the lives of these people and bring them out of the injuries of their dark past.

References

1. Bordoloi, Himaxee. "The Representation of Aboriginals in Mainstream Australian Literature" *International Journal of English Language, Literature and Translation Studies* (2015): n.p. Web 29 May 2017.
2. Dadawala, Darshini. "Dalit Literature—Concept, Origin and Features". 4.2(2016) *International journal for English language, literature and humanities (IJELLH)*. 11-14. Web. 30 Sep 2017.
3. Gilbert, Kevin. *Living Black*, Melbourne: Allen Lane, 1977. Print.
4. Limbade, Sharankumar. *Towards an Aesthetic of Dalit Literature*, New Delhi: Orient Longman, 2004. Print
5. Narogin, Mudrooroo. *Writing from the Fringe: A study of Modern Aboriginal literature*. Melbourne: Hyland House, 1990. Print.
6. Rathna, P. "Tracing the Homogeneity between Dalit and Australian Aboriginal Communities: A Historical and Literary Perspective" 2. (2014): *International Journal on Studies in English Language and Literature (IJSELL)*. 20-25. Web. 9 Jan 2017.
7. Weedon, Chris. *Culture, Race and Identity: Australian Aboriginal writing*. Working no 59. Sir Robert Menzies centre for Australian Studies. U of London, 1990. Print.

BALRAM'S JOURNEY OF REDEMPTION IN ADIGA'S *THE WHITE TIGER*

S.Mariena Kamala Brinda Noel

Assistant Professor of English, Holy Cross College, Trichy



Abstract

This paper deals with the struggle of an immigrant named Balram Halwai in the novel The White Tiger who comes from a village for his survival and for his family to Delhi. This novel is taken for a diaspora study from a psychological point of view, how a man is being changed from a man of innocence to a man of arrogance. The Indian novel, written in English language, has an individual quality and distinctiveness. A novel written by an Indian writer is certainly 'Indian' in its flavor since it depicts Indian life and culture. It reflects faithfully, the life and spirit of the Indian ethos. Writing has traveled a long drawn path of restorative progress and has come of an age.

The empire writes back—that's what the world said when a host of Indian authors burst upon the global literary scene more than a decade ago. Now, the Indian literary empire is conquering new territories and the Indian writers have successfully created a niche of their own in English, leaving a mark on the global scene. And adding to this talking about the diaspora writers it talks about people who suffer a lot and struggle for their survival leaving their place for the sake of the family. One such novel is *The White Tiger*.

We have Balram Halwai the protagonist of the novel who is from a very poor village, but for his family he comes to Delhi to work as a driver. He was man of innocence when he was in his village who was not even able to see a lizard being killed. In psychology, the dark side of human nature is often described as the alter ego, the id, or the lower self. The great Swiss psychiatrist Carl Jung calls it the "shadow." By shadow, he means the negative side of the personality, the sum total of all those unpleasant qualities that we prefer to hide. The psychoanalytic view holds that there are inner forces outside of your awareness that are directing your behaviour. In this novel Balram Halwai is the 'White Tiger': servant, philosopher, entrepreneur, and murderer. Balram Halwai represents the subaltern class of India. He represents his people who are in the 'darker side' of India. He tries to bring his people from the darker side to the world.

However, Balram's intelligence and wit earn him the title of the White Tiger – "the rarest of animals – the creature that comes along once in a generation" (*The White Tiger* 35).

Some psychologists believe that criminal behaviour is inherited while others believe it is acquired from the environment. Human beings are genetically primed. It is

believed that human beings, as they go through life present a fixed process. One is what one is because nature has made it so. On the other hand, human beings are seen as the products of their environment. One's circumstances, such as birth, and status, eventually determine what and how one thinks and what one is. From the sociological perspective, the causes of crime and violence lie deep within the social structure defined by poverty, unequal opportunities for the minorities and the under class, cultural emphasis of being on top and lording it over others, exploitation and deceit on the part of the ruling class and so on (Marx 1984).

But in the case of Balram Halwai, he belongs to the second category. When he was in the village he was a boy of innocence and was not even named.

"Munna? That's not a real name."

He was right: it just means 'boy'.

'That's all I've got, sir,' I said.

It was true. I'd never been given a name
" (Adiga 13).

He comes from darkness even though he is in light now. After he entered the Delhi city, he was corrupted fully

This is the psychological change in him. This change does not come all of a sudden. As Freud says human mind consists of two parts: the conscious and the unconscious. One is aware of the conscious mind and naturally has control over it. But if one is not aware of the contents of the unconscious mind, one cannot have control over it. The mind may be compared to that of a pond. The upper layers of water in the pond are clear and the contents are easily visible. But if one goes deep, things become unclear and one cannot see things at the bottom of the pond. Freud says that the unconscious mind holds all unwanted and distress producing desires, unresolved conflicts and painful

experiences which are pushed into it from the conscious mind from time to time. A sensor mechanism prevents these suppressed materials from coming back to the conscious mind. "But your heart has become even blacker munna"(Adiga 249).

This is the reality of Balram who did not even want to kill a lizard. But in the later part of the novel, he kills his master Mr.Ashok. The reason for Balram to change so is his master only. He has been following all the immoral ways which Balram has been seeing so many days.

"Sometimes I wonder, Balram. I wonder what the point of living is. I really wonder...' The point of living? My heart pounded the point of your living is that if you die, who's going to pay me three and a half thousand rupees a month?" (Adiga 125).

As above said that is how Balram use to think when his master Mr.Ashok talks something out of the way when he is a bad mood. His only thing in his mind was he has come to the city for the welfare of his family and to pay the debts that was borrowed by the family for his sister's marriage. That is why he asks his master if he dies who will be there for him to pay his salary. But as days go his mind changes.

The change starts in his mind when Mrs. Pinky runs over a child while driving the car and the whole family wants Balram to accept it. Mrs.Pinky is drunk one night and she drives the car not listening to anybody .So the whole family is so concerned with Balram and they even said that he was one in the family which made Balram happy and he crouched on the floor happily as a dog, and waited for him to say it again. He was innocent till then. But all of a sudden when they gave him a paper to read and in which was given that he drove the car and killed a person and he accepted what he did. This is the state of the drivers in Delhi who are behind the bars. They don't even take care of the family but the masters still own their, body and soul. This is how people are till today so he starts thinking why can't he be the real *White Tiger*. This is where his mind changes from a Balram of innocence to a Balram of arrogance.

"A White Tiger keeps no friends. It's too dangerous." (Adiga 115).

A Tiger is something that is ferocious and is dangerous too. But a tiger is a tiger until it is in its place and is not disturbed but anybody or anything. But if people irritate it will react the way it has to. Same was the case of Balram who was devoted to his master and sincere in whatever he was doing. But his master treated him just as a slave and even made him agree things that he did not do at all. That is why Balram the White Tiger broke his cage and comes out roaring. (Adiga 320). People in India do not rebel or try to do anything even if they know they are suffering and because of it their kids will also suffer, they don't try to change their mind and come out of this. They still want to be there and they are there. Balram also belongs to the same group of people. He was also brought up as a Rooster Coop. But once he saw his master and people around him, he learned how to be a White Tiger than a Rooster coop that is not at all able to rebel. The White Tiger need not necessarily be a demi-god but "just one who has woken up while the rest of you are still sleeping" (Adiga 315).

The story is a revelation of how a simple-looking driver turns into a cold-blooded murderer in a city. Balram tells that the corruption of master is infecting him too: "All these changes happened in me because they happened first in Mr.Ashok. The returned from America an innocent man, but life in Delhi corrupted him and once the master of the Honda city becomes corrupted, how can the driver stay innocent?" (Adiga 197).

Even though the protagonist tries his best to work for his family the environment around him changes him so badly that he has to fight with the environment around and also a psychological fight. So a man does not suffer physically alone but also mentally when he leaves his place for his livelihood and at the same time being good or bad depends on the society and people he sees.

INDIAN WRITING IN ENGLISH IS THE STUDY OF – THE SELF, THE FAMILY AND SOCIETY

Dr.R.Rajeswari

Assistant Professor, Erode Arts and Science College (Autonomous), Erode

Ms.A.Suganya

Ph.D., Scholar & Assistant Professor, Vellalar College for Women College (Autonomous), Erode



Abstract

Indian writing in English novel is growing and will stay on as more Indian English authors enter this creative arena of fiction. The process of evaluation of Novelist's, justice has been done will regard to their contribution to social and economic change. It has been a modest attempt to penetrate deeply into the social perception of Novelist's taking into ethical and political concepts which they have tried to highlight through their writing. It is possible only, when one tries to fathom writer's feelings, sentiments, impression and idea of life through deliberate reasoning and scrutiny of thematic content they make use of. Novels are ultimately connected with the way people's lives in the family and society. These Indian English novelists are quite triumphant and effective because of their wider perspective

Keywords: Culture, Social, Caste, Political Concept, Landless Poor, Downtrodden, Untouchables.

Indian writing in English Literature has grown from sapling to a strong rooted tree in full bloom. Indians, however, did not start writing in English in a day-it take several historical events and distinguished personalities to bring Indian writing in English to its present eminence. Historical perspective is an effort to contextualize the growth and rise of Indian English Literature, from its inception to its present glory. From being a curious native explosion, Indian English has become a new form of Indian culture, and voice in which India speaks. While Indian authors-poets, novelists, essayists, dramatists- have been making significant contributions to world literature

Indianness is an element, which shows India through its language, imagery, sensibility, which makes the Indians as 'Indian'. Indianness can be defined in terms of what and how Indians are and what makes they are. Simply speaking, Indianness is the quality, which must be present in the great works of all Indian writers. Indianness is nothing but depiction of Indian culture, deep rooted in an idea which forms the mind of India.

The Folklore is an indispensable part of the culture. No one can separate it from the culture in which we live and is brought up and likewise. Folklore continues to hold its sway on us from childhood to death. Several anthropologist and social scientist therefore have initiated in depth study of Folklore and its influences on human society. As a discipline, Folklore shot into prominence during the nineteenth century.

The Gandhian whirlwind blew across the country during 1920-1947. Under the dynamic leadership of Mahatma Gandhi established political notions started vanishing from the scene and in turn new ideas and methods appeared, not only in the political field but in almost every walk of Indian life. The inevitable impact of the Gandhian movement on Indian English Literature was the sudden flowering of realistic novels during the nineteen thirties. Novelists turned their attention away from the past to concentrate on contemporary issues. In their novels prevailing social and political problems, Indian found themselves in were given prominence. The nation-wide movement of Gandhi not only inspired Indian English Novelists but also provided them with some of their prominent themes, such as the struggle for freedom, the East- West encounter, the communal problem and the miserable condition of the untouchables, the landless poor, the downtrodden, the economically exploited and the oppressed. The predicament of a single woman, spinster or separated, has also been a prominent themes in women's centered novels. In fact Indian English literature has elevated it selves by overtaking writers whose mother-tongue is English in the race to win major literary awards.

Indian English Literature owes itself, as I have said earlier, to the influences of these epochmaking developments in Indian life. Highly significant is the sudden flowering of the novel during the thirties when the Gandhian movement reached its zenith and by this decade

the nationalist upsurge had sent a-tremble the entire Indian society on an unprecedented scale and made the society spheres. Fiction constituted of the web and texture of society emerges out of this consciousness and finds a fertile soil in a society on ferment.

The Indian English writers express in their writing their discontent of middle-class women with the plight of upper-caste and class traditional Hindu women trapped in repressive institutions such as child- marriages, dowry, prohibitions on women's education, arranged marriages, suttee and enforced widowhood. Psychological novels presents the image of a suffering women preoccupied with her inner world, her sulking frustration and the storm within the existential predicament of a woman in a male dominated society. Through the characters, writers make a plea for a better way of life for woman. Their novels have Indians as central characters, and they alternate between female-centered and male-centered narrative.

It represents a kind of kaleidoscopic collision of ideas, issues, desires, anxieties, pleasures which confront a writer prior to writing. They finely etch out their creative outpour with a significant emotional knock and strive to fill up the void in their space. They try to communicate and experience of realization which is beyond the self and beyond the personal. Their works convincingly depict the sharpened powers of observation and weave out a form of solidarity that originates in a feeling of essential sharing. In Indian English writing, the sister relationship and companionship is explored in depth. The theme suits more to the emotional level than to political or sexual level in the Indian context. It has been revealed that though both of them are nurtured in the same environment with lot of differences during their grooming years, they seem to find an alternative or a solace, for all the worst that they encounter with, after marriage.

The Indian society is basically patriarchal where a woman is given a secondary role. She yearns for self-expression, individuality and self-identity. She doesn't find any sense in self sacrifice and did not follow the footsteps of her age old ancestors as Indian women used to in the yester years. The emergence of the new woman did not allow to be sucked by circumstances but tries to overpower from the thoughts of feminine liberty and equality. The portrayal of women by the Novelists cast off their traditional role of surviving under the banyan shade of her father, her husband, her son male chauvinism. The new woman

depicts herself in the new image of how she struggles to stand on her own and seeks to break the age-old silence by refusing to dance to the tune of her husband.

In actual sense, liberated women do not show off their fancy lives but raise their self far from any constraints. They don't look at marriage as security, or to enjoy the pleasures of motherhood and the obtained so-called status in the neo-rich urban society. It is undeniable fact that Indian English fiction discovered during this period some of its compelling themes: the ordeal of freedom struggle, East-West relationship, the communal problem and the plight of the untouchables.

The landless poor, the downtrodden, the economically exploited and oppressed Other forms of writing, with the exception of prose, do not seem to keep pace with the great strides the novel took during this period; that his should be so is an apt illustration of the fundamental irony of literary history, which testifies time and again to how literary creation can be understood up to a certain point of time beyond which the logic of critical analysis of flounders.

References

1. Iyengar, Srinivasa K.R. *Indian Writing in English*. Paperback, Dec 2012.
2. Mehrotra, Arvind Krishna. *Concise History of Indian Literature in English*. Paperback, 2010.
3. Nayar. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*, 1e Paperback, 2009.
4. Naik, M.K. *A History of Indian English Literature*, Paperback, 1 Jan 2009.

INCLUSION OF BUDDHIST PHILOSOPHY IN THE WORKS OF CHARLES JOHNSON

Dr. Javed K. Shah

*Assistant Professor (English), Government Arts and Commerce College,
Kohka-Neora, Dist. Raipur, Chhattisgarh*



Abstract

Charles Johnson is one of the most influential black writers of the twentieth century. He wrote four novels - 'Faith and the Good Thing' (1974), 'Oxherding Tale' (1982), 'Middle Passage' (1990), and 'Dreamer' (1998). In his novels, Johnson addresses the real issues of black life in America. He supports the African American writers in their demands for freedom, equality and economic opportunities. He describes Buddhadharma as "a matter of life and death for black Americans". His novel 'Oxherding Tale' (1982), is an accurate reflection of African American experience and the place of slavery in American culture. The novel contains a traditional "slave narrative" that revolves round Buddhist philosophy. His articles in 'Turning the Wheel', and 'Taming the Ox' present the genuine picture of slaves and their search for freedom.

Keywords: Blacks, Slavery, Racism, Freedom, Buddhism, Enlightenment.

Charles Johnson (b. April 23, 1948) is a famous African American playwright, short story writer, novelist, essayist and political cartoonist. He was born in Evanston, Illinois. In 1963, he became the student of cartoonist and mystery writer Lawrence Lariat. He rose to prominence in the early 1970s as he published hundreds of drawings, comic strips and illustrations in 'The Daily Egyptian', 'The Southern Illinoisan', 'The Chicago Tribune', 'Black World', 'Ebony' and others. After hearing the inspirational lecture by Amiri Imamu Baraka (formerly Le Roi Jones), he sketched the collection of racial satire entitled 'Black Humor' which appeared in 1970.

Johnson, a Ph.D. in philosophy, won the U.S. National Book Award for Fiction in 1990. In 1998, he received MacArthur Fellowship and in 2002, Academy Award in Literature from the American Academy of Arts and Letters. He wrote four novels - 'Faith and the Good Thing' (1974), 'Oxherding Tale' (1982), 'Middle Passage' (1990), and 'Dreamer' (1998). His second novel 'Oxherding Tale' obtained the 1983 Washington State Governor's Award for Literature. In his novels, Johnson addresses the real issues of black life in America.

The African Americans are the present day descendants of the African slaves brought to the New England to work as farm laborers. S.V. Narayanan mentions that, "The Atlantic slave trade, from 1519 to 1867, led to the capture and shipping of around 11.8 million...people, 10 million of whom survived and were sold in the Americas" (58). The advancement of slave trade

paved the way for European development. For Karl Marx, this "commercial hunting of black skins, signalled the rosy dawn of the era of capitalist production" (751). In order to increase profits the colonial powers exploited the workers to the maximum. On the one hand the slave trade facilitated the growth of agriculture, ship-building, and industrialization in America, but on the other the slaves in all areas felt a strong dislike for the institution that subjugated them. This was revealed by their resistance, protests and sometimes violent confrontations. Like whites, the slaves or blacks also desired socio-economic advancement for themselves. They began to send their children to schools and struggled for abolition of slavery in America.

Charles Johnson supported the African American writers in their demands for freedom, equality and economic opportunities in practice. In an in-depth interview he described racism and social discrimination in America this way:

During the age of slavery, then the era of Jim Crow segregation, when whites separated themselves from blacks, they needed a black individual to tell them what black people thought, desired, needed, etc.... Often that person was the black community's minister; later writers served that purpose from Richard Wright to Ralph Ellison to James Baldwin

According to Charles Johnson, a black person works as a spokesman for the white people and he wastes few

years of his life by devoting his energy, by explaining all matters of the black people to the whites. Instead, he should work for acquiring knowledge of everything. In the same interview he suggests, "black individuals can...pursue the whole, vast universe...(as it does for any white person), leaving behind emotionally draining racial discussions to investigate astrophysics, DNA sequencing...Buddhadharma, mathematics, nano-technology, everything in this universe that remains such a mystery to us".

The teachings of the Buddha (the awakened one), appear in literary works of the 20th and 21st centuries in all its various forms. Buddha, who laid the foundations of Buddhism, journeyed through the Gangetic plains to preach his "Dhamma". But, the impact of Buddhism is clearly visible on modern global literature, specifically in the West. Charles Johnson describes Buddhadharma as "a matter of life and death for black Americans". In the same in-depth interview he discloses his beliefs:

Buddhism was really unknown to the general public in the West before World War II. After the 40s, when American black and white soldiers came back with Buddhist wives, and the first teachers...came to these shores...Buddhism flourished among artists and so-called hip people, like the Beats.... Buddhists never command anything. We have no interest in imposing our will on others.

Charles Johnson utilizes the philosophy of Buddhism in his writings. His novel 'Oxherding Tale' (1982), is an accurate reflection of African American experience and the place of slavery in American culture. It is set in the mid 19th century antebellum South of the nation. The novel contains a traditional "slave narrative" that revolves around Buddhist epistemology. The title itself is taken from a series of 12th century Buddhist paintings known as the "Ten Ox Herding Pictures" or "Ten Bulls". In these paintings, the artist Kuoan-Shihyuan depicts the progress of the herdsman who is searching for his ox, the self. An ox, in a Buddhist parable, has strayed from its herd and the herdsman's search for it serves as an allegory for one's search for oneself. This graphic narrative provides a suitable model for Johnson's novel which outlines the search for self, and for freedom. The question raised in the novel is, "Can a black person be enslaved?"

The protagonist Andrew Hawkins is the child of a slave butler, George Hawkins and his white master Polkinghorne's wife. He accepts his origins, his destiny, and strives for liberation from the cultural, racial, and

psychological bonds: "Whatever my origin, I would be wholly responsible for the shape I gave myself in the future" (17). As a bonded labour, he works for another slave owner, a middle-aged white lady, Flo Hatfield. For Flo, this helpless black boy who comes under her control, is "in the service of the senses". Thus, Andrew oscillates between the black and the white worlds.

It is Reb, his first "enlightened" teacher, who makes him clear that Flo is the slave of her own selfish desire. By his service to her needs, Andrew sets her free, though temporarily, from her bondage to her sensory craving as he says: "Philosophers may see this as facile...I merely sought, from my station, to serve" (61). Buddhism is largely about altruistic "service to others" in this "samsara". Flo, indeed, does not achieve a lasting peace or satisfaction. In an interview with the poet, E. Ethelbert Miller, Johnson has said, "I would say Flo Hatfield deserves compassion, and our Bodhissatva prayer that she will one day know happiness, awakening, and freedom from suffering".

In the course of time, Andrew enters the marketplace, buys a slave girl, Minty, and becomes her servant/master. One of the basic tenets of Buddhism is that everything is temporary. For Johnson, as he says "all things [even race, and the 'self'] are impermanent, transitory" (Boccia 617). In the introduction to the novel he unfolds his own journey: "Was race itself an illusion, a manifestation of Maya?" (xi). Andrew's return to the world of men and women is his finding his true self. It is his progress from slavery to freedom. According to the Buddhist teachings, he transcends the barriers of slave or master, black or white, and with the guidance of the black Buddhist Reb, achieves enlightenment.

As African Americans are well aware of "dukkha" or suffering from the legacy of slavery, the philosophy of Buddhism is most amenable to them. Johnson believes that racism is a big issue in the world. Patil asserts: "No society...is immune from racism and social discrimination even today" (39). In 2003, Johnson's 'Turning the Wheel: Essays on Buddhism and Writing' was published. In these essays, he observes the issues of slavery within the frame of Buddhist philosophical thought. In one essay he mentions "The black experience in America, like the teachings of Shakyamuni Buddha, begins with suffering" (46), and he comes to the conclusion that "through the Dharma, the black American quest for 'freedom' realizes its...most revolutionary meaning" (57). Whenever he ruminates over the nature of racism, he moves into the realm of Buddhist belief.

His articles in 'Taming the Ox: Buddhist Stories, and Reflections on Politics, Race, Culture, and Spiritual Practice' (2014), present the genuine picture of slaves and their search for freedom. The connection between the black experiences of the West and the various aspects of the Eastern philosophy stresses the universality of his work. He considers that "as the focus on oppression diminishes, [black] writers will...concern themselves with other, perhaps more valid questions" (qtd in Worthington). The black writers, in his opinion, give their undivided attention to racial conflicts and political issues. They should also focus on other more relevant questions of their people, and American society.

Johnson does "not want to deny the history of slavery", but he looks at it from a wider perspective. Buddha's teaching of equality is a rich source of inspiration for him. He believes that both the blacks and the whites can be free, and attain a transcendental enlightenment at the end of their journey.

References

1. Boccia, Michael. "An Interview with Charles Johnson". *African American Review* 30.4 (Winter 1996): 611-18.
2. Johnson, Charles. In-depth Interview. 13 Sep. 2008. ---. *Oxherding Tale*. New York: Plume, 1995. ---. *Turning the Wheel: Essays on Buddhism and Writing*. New York: Scribner, 2003.
3. Marx, Karl. *The Process of Capitalist Production*. New York: International Pub., 1979. Vol. 1 of *Capital: A Critique of Political Economy*. 1979.
4. Miller, E. Ethelbert. Interview. "E-Channel: Sex, Slavery and Oxherding Tale". 12 Apr. 2011. 1 Oct. 2017 <<http://ethelbert-miller.blogspot.in/2011/04/sex-slavery-and-oxherding-tale.html>>.
5. Narayanan, S.V. "How Africa Developed Europe". *Frontline* 17 Mar. 2017: 58-61.
6. Patil, Mallikarjun. *Studies in African American Literature*. New Delhi: Sarup Book Pub., 2012.
7. Worthington, Sarah. "Charles Johnson: A Man of Versatile Talents". *The Mace and Crown*. 10 Aug. 1983. 2 Oct. 2017 <<http://www.lib.odu.edu/lifest/6th/newscoverage/mc10101983johnson.html>>

NINETEENTH CENTURY INDIAN WOMEN NOVELISTS

J.Malavi

Assistant Professor of English, Palamuru University, Mahabubnagar



Abstract

History began to focus its attention on the privileged classes and castes, their women began to seek the attention of historians at the end of nineteenth century. Unfortunately historians have shown distorted picture of her story and deployed history to strengthen hegemonic patriarchy, as a result, people are confused history with fiction and became blind, deaf, dumb and disabled to retrospect her story or history. Women's struggle against colonialism and patriarchy, have been ignored in the history and literature of India, constructing woman to forgo her space and potential both in family and society. Indian new women, emerged out of international women struggles and Indian social reformations, began to educate themselves by exploring the world of knowledge and reformations through western literature. These new women endeavored to chase the dreams, desires, destiny to create their identity with the help and support of their male counterparts and social reformists. New Indian women, who were educated and evolved as the writers of their own stories and other women's stories, could depict the real picture about themselves in the writings of 19th century India women novelists. This paper focused on nineteenth century feministic way of portraying new woman that had been depicted in the writings of Indian women Novelists. New woman, that had become central character of the fiction throughout the nineteenth century, was genuine as well as a cultural phenomenon. The novelists as new women not only aimed at their aspirations but also reflected the attitudes of society. Early Indian women novelists and their Protagonists had emerged as the examples of New Woman in Indian English women fiction.

Keywords: Patriarchy, Social reformations, Women education, Indian woman novelists and new woman.

Indian women were not given the privilege to be educated before missionaries had arrived in India, but Rigvedham says Indian women were given space and scope to participate in intellectual discussions along with their men in golden era, the Indus valley civilization. Interestingly the freedom and facilities gradually vanished due to many invasions by various religious and ethnic group invaders. Women, who enjoyed all honors in a family and society, were treated as service providers at home. As P.S Balasubramanian says, "Indian women were not given the opportunity to be educated till the beginning of nineteenth century". (71)

Women were not allowed to touch the book instead they were engaged with household drudge because of the superstition that crippled the rationality of Indian Hindu family system and society. As William Adam reported on the State of Education in Bengal in 1836 that 'all most all the Indian Hindu family members assumed, if a girl touch the books, read or write, she will become widow as early as possible' this was the solid factor why the girls were proscribed from availing education. (Forbes 33). Even the British government did not show any interest in the beginning, to educate Indian girls or fund for their education rather concentrated on holding the power. All over the world including in India, women were neglected and treated as inferior to men.

When Governor-General Lord Dalhousie was convinced and accepted Sir Charles Wood's proposal to introduce university level education in India, the three universities were established in Bombay, Madras and Calcutta in the year 1857. Interestingly, establishment of Indian universities and the revolt or the first war of Indian independence has taken place in the year. When British government officially gave grants for the native English education with the effect of Macaulay minutes, women education was officially and unofficially taken up by various individuals, societies, organizations and missionaries. Native organizations like Brahma Samaj, Parthana Samaj, and Arya Samaj have rigorously worked on educating Indian Hindu women at the middle and the end of the nineteenth century. These organizations tried to compete with the missionaries by all means and focused on reviving native culture and religion in the process of opposing Christianity. The European liberalism has great impact on Indian's thought process for a better world. The educated natives thought and planned girls' education, as means of eradicating social evils like Sati, purdah, child marriage and widowhood.

Charter 1813 says that British government has released one lakh rupees as educational grant to educate native Indians. Indian men and their families showed interest in the new education, because it gave them

employment and status in the society but girl education was not welcomed because of the prevailing superstitions. As per Forbes 'The Church Missionary Society' has started a boarding school for girls in Tirunelveli in 1821. This was the first girl's school in south India. Missionaries opened schools for girls all over India and worked for the development of women education selflessly. As Sahab affirms:

The first step in giving a modern education to girls was taken up by the missionaries in 1821, but these efforts were marred by the emphasis on Christian religious education. The Bethune school had great difficulties in securing students. The young students were shouted at and abused and sometimes even their parents were subjected to social boycott. Many believed that girls who had received western education would make slaves of their husbands. (Deena 63)

The Status of Women in India: A Synopsis on the Report of the National Committee of the Status of Women (1971-74) (New Delhi: ICSSR, 1988) confirmed that the male social reformers of the nineteenth century conducted debates about women education. The objective of the debates was to determine, whether to educate women or not, and the aroused doubts were: what sort of education should be given to women? What would be the output of women's education? Do the educated women follow Hindu norms and traditions after receiving education? Do the women respect their husbands and be submissive? They came to a conclusion after a series of discussions, and decided to enable the Indian women to have education that would train them to be obedient daughters-in-law, dutiful wives and great mothers. Even the rulers have not opposed the crippled views of Indian Hindu reformers, about women's education, anticipating agitation from native Hindus. All most all the women writers had received their education at home including Swarna kumari Debi and Krupabai Satthianadhan.

It enabled the new educated woman to recreate her own space within the boundaries of conventional social norms by accompanying her educated husband in his social gatherings and official work. Generally these educated men were the Christian evangelists, lawyers, doctors and officers in the colonial bureaucracy and educational system. The educated new woman was gradually allowed to enter into the public domains like schools, churches, hospitals and women organizations under the male supervision. She was educated and independent to some extent in the eyes of the world, but

she was not free from the traditions, norms and prestige of the family.

Our educated young men ...belong to the nineteenth century" but their homes belong to the first century" said protap Chandra mazoomdar, (29) the women writers and social reformers, who led the campaign for women's emancipation in nineteenth century, were forced to share the ambivalence maintained by male social pseudo reformers. These male social reformers were exhibiting concern towards woman and social issues, but followed the same orthodox practices at home. The women made an uphill struggle for women's cause, but the social restrictions evolved out of caste and custom turned them as scapegoats. This helplessness was clearly portrayed in the writings of nineteenth century women novelists. The modern educated woman conditioned socially opted for self-imposition rather than self-assertion and penned her and others' experience around her, focusing mainly on woman's struggles in a patriarchal society.

Modern educated Indian women writers Shevanthi Bai Nikambe's *Ratnabai* (1895) Toru Dutt *Bianca* (1878) Rassundari Devi's *Amar Jiban* (1876), later translated as *My Life*, Savithribai Phule (1831-1897) Pandita Ramabai (1858 – 1922) *The High Caste Hindu Woman* (1888). Ramabai Ranade (1862-1924) Tarabai Shinde (c 1850-c 1910) Raj Lakshmi Debi's *The Hindu wife*, as new women have written autobiographies, both in English and regional languages of India in the latter half of the nineteenth century that portrayed the traditionally modern version of contemporary woman and those novels serve as historical documentaries. Malashri Lai detects the following about these writers:

"Romantic attachments that she read in Charlotte Bronte or George Eliot were immensely alluring to the intellect but totally false to her own position as an object agreeable to an arranged marriage. Through flights of fancy the woman writer could transform some of her insistent reality. What she managed in these transformations was re-telling of her own life in one way or the other"

These women writers shaped the form that the Indian new woman self could obtain. As women entered the material and discursive spaces which were previously prohibited for them, they have changed these spaces balancing the traditions and modernity of then socio-political environment consciously or subconsciously. As Indian reform-era women were taken for granted by male reform agendas and used as part of their political manipulations. The men in patriarchy were confronted with

the very limited little spaces occupied by women. They followed the double standard subjectivity based notions about woman-self and woman organizations, that in turn pushed women to respect and accept the practices of 'being Indian woman'. The woman considered her family as her world, which is a microcosm of society; she could see the socio-political and economic issues within it. If she raises her voice for her liberty and identity, she would be disowned by her own family, abandoned by the society and wouldn't get any encouragement from the people who had helped and supported her earlier. This was the condition of privileged upper class or caste educated women, the other classes and castes don't even have the basic facilities. As Elaine Showalter says,

"It was through the Women's Liberation Movement that we began to draw connection between our own work and our lives, to note the disparities between the identifications and ambitions that had attracted us, along with thousands of other women".

Autobiographical writing allowed women to explore the emerging new agency by participating in the activities and sometimes preparing agendas for the development of women that included both reformist's agendas and patriarchal compulsions. The narration of this female self was not compatible with the male dominant narrations of the Hindu woman. Krupabai Saththianadhan and Swarnakumari Debi were situated in more complicated circumstances, the disjuncture between nation and self, further worsened by their adopted Christian religion and Brahma Faith. Technically the narrative I, stands for author and subject of the autobiography, it also occupies an extra-textual material, simultaneously locating the position of Indian woman as a subject of the discourse. Krupabai's text, as well as her life, both positions were unconvincing and beleaguered to please the main stream people who loved and accepted conventional typical women rather the modern rational women. Swarna kumari even lived a compromising life, with in the two different worlds, tradition and modernity. The modern women of nineteenth century came into existence through a complex process of negotiation, by adapting themselves to the social conditions and rejecting the available modes of being and supposing to be submissive Indian women. Sunanda Chavan states:

"The variety of new tensions encountered by contemporary women Stimulate Indian feminine progress from tradition to modernity"

Indian women writers, being inspired from their western counterparts tried to raise their voice against the

inequalities existing in the patriarchal society, based on the difference of gender but their voice was not as strong as it was in the west. The woman writers of India who were raised in a traditional environment, emerged out of western education in the midst of social reformations had a psychological conflict, whether to follow the modernity and shun the native traditions or reject the modernity by following the traditions which suppress women. The early India women novelists were not following its contemporary English writers of the west be it plot, characterization or approach, both the east and west novelists have common bond or theme in the nineteenth century novels that was the contemporary New woman. The novels and their themes were basically social with the sole aim of exposing the dictatorial social customs or superstitions and the bad economic plight of the woman. The efforts of the early female novelists were genuine, but they couldn't come out of the traditional construction of woman because of their social setting.

Krupabai Saththianathan (1862-1894) the first female medical student of India, dreamt to be a doctor to serve the needy, happened to give up her aspiration in the midway, due to her uncooperative ill health. But she hasn't given up her bench mark of fortitude in shaping her experience and observation in the form of novel, titled as *Kamala: A Story of Hindu Life* (1894) and *Saguna: A Story of Native Christian Life* (1895). Both the novels give us the account of Indian women's lives in patriarchy. Krupabai Even lent her serving hand to the needy. She started a school for Muslim girls, which was developed later by C.M.S mission. She taught in all the Zenana schools around her including the Hobart School for Indian girls.

Swarnakumari Debi Ghosal (1856-1932) was born into the illustrious Tagore Family and child of Debendranath Tagore and Sarada Debi. Swarnakumari's father was among the earliest to accept the Brahma faith and he played an important role in the reform movements of the 19th century. Swarnakumari Debi had both of her parents' influence on her and respected Tradition as well welcomed Social reforms. Swarnakumari was educated at home and was married at the age of eleven to Janakinath Ghosal, a deputy magistrate. She wrote twenty five books in Bengali which include the novels and several short stories. Swarnakumari's major contribution to the intellectual life of Bengal lies in her work as the editor of the literary magazine *Bharati*. Swarnakumari was active in the sphere of social reform and nationalist politics. Swarna Kumari used her writing for the spread of social reforms among the Indian masses. She wrote a novel in Bengali *The*

Unfinished Song, The Uprooted Vine and The Fatal Garlands supporting women's rights.

The follow up of the west helped Indians to gain inspiration to reform their own society and refine the culture, religion and traditions. Literature helped the Indian social reformers to learn about great ideas from rest of the world and convey the same ideas to their own people in the language they are comfortable. Printing press facilitated with the form of writing in this process and the writers contributed for the establishment and development of the new genre 'Novel' that played a key role to reach the readers appropriately. Indian women English writings' of the Colonial India would substantiate as source of strength and solidarity for later women who have been fighting for their emancipation. The novelists Swarnakumari Debi and Krupabai Saththianadhan and their protagonists can be referred as early examples of the New Woman in Indian English women fiction, by revisiting the male dominated version of literature.

"The only who wrote more than one novel in English in nineteenth century India... She not well known as she deserves to be," (Mehrotra.. 100) was statement we find about Indian new woman writers. New women attempted to brighten the world in which women were conditioned to be submissive, forced to accept the traditions by resisting and readjusting themselves in the society. While the Indian male reformers' acts had received considerable attention and appreciation, women's literary contribution for the development of women being neglected. The work has been acknowledged in recent times but sometimes limited by its commercial element on the accounts of male social reformers and historians. This distorted picture of Indian women writers of nineteenth century remind the scholars to revisit the women writings and make the voices heard, sometimes strongly challenge the Historians to rewrite about women (her story) embracing their potential and involvement in the social reform movement and Indian women literary create.

References

1. Natarajan, S.A Century of Social Reform in India. Bombay: Asia, 1962. Print.
2. Malashri Lai,. Women Writers in Indian English, Indian Institute of Advance Study. N.p.: Simla, 1995. Print.
3. Showalter, E. The New Feminist Criticism: Essays on Women, Literature, and Theory. New York: Pantheon, 1985. Print.
4. Chavan, Sunanda P. The Fair Voice: A Study of Indian Women Poets in English. London: Oriental UP, 1987. Print.
5. Chandra, Bipan. History of Modern India. New Delhi: Orient BlackSwan, 2016. Print.
6. R.Srinivasa Iyengar K. Indian Writing in English. New Delhi: Sterling, 2003. Print.
7. Saththianadhan, Krupabai, and Chandani Lokugé. Kamala: The Story of a Hindu Child-wife. New Delhi: Oxford UP, 2002. Print.
8. Lalita, K., and S. J.Tharu. "Women writing in India: Volume 1600 BC to the present." (1991). Print.
9. Ramamurti, Krishnamurti Sitaraman. Rise of the Indian novel in English. Oriental University Press, 1987.Print.

A DIAPORIC APPROACH TO OLIVER SENIOR'S POETRY COLLECTIONS

MS. L.R.Sangeetha Priya

Research Scholar, Madurai Kamaraj University, Madurai



Abstract

*The term 'diaspora' refers to the dispersion of people from their homelands. People or ethnic population are forced or induced to leave their traditional motherland, being dispersed throughout other parts of the world. Nowadays the problem of migration is different from early times. The diasporic community shares an emotional attachment with the homeland. They also try to maintain their ethnic, religious and cultural identities in the adopted land. They also reflect the problem of search for identity. Thomas MacDermot promoted the creation of Jamaican literature. Jamaican literature is internationally acclaimed literature. The Island of Jamaica is the birthplace of many important authors of this literature. Olive Senior is well-renowned Jamaican diasporic poet, short story writer, and novelist who is currently living in Canada. She resides both in Canada and in her homeland of Jamaica. Olive Senior has published two books of poetry, in 1986 *Talking of Trees and Gardening in the Tropics* in 1994. She has also published three collections of short stories. Her short story collection, *Summer Lightening* (1986) won the Commonwealth Writers Prize in 1987. Senior worked as a journalist in Jamaica and Canada and she is the author of short stories and non-fictional prose works, these experiences helped her to write from a broad perspective. One can see the flavour of Caribbean in her poetry. She displays clarity in her tone and her tone is conversational. Her ability lies in her usage of language and dialect to reveal cultural differences. She is very particular in reproducing the speech of her characters effectively. She explores the relationship between the native Jamaicans and their cultural roots. She uses poems to highlight the ideas about the original history and structure of universe. Indeed, Senior recognizes that the Jamaican they depict is a fantasy or the product of their imagination. While she attempts to resist nostalgia, by either rejecting the value of the experience or celebrating it, she is unable to resist writing nostalgically with a sense of longing for her Jamaican homeland.*

The term 'diaspora' refers to the dispersion of people from their homelands. People or ethnic population are forced or induced to leave their traditional motherland, being dispersed throughout other parts of the world. Nowadays the problem of migration is different from early times. Today people are leaving their countries willingly for some personal ambitions. Earlier, people were illiterate and their illiteracy was the only reason behind their nostalgia. People used to migrate as a community or whole tribe, this shows their outer migration because their inner world is fully occupied by their mother land. This outer migration of different races, tribes and communities creates racial and cultural confusion. Ultimately this becomes a great obstacle in the formation of national culture. Immigrants used to find themselves caught up between their native land and the adopted land have the sense of dislocation and separation.

The diasporic community shares an emotional attachment with the homeland. They also try to maintain their ethnic, religious and cultural identities in the adopted land. They also reflect the problem of search for identity. The diaspora of various countries and their experiences

also differ from one another as their history differs. The Chinese, the Jewish and the Black diasporas focusing on their ethnicity. The Indian Diaspora centres on the cultural roots with pride. The Jamaican Diaspora explores the effects of growth and development of their country. It proposes their physical distance from home and participating in nation building. Jamaicans can be found outside of Jamaica, exist in the United States, United Kingdom, Canada and other Caribbean islands. They can be found on every continent and impacting their community.

Thomas MacDermot promoted the creation of Jamaican literature. Jamaican literature is internationally acclaimed literature. The Island of Jamaica is the birthplace of many important authors of this literature. The most unique aspect of Jamaican literature is its use of the local dialect, a variation of English, the island's official language. Having known as 'patwa' and sometimes described as 'nation language', this creole marks as a valuable element in Jamaican poetry, fiction and theatre. During the period of colonial period, the practice of narration of folktales by the slaves has begun. So the tradition of storytelling is an

ancient one. Some European tales has brought to the country by immigrants, particularly from United Kingdom. The local speech style is necessary in folktales. It pours the humour into the stories, and it is an integral part of the retelling. The most prominent writers are Derek Walcott, Walter Rodney, Merie Collins and others. John Colwell is known for his wonderful storytelling. Lorna Goodison, Makeda Silvera and Nalo Hopkinson proved that the island as a great place for mastering storytelling. Nowadays the Jamaican authors started to grow on a worldwide basis. They excel in projecting the richness of the land.

Olive Senior is well-renowned Jamaican diasporic poet, short story writer, and novelist who is currently living in Canada. She resides both in Canada and in her homeland of Jamaica. She worked in journalism in Jamaica and Canada. She also lives in both countries alternately. She has been writer in residence as well as visiting international writer at various universities in Canada, Britain, the West Indies and the United States. Her works have been broadcast in Canada, Britain and the Caribbean. She is represented in numerous anthologies.

Senior was born in rural Jamaica in Trelawny, Cockpit Country. She went to Montego Bay High School for Girls. She joined as a staff of the Jamaica Gleaner in Kingston at the age of 19. Later she worked with the Jamaica Information Service. After few years, she got scholarship to study journalism at the Thomson Foundation in Cardiff Wales. In 1967, she attended Carleton University School of Journalism in Ottawa, Canada as a commonwealth scholar, there she earned a degree. In 1982, she joined as editor of the Jamaica Journal in the Institute of Jamaica. Being a managing director, she supervised the publication of a number of books on Jamaican history, culture and tradition. She provides and lectures workshops around the world and also spends much of her time in conducting workshops internationally.

Olive Senior has published two books of poetry, in 1986 *Talking of Trees* and *Gardening in the Tropics* in 1994. She has also published three collections of short stories. Her short story collection, *Summer Lightening* (1986) won the Commonwealth Writers Prize in 1987. Her other collections, *Arrival of the Snake-Woman* (1989) and *Discerner of Hearts* (1995). Her first novel, *Dancing Lessons* was shortlisted for the Commonwealth Book Prize in 2016. In September 2014, she published her recent non-fiction book *Dying To Better Themselves: West Indians and the Building of the Panama Canal*. Her most recent collection of stories is *The Pain Tree* (2015). It was the overall winner of the 2016 OCM Bocas Prize for Caribbean

Literature. Senior received Commonwealth Writer's Prize for her first collection of stories in 1987. She won a Musgrave Gold Medal in 2005 for her contributions to literature which was awarded by the Institute of Jamaica.

Senior worked as a journalist in Jamaica and Canada and she is the author of short stories and non-fictional prose works, these experiences helped her to write from a broad perspective. One can see the flavour of Caribbean in her poetry. She displays clarity in her tone and her tone is conversational. Her ability lies in her usage of language and dialect to reveal cultural differences. She is very particular in reproducing the speech of her characters effectively. She explores the relationship between the native Jamaicans and their cultural roots. She uses poems to highlight the ideas about the original history and structure of universe.

Senior's first collection of poetry *Talking of Trees* (1986), portrays the Jamaica. This work is constructed closely to the place in which she grew up, within the mountains of Trelawny, the rural Jamaica. She used bird as a symbol of freedom across cultures. Her second collection of poetry collection is *Gardening in the Tropics* (1994). In this collection, she explores the issues of migration and diaspora. There is a strong evocation of family and pride in local culture. Mostly in the new country, the first generation of a diasporic community face loneliness and alienation. Due to this reason, they do not try mingle with others in the settled society. Even if they try to combine with the other community people, they find it difficult for most of the time, as they find that they are discriminated. A sense of alienation, loneliness, isolation and feeling of loss are inseparable for the diasporic people. Even though they bear external problems like discrimination, their own inner problems like alienation and identity crisis give more suffering to them.

Nostalgia is a common feeling for the diasporic people. It appears to be a distinctive theme throughout the poetry of women Jamaican poets and writing from Canada, Britain and the US. Claire Harris, Olive Senior, Marlene Nourbese and Lorna Goodison are the poets who had experienced a conflict between struggling and giving in to Nostalgia and this can be seen in their poems. Nostalgia is, "the expression of yearning for an earlier time or place or a significant person in one's history, the memory and significance of which or whom contributes to the sense of the self in the present moment" (Rubenstein).

Olive Senior resides in both Canada and her homeland of Jamaica. Her most recent collection of poetry is *Over the Roofs of the World*. It is the first in which she

clearly addresses the experience of nostalgia. In her poem, "Blue Foot Traveller", she highlights the fictitious role of the protagonist's memory in failing to identify that her fanciful homeland has certainly changed since her departure:

"That world no longer exists.

Yet from the architecture of longing
you continue to construct a bountiful edifice.

This is not exile.

You can return any day to the place that you came from

though the place you left has shifted a heartbeat"
(Senior, "Blue Foot Traveller" 52).

Olive Senior is deeply conscious of nostalgia. She expresses her nostalgia as both an invitation to the diasporic poet and a "construct"; "that world [that] no longer exists" (Senior, "Blue Foot Traveller"). Senior comments in an interview for *Calabash* that she lives inside her head. This statement made it clear that she is self-conscious and she locates her in a head-space highly subject to nostalgia. She even expressed her longing for her childhood in her earlier poems "Gardening in the Tropics",

"we were peaceful then

child-like in the yellow dawn of our innocence" (Senior, "Meditation on Yellow").

Senior longs for her childhood to the extent that she longs for the lost plants and trees. Throughout the collection *Gardening in the Tropics* she recalls and relishes the fine details of the fruit and vegetables of her rural Jamaican upbringing: the guava, guinep, pawpaw, afu yam, sweet potato, and 'corn drying in the husk' (Senior, "Hurricane Story" 19). She often calls her childhood as half-past. The term 'half' reveals the truth that she is in a static position where she cannot move backward and revitalize her past. At the same time she is not ready to move on and regain a new home in the present.

Senior is very effective in uttering the pain experienced by the immigrant or diasporic community who are trying to prevent themselves from becoming trapped in a state of reflective nostalgia. This can be seen in her poem, "Leaving Home":

"You say: I could get used to the lightness

Till the day

you're snared by another sensation:

on a hilltop, at that, you find yourself

drowning, a movement of ebbing

and flowing. You recognize early

(or too late) that you failed to detach

from that mooring.

Always, cruelty of choice.

Here's the knife. Yourself:

Executioner

Midwife" (Senior, "Leaving Home").

In this poem, she portrays the immigrant's state of nostalgia as an entrapment from life. The images that she uses to reveal the immigrant's inability shows her inability to separate herself from the past in order to live in the future. Senior places the responsibility on immigrant to be solely responsible for her own fate. Therefore, at the end of the poem the 'Executioner/ Midwife' metaphor highlights a great importance in the immigrant's choice. Since an 'Executioner' is accountable for killing, and a 'Midwife' liable for bringing life, Senior is also revealing 'cruelty' and pain in this 'choice'. 'Midwife' implies a rebirth into a new life away from home; and the 'Executioner' indicates death/forgetting of home and a freedom thereafter.

Senior continues this notion of nostalgia as entrapment to the past throughout other poems in *Over the Roofs of the World*. In her poem "Blue", this entrapment is articulated as state of limbo:

"Blue was that in-betweenness, that moment

of change, of solstice, where you feared to fall

between worlds, into that blue crevice, become lost

in canyons and gullies, snow drift, millennium" (Senior, "Blue").

One can relate this state of 'in-betweenness' to the immigrant's experience of entrapment between their home and new place of residence. Senior is illustrating the pain and discomfort of this 'in-betweenness'.

Indeed, Senior recognizes that the Jamaican they depict is a fantasy or the product of their imagination. In these women's poetry "the notion of nostalgia is tangled up with memories of the past, the physical land, tropical fruits, tropical weather, the mother figure and childhood" (Lendon 2). While she attempts to resist nostalgia, by either rejecting the value of the experience or celebrating it, she is unable to resist writing nostalgically with a sense of longing for her Jamaican homeland.

Works Cited

1. Lendon, Hannah. "Home is where the heart lies": *Nostalgia in the Works of Contemporary Diasporic Caribbean Women Poets*. University of Wollongong, 2005.
2. Rubenstein, Roberta. *Home Matters : Longing and Belonging, Nostalgia and Mourning in Women's Fiction*. Basingstoke: Palgrave, 2001.
3. Senior, Olive. "Blue Foot Traveller." *Over the Roofs of the World* (Manuscript). 2005. 52.

4. Senior, Olive. "Hurricane Story." Gardening in the Tropics. Newcastle upon Tyne: Bloodaxe Books, 1995.
5. Senior, Olive. "Meditation on Yellow." Gardening in the Tropics. Newcastle upon Tyne: Bloodaxe Books, 1995.