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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.



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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.

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

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RECENT TRENDS IN INDIAN LITERATURE: REVISITING THE PAST

Manimangai Mani

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Abstract

In order to be at par with the development of science and technology, literature today is undergoing tremendous change. I guess these changes are inevitable and should be welcomed. The one single dominating factor that determines the existence of any form of performing art, culture, tradition, language and to some extent even religion is its ability to evolve and adapt itself according to the need and the changes of time. While the Western writers are venturing into the future, the world of cyborgs and science fictions, the writers from Asian countries have come up with a different and rather contradicting trend in their making of fictions. This paper will discuss the new trends among the Indian writers who actually love to rewrite the old epics in the form of fictions. In a clear break away from the normal modern fiction writing, these writers utilize the contents of well known traditional literature or history, and by using their creativity and imagination, create a story inside the story. By doing so, they provide another form of literature to the younger generations by giving life and glorifying the past or revealing a subtle message that is not seen at the surface of the original story.

Keywords: science fiction, trend, history, philosophy, oppression.

Introduction

Literature today has gone through tremendous change to be at par with the development of science and technology. I guess these changes are inevitable and should be welcomed. The one single dominating factor that determines the existence of any form of performing art, culture, tradition, language and to some extent even religion is its ability to evolve and adapt itself according to the need and the changes of time. For those of as in India, the diminishing of one of the oldest language, Sanskrit, is a classic reminder of the fate that awaits anything that is unable or refuse to evolve in accordance to the development of mankind. From the state of a scholarly and a dominant language in this subcontinent, Sanskrit is now confined to religious and philosophical texts due to the lack of vocabulary to cope with the present development. Latin is another example of a major language of the world that became extinct due to its inability to move along with the flow of time. Therefore, the field of literature too has to change according to the time and era. There is an interesting and distinct development in the field of literature today where there is a shift of interest among the writers. Themes evolving around the conflict of man with his surrounding and his inner self, social phenomenon, family and relationship crisis which dominated the world of literature for centuries seems to have taken the back seat and fallen out of favor among the contemporary writers.

The contemporary writers who hail from the United Kingdom and United States especially are very much interested in writing science fictions. Science Fiction is a literary genre of technological changes in human and his life which is full of imaginative and futuristic concepts and

ideas. One of the most significant aspects of Science Fiction is human transformation. The Western writers' interest is writing on future times where human beings live in virtual environments with characters from future human evolution such as cyborgs, superhumans, humanoids, androids, and artificial intelligent robots. Some of the most noteworthy Science Fiction novels are by American science fiction writers like Greg Bear (*Vitals* (2002), *Quantico* (2007), *War Dogs* (2014)) and Joe Haldeman (*Forever Peace* (1997), *The Forever War* (1994), and *Tool of Trade* (1987)). However, when we look into the Indian fictions today, there seems to be a distinct difference between the path taken by the present western and eastern writers. While the Western writers are venturing into the future, the world of cyborgs and alternate science fictions, the writers from India have come up with a different and rather contradicting trend in their making of fictions. So, this paper will look into the latest trends that prevail among the Indian contemporary writers and the reasons behind their writings.

India has a rich history of literature in English. The English Language was introduced as the medium of instruction in India through the *Macaulay's Minute* in 1833. Novels in English Language were not written in India until the late nineteenth century when Bengali writers were exposed to the European culture. The first Indian English novel was written by Bankim Chandra Chatterjee who wrote a novel titled *Rajmohan's Wife* in 1864. *Rajmohan's Wife* was not only Chatterjee's debut novel but it also signifies the beginning of the Indian English novel. The beginning of the twentieth century, there was a gradual increase in the number of Indian English novelist like

Romesh Chandra Dutt (whose books were translated into English), T. Ramakrishna, Swarna Ghoshal, and Sir Joginder Singh. One notable and talented writer is Rabindranath Tagore who was honoured with the Nobel Prize in 1912 for his work *Gitanjali*. Writers like Mulk Raj Anand, R.K. Narayan and Raja Rao emerged in the first half of the 20th. century In the second half of the 20th century, names like Anita Desai, Arun Joshi and Khushwant Singh gained popularity. Later on, there were writers like Salman Rushdie, Amitav Ghosh, Arundhati Roy, Shashi Tharoor and many more. Many of these writers have written novels on politics, social, history and even religion and mythology.

However, the contemporary writers of India seem to be taking in a different style in their writings unlike their western counterparts. Many of these writers still prefer to harp on the traditional themes such as social phenomenon, politics, inner conflict of the characters, religion and so forth. But then, there is definitely a clear and a notable new tendency that can be seen in some of the recent works. There are a group of contemporary writers who actually love to rewrite the old epics in the form of fictions. In a clear break away from the normal modern fiction writing, these writers utilize the contents of well known traditional literature or history, and by using their creativity and imagination, create a story inside the story. They normally pick on a particular character or a secluded episode from the selected epics or history and create an astonishing plot and a story line which is not highlighted or deemed important in the original text. By doing so, they provide another form of literature to the younger generations by giving life and glorifying the past or revealing a subtle message that is not seen at the surface of the original story. In short, readers are given an opportunity to peek into their country's glorious past through the epics and its history but at the same time lead to ponder on issues which are not part of the objectives or themes of the original texts.

Revisiting the Past

This research will introduce some of the contemporary writers and their works. Ashwin Sanghi. Sanghi's, *The Krishna Key* (2012) is a thriller novel that provides an incredible alternative interpretation of the Vedic Age that will be relished by conspiracy buffs. In this novel, historian Ravi Mohan Saini must breathlessly dash from the submerged remains of Dwarka and the mysterious lingam of Somnath to the icy heights of Mount Kailash, in a quest to discover the cryptic location of

Krishna's most prized possession. He takes the readers back to history from the ruins of Kalibangan to the Vrindavan temple which was destroyed by Aurangzeb. The protagonist, Saini must also delve into antiquity to prevent a gross miscarriage of justice. Saini looks into the past of Indian Mythology's grey areas and uncovers the truth about a serial killer who believes himself to be Kalki, the final avatar of Lord Vishnu. Sanghi's other novels, *Chanakya's Chant* and *The Rozabel Line* also are of similar type of suspense thriller. *The Chanakya's Chant* is a political thriller that includes wit, deception, treachery, jealousy that exists in the Indian politics. Sanghi took the principles of the historical figure, Chanakya and presents them in the historical setting and applies them to the current political theme. Another Indian writer who has come up with the similar trend is Christopher C. Doyle's. His current bestselling novels are *The Mahabharata Secret* (2013), *The Mahabharata Quest: The Alexander Secret* (2014), *A Secret Revealed* (2016) and *The Secret of the Druids* (2016). *The Mahabharata Secret* is about Vijay and his friends who have to decrypt a series of clues which leads them to an overwhelming secret hidden by a brotherhood known as the Nine Men who were created by the emperor Asoka. Meanwhile, *The Mahabharata Quest: The Alexander Secret* is also about Vijay and his friends, but this time they embark on a quest to know about Alexander the Great's secret mission in India while battling bioterrorism.

Another notable writer who chronicles the past is Tanushree Podder. Her novel *Escape from Harem* (1996) is set in the early 17th. century India when India was being ruled by the Mughal Emperor, King Jahangir. This novel chronicles the journey of a girl named Zeenat who is taken into the harem by Jahangir. She becomes a servant to Bahar Begum, a concubine and later to Arjumand (Mumtaz). It ends with the death of Mumtaz Mahal and the building of Taj Mahal. Indu Sundaresan's, *Shadow Princess* (2010) is also set in the 17th. century India during the Mughal period. It chronicles the struggles faced by two Mughal princesses for supremacy of their father's Kingdom. They are trapped in the shadow of the magnificent tomb their grief-stricken father is building for his beloved deceased wife, the emperor's daughters compete for everything, from control over the imperial harem, their father's affection, and the future of their country. They are forbidden to marry and instead they chose to back different brothers in the fight for ultimate power over the throne. But only one of the sisters will succeed. Sundaresan again picks up from where she left

off in her novels titled, *The Twentieth Wife* and *The Feast of Roses* to take the readers another peek to the past.

One must remember that no "history" can be truly objective or comprehensive because history is constantly written and rewritten. It also examines the relationship of literature to the power structures of society. New Historicism declares that a text must be analysed through historical research that assumes that history and fiction are inseparable (Bressler 8).

These types of novels arouse the reader's curiosity to do a parallel reading of this text with the recorded history of the historians. More often than not, historians are selective and manipulative with the events. Fictional texts actually have no reason to manipulative facts. Historians look at the events as mere recordings of facts without indulging into the inner thought, characters and their feelings. As Bressler quotes, history can never provide us with the "truth" or give us a totally accumulate picture of past events or the world view of a group of people (Bressler 129). This can only be done by fictional historians. They are capable not only to put forward the case of an event (like historian do) but have the ability to indulge further to incorporate the feelings and the sentiments engulfing the people involved in that particular incident. This fact is evident in V. Raghunathan's novel titled, *Duryodhana*. This novel gives an opportunity to the antagonist to give his point of view on the Kurushetra war. In this novel, the story is told by Duryodhana who feels that everyone has demonized him in this great epic. This writer has successfully aroused the curiosity of the readers by giving voice to the antagonist.

It is a grave mistake if anyone is to think that all these novels which draws the story from the essence of literature of yesteryears are mere alternate style of story - telling to satiate the over enthusiastic crave for writing by some writers. And it is even a bigger sin if we were to brush them aside as a genre which came forth due to the lack of original substance or imagination among the writers. Instead, there is a subtle and a very profound philosophical messages hidden deep beneath these creative narrations capitalizing on the epics of the past. So subtle were the messages camouflaged in the attire of yesteryears that it demands a sensitive reader, a critical mind and a sympathetic insight to comprehend the purpose of these new trends.

It's true that Tanushree Podder's *Escape From Harem* and Indu Sundaresan's *Shadow Princess* highlights the Mughals as great builders; and one significant monument that is seen as one of the wonders

of the world, the Taj Mahal. But at the same time we cannot be oblivious to the fact that Podder and Sundaresan, through their careful dissection on the life style, romance, revenge, infighting, jealousy, lust, brutality, inhumanity, cruelty and retribution of those hiding behind the heavily guarded fortress has also taken advantage to tear the mask of the highly acclaimed Mughul rulers. Another glaring aspect in Indu Sundaresan's *Shadow Princes* is the intelligence in the way she expose the turmoil, agony, anguish and the pain that accompanies the life of women in India during that period of time which without doubt is inherited to these days. From the surface, *Shadow Princes* may look like a narration to highlight the profound history of one of the most celebrated works of architecture in the world, the Taj Mahal. But one has to look deeper to understand how this author, with an enthusiasm for history and a flair for rich detail, brings the readers deep into the complicated lives of Indian women of that time period.

One cannot help but to wonder if the authors are not deliberately trying to question the justification of name and fame awarded by history to this dynasty which savaged the Hindu India, demolished 60,000 Hindu temples, constructing mosques on 3000 sites and denying the descendent of this land to inherit the rich heritage of their ancestors. After all this is the dynasty during whose reign in the Deccan plateau caused almost 20 million lives in the name of religion. Is not this is also being done by Sanghi when he depicts the Vrindavan temple destroyed by Aurangzeb in his novel *The Krishna Key?* At the same time Sanghi did not only produce a thriller novel based on Lord Krishna's earthly presence but also opened the eyes of the world to the "avatar" concept that stress on the existence of divinity within one self which is a distinctive philosophy of the land of Bharath alone.

Meanwhile Christopher C. Doyle with his best-selling novels *The Mahabharata Secret* (2013) and *The Mahabharata Quest: The Alexander Secret* (2014), took it upon himself to highlight to the world the majesty of kingdom of the olden India while at the same time taking advantage to open the eyes of the present generation to the grandeur of Mahabharata and the theological nectar contained in the Srimad Bhagavatham which is a part of the great epic.

Conclusion

Hence, it is obvious that these selected contemporary writers are peeking on the past and rewriting the epics or history of yesteryears which is glaring among the Indian

writers and reconstructing the history or epics which also act as the voice of the oppressed people. In a world that is gushing forward in the quest for development and achievement, it may puzzle some of us on why the Indian writers choose to go backward. Maybe the words by Mark Twain can through light to this question. Very eloquently he declares ...

"India is the cradle of human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grandmother of tradition. Our most valuable and most astricative materials in the history of man are treasured up in India only! "

The Indian writers are well aware of this. They know their origin, the valor of their tradition, the height of their philosophy and the supremacy of their spirituality. Thus, unlike their counterparts in the Western world who are obsessed with an imaginary future of virtual environments and characters from future human evolution as cyborgs, superhumans, humanoids, androids, and artificial intelligent robots, the Indian writers are too grounded intellectually, emotionally and spiritually to dwell into these unreal world. The Westerners need to create an imaginary futuristic world because they have no solid philosophical, cultural or religious backing. Except for the Greek and the Romans the entire Europe was still engulfed in cultural darkness when the Indians were already chanting the mantras from the four Vedas. The Vedic era has reached its zenith almost 1500 years before the coming of Christ. Buddha's Eight Noble Paths were in practice in this land almost 500 years before the term "Christianity" came into being. The one nation that symbolizes modernization and development of the Western world today, namely Britain were inhabited by uncivilized barbarians when the Indians were dwelling in a state of art cities of Mohenjo Daro and Harappa. And the states of America did not even exist at that moment.

So, these Indian writers, with such a magnificent origin and a rock solid religious and philosophical foundation have no reason to play "peek a boo" with the uncertain future. They prefer to consolidate the gems of the past and pass it on to enhance humanity. While the Westerners, with the limitation in their heritage can't help

asking, *what is there in the past*, but the Indians can safely ask *"what is there not in our past"*. So, they found a way to retell the many stories from the vast collection of the Vedas, Puranas, Ramayana and Mahabharata to enrich the human race. Indian fiction writers may retell the mythology because they may relate the ancient past to the present (Sawai, 2015). Just like the tiger retreats to gain momentum for a greater leap, these writers turn back to sip the nectar in the vast ocean of their tradition to spray it to sweeten the path ahead for the betterment of mankind.

For these writers, history needs to be corrected! For them observing silence in the face of injustice is a crime. Their sensitive heart which is the trademark of an artist and a writer refuse to play along with the notorious twist in the facts which seems to appeal to many. They are warriors in their own sense. By using the pen as their sword they came forward to raise the unheard voice of the many who were victimized by the popular and well accepted history.

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ECO-LITERATURE ON DILIP CHITRE'S "THE FELLING OF THE BANYAN TREE"

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Abstract

Eco criticism is the study of Literature and the environment from an interdisciplinary point of view, where literature scholars analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. In "The Felling of The Banyan Tree" the whole family was moving to Baroda. My father has removed all the trees and demolished the surrounding property. My father was not an emotional man but man of action and practical man. The neem tree, the banyan tree, the sheoga and the odumber are closely related to the Hindu mythology. Our old folk are deeply worshipping to religion. If we cut down the trees will be cursed by ill-fate. These are the beliefs of my granny. At the end of the poem, the poet and his family was moved to Baroda, when he saw that the banyan tree was not there. Because, the poet's father cut down all the trees, by loss of the trees, the poet also lost his dream.

Description

Indian writing in English has a relatively short but highly charged history. In 1793, Sake Dean Mohamed wrote perhaps the first book by an Indian in English, called the "Travels of Dean Mohamed". Early Indian writing in English was non-fictional work such as biographies and political essays. This began to change in the late 1800s when famous Indian authors who wrote mostly in their mother tongue, began to try their hand at writing in English. In the early 1900s, Rabindranath Tagore began translating his works from Bengali to English. Starting in 1917 Dhan Gopal Mukerji wrote many children's stories that were set in India. He was awarded the Newbery medal in 1928 for *Gay Neck*, the story of a pigeon. Indian writers in their work, the words they used and their style of writing resonated with the new, and also concentrated in growing ranks of Indian reading English Literature.

Contemporary Writers

The writers such as Dilip Chitre, Arun Kolatkar, Namdeo Dhasal, Tulsi Parab, Bhalchandra Nemade Arun Kolatkar are the contemporary writers of Dilip Chitre.

Chitre's Work

His "Ekun Kavitha" or collected poems were published in the 1990s in 3 volumes as is, where selected English

poems (1964-2007) and "Shesha" English translation of selected Marathi poems both published by poetrywala are among his last books published in 2007. He also edited "An Anthology of Marathi poetry" (1945-1965). He is also an accomplished translation is of the celebrated 17th century Marathi bhakti poet Tukaram. He has also translated "Anubhavamrut" by the 12th century bhakti poet Dnyaneshwar. He started his professional film career in 1969 and has since made one feature film, in the cinema format, about 20 video documentary features. He wrote the scripts of most of his films as well as directed or co-directed them. He also scored the music for some of them.

- Poet climatic love poem (2005)
- Ekuna Kavita (1992)
- Reasoning vision(1980)

Dilip Chitre's famous work "Travelling in Cage" a collection of his poems in his best known works in English. His poem "The Felling of the Banyan Tree" shows his excessive interest in ecology and his feeling for nature".

The word poetry originates from a Greek word meaning to make a poet is thus a maker and the poem something that is made or created. No single Definition of poetry is possible but some characteristic features of poetry may be mentioned poetry has a musical quality with rhythm, pitch, meter and it may use figures of speech such as simile and metaphor. While quite a few poems in this

selection are in traditional forms, the unit also includes modern poems that are free from formal restrictions. There are many expressions in the poem that reveal the critical tone of the poet towards the felling of the tree.

The father was a much practical man probably because the whole family was moving to Baroda, the father got all the trees removed and the surrounding property demolished, He was not an Emotional man but a man of actions .The Poet personifies the banyan tree by saying that this tree is the one that grows in one's dreams. It is to be considered for why the poet has used the second term. Is it possible that the tree is in anguish, because it was brought down, and thus it boils in anger while it grows in the poet's dreams though dead in reality. The banyan tree differs from other trees, the poet highlight in the poem.

In Bhagvad Geeta, Krishna said "of all the trees I am Banyan tree ".Banyan is considered to be the most pious tree in Hindu Mythology. It is believed that Buddha renounced under the Banyan tree in Bodh Gaya. The poet is impressed by its huge figure as he says," the great tree revealed its rings of two hundred years."The physical description of the banyan carves an image of an enigma. The tree's aerial roots are dangling from above the reach out to the ground. They are the proof of all the years and decades the tree has lived. It is a tough tree and it takes more than usual effort for bring it down. And when it happens all watched it fall in terror and fascination, the slaughter of the age old banyan tree. It fees as it a raw mythology was revealed it age to the poet and his folk.

The reference to raw mythology implies. The banyan tree is a mythology one, and when his grandmother calls it along with the other trees to be scared. A religious sentiment is brought out in not just the poet but the reader as well. When the tree is slaughtered on the orders of the poet's father, a mystery it's revealed. First the scraggily aerial roots were brought down unleashing age old trunk that had a circumference of fifty trees. It was a tree that had witnessed ages and held all the knowledge knotted inside. When it was brought down it felt as if all the

mythology was revealed to the poet. The darkness and the concealed the enlightenment it has secreted away since so long. The reasons and the answers to all the logics all was beheld by the tree and now were slaughtered.

A banyan tree's life cycle is a unique one, it grows as an epiphyte. It may live for more than 200 years or even 400-500 years. In contrast an average human life is of 70-80 years. It is clearly visible that one banyan alone may survive generations of humans. The banyan tree has strangled roots knotted in its trunk that grow for centuries. It transcends human life and rolls and grows with the knowledge that it witnesses all the while. The poet has subtly juxtaposed a human life to that of a banyan. For all its mythical hugeness that makes it an enigma a human is thrown into utter bewilderment and surprise for all the knowledge that it secrets away inside its vast trunk, while grows with its aerial roots that grow to reach the ground. They resemble that lives that it has lived again and again witnessing all the human lives that descended and perished with time standing tall and erect.

Contemporary Concern

The poet is concerned about the pace with which the traditions are changing and are affected by modern notions .The value attached to the tree is earlier times is not of concern to people living in modern society. The old cultural values are breaking free giving way to western science and studies. The religious values that were inculcated in child from her/his childhood are payed on heed. Life is busy and is consuming not just our time and space but our lifestyle. The moral values our tradition was raised on are now treated as bygones .The poet wonders at the change our society is undergoing and has written the poem on it.

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PSYCHIC TRAUMA OF TASHI IN ALICE WALKER'S POSSESSING THE SECRET OF JOY

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Abstract

The Austrian neurologist Sigmund Freud and his followers examined the study of occult theory in part through one of its unconscious aspects, dreams. They disclosed a split consciousness where there were traces of memory of the dreams. The split consciousness discovered psychological state in which one's consciousness is split into distinct elements and a symbolic language. When left alone to "free associate" from their dreams' symbolic language elements, Freud's patients released psychological determinants that were at the base of their illnesses. Then, he conceived that symbolic language cast light on witness of the suppression of immature sexuality. In societies that are both racist and sexist, bias is a distinction of culture as well as of gender. All that was buried in colonial Africa- language, religion, political independence, economic policy was lost by enslaved Africans. Retrieval for Africans means an overthrow of power and a reinvestment in self-determination. For the African- American, retrieval is not possible. Instead, recovery means an act of spiritual memory rather than physical possession. (Moorings & Metaphors, Figures of Culture and Gender in Black Women's Literature, Pg-20)

Freud's contemporary Carl Gustav Jung expanded Freud's theories of dream symbolism to collective unconsciousness. Freud called his process psychoanalysis and Jung called his analytical psychology. Jung's focus shifted from Freud's personal symbol to the concept of universal symbol of the psyche, nothing that all individuals held certain archetypes in common to all experience and recorded them in all forms of cultural expressions. Jung called the process from which individuals shift their center of gravity from the ego to an integrated human being "individuation." (Alice Walker, A critical companion, Pg-125)

Alice Walker acknowledge the writings of Jung with influencing her individual "self-therapy," but she also conveys trust on Jung theories in the evolution of her novel's protagonist Tashi in *Possessing the Secret of Joy*.

Keywords: Psychic, trauma, self-therapy, circumcision, scarification, cultural identity, genital mutilation, operation, pain, tribe and bloodshed.

Introduction

The first level of Jungian psyche is consciousness, the "persona" in which Jung reflects the role in life the individual is playing and acting. Tashi begins concealing after her first traumatic experience in her life as a young girl. Tashi's sister Dura undergoes the tribal operation of female circumcision, results in wretched and shrieking in pain; the outcome of the operation is bloodstained and fatal. "Emotions that had frightened me insane." (Pg- 81) After this incident, Tashi is fully self-conscious of this disastrous and unfortunate event and creates mentally a phobic disorder from the visual percept of blood, but by tormenting the retention of this painful event, she agrees to take the first step of ethnical identification with her vanishing tribe- "scarification." She says: "Here and there a defiant cheek bore the mark of our withered tribe. These marks gave me courage. I wanted such a mark for myself." (Pg-24)

Tina Mcelroy Ansa in *The Los Angeles Times Book Review*, July 5, 1992 observes:

In her lifelong struggle with the concomitant madness that the clitorrectomy brings, she comes with her

nightmares, rages, self-mutilation and her terrifying vision of a dark tower to Carl Jung and his tower Bollingen on Lake Zurich, to an African-American woman therapist, even to her husband's son by his French friend and lover. But it is her own actions, her resistance to rituals that mutilate body and soul in the name of tradition and culture, that leads to her healing. (Alice Walker, *Critical Perspectives Past and Present*, Pg-33)

Although while undergoing the process she is fully aware of the destitute situation and the perish of her fellow tribal members, she concurs and proceed through, covering the actuality of her world. Subsequently, over the objecting cries of Olivia who is Miss Celie's daughter from *The Color Purple*, missionary in Africa and Adam's sister in *Possessing the Secret of Joy*. Tashi consents to the infibulations procedure as an additional cultural identity and acquires the mark of muteness imposed on her fully self-conscious, that is, with awareness of her actions. When she removes the veil or mask of cultural pride that unsighted her realism, Tashi give up the two powerful elements of African tribalism and sexism which are the main sources of her sorrow and hauteur, sending her on a

ancestry into mental illness. In a chapter *A Sketch for a Psychology*, I.A. Richards gives an account on: "All mental events occur in the course of processes of adaptation, somewhere between a stimulus and a response. Thus, every mental event has an origin in stimulation, a character, and consequences, in action or adjustment for action." (Principles of Literary Criticism, Pg-65)

The second level of Jungian psyche is the personal unconscious, a mental representation of the "persona" containing unrealized existence and unrecoverable experiences. Tashi slips into a sunken inner self, the shadows of her mind, telling stories of her past and imaging from her imagination multiple personalities. At this stage, she possesses her most abnormal activity. "Was my father anywhere near? I am frustrated because I can not answer the doctor's questions." (Pg-11). Her multiple personas include Tashi, the little girl of the Olinka tribe who undergoes scarification and circumcision as an act of tribal identity and get a chance to understand the importance of the African ritual. The second is Evelyn, the Tashi who accepts American citizenship as destiny after marrying Adam and adopt with the western culture.

But perhaps it had, I said. Certainly to all my friends who'd been circumcised, my uncircumcised vagina was thought of as a monstrosity. They laughed at me. Jeered at me for having a tail. I think they meant my labia majora. After all, none of them had vaginal lips; none of them had a clitoris; they had no idea what these things looked like; to them I was bound to look odd. (Pg-120)

The third is Tashi Evelyn, who associates her African past through nightmarish dreams. Another is Evelyn-Tashi, who is a fusion of her African and American cultures. The fifth persona is Tashi-Evelyn-Mrs. Johnson, the aged murderer of the circumciser M'Lissa. She commits this crime to revenge the deaths and sufferings of the female victims of genital mutilation and to insist female sexuality. Tashi's conduct is mode of the Jungian animaarchetypes of proper and improper qualities. Murdering M'Lissa is fallacious, but Tashi murders her for the valuable reasons. The last persona which Tashi hold is Tashi Evelyn Johnson Soul, who harmonize her various internal debates and make the path toward wholeness. Her sister Dura's fatal death and the blood phobia she develops as a result of Dura's death impart to her mental declination.

As she staggered under her load, I half expected her footprints, into which I was careful to step, to stain my own feet with tears and blood. But my mother never wept, though like the rest of the women, when called upon to salute the power of the chief and his counselors she could

let out a cry that assaulted the very heavens with its praising pain. (Pg-17)

Benny and Pierre are the specific victims of Tashi's shadowy self and umbrageous life; she often boxes the ears of the first, and she hurls rocks at the second. She requires encompassing analysis to stretch self-knowledge of her vague and dim side. While existing in the shadows, Tashi and her multiple personalities return to Africa captive on murdering M'Lissa, considered an African national monument. One personality purchases razors as murder weapons; Tashi-Evelyn-Mrs. Johnson declares: "For days afterward they were still talking about finding my razors in the ashes of M'Lissa's house, and speculating on the gory ways I chose to mutilate and dispose of her." (Pg-265). Another personality is audience to storyteller M'Lissa horrific and dreadful accounts of her life as a *tsunga*; another personality contradicts connection in the murder; and yet another affirms her involvement. "One day, as I was washing carefully between her clawlike toes, she informed me blandly that it was only the murder of the *tsunga*, the circumciser, by one of those whom she has circumcised that proves her (the circumciser's) value to her tribe. Her own death, she declared, had been ordained." (Pg-204). Tashi's behaviour shows again the rightness or wrongness of the anima archetype, how each personality is firm in its final judgment. Walker makes M'Lissa murder aforethought, but all of Tashi's personalities commit the murder because M'Lissa's crimes were against all Olinka women. "The crime they say I committed would make no sense in America. It barely makes sense here." (Pg-56). Nevertheless, the capital punishment imposed on Tashi is not for M'Lissa murder, national monument or not. It is for breaking the code of silence the social system demands around the female issue.

I told her I did not kill the *tsunga* M'Lissa. I killed her all right. I placed a pillow over her face and lay across it for an hour. Her sad stories about her life caused me to lose my taste for slashing her. She had told me it was traditional for a wee-appreciated *tsunga* to be murdered by someone she circumcised, then burned. I carried out what was expected of me. It is curious, is it not, that the traditional tribal society dealt so cleverly with its appreciation of the *tsunga* and its hatred of her. (Pg-275)

Coming out of the shadows, afoot toward wholeness, and using the colors of the American flag Tashi creates protest signs, becoming herself a national monument to the scores of women who support with her in commonality and appeal to the president to commute her sentence. In this way Walker unify the best of America with the outlook

of a better world for Africa. On the day of her execution the protest sign most obvious to Tashi reads "RESISTANCE IS THE SECRET OF JOY!"

The third level of Jungian psyche, the collective unconscious, which contains the whole psychological practice of the human race, expresses specific African archetypes pertinent to Tashi's cure from mental disorder. The termite hill dream is symbolic of the reserved places men hold in African society, and of African men's tendency to use African women as breeders. Tashi's artistic drawing of a foot, fighting cocks, and a large strutting cock waiting to receive the unclean vulva tossed to it by the foot unwrap the persona of women in preserve the tradition. Tashi explicits her dream that "There was nothing I could tell them; I could not say, The picture of a fighting cock, taken twenty-five years ago, completely terrorized me..... I began to paint what became a rather extended series of ever larger and more fearsome fighting cocks." (Pg-71). The foot is M'Lissa, and the large cock is really a hen, all the women who play a participatory role as oppressors in possessing down the young women so that the activity can be closing. The boulder in Tashi's throat is the subjugation of her memory, but when she has total recall the boulder explodes.

I remembered my sister Dura's *murder*, i said, exploding the boulder. I felt a painful stitch throughout my body that I knew stitched my tears to my soul. No longer would my weeping be separate from what I *knew*. I began to wail, there in Mzee's old arms. After a long time, he dried my face, stroked my hair, and comforted me with a motherly squeeze that coincided with each of my hiccups, as my weeping subsided. (Pg- 81)

Tashi accepts the reality of her actions, recovers her retention, and faces her accusers. By resisting and facing the original condition of female suffering and woefulness, Tashi goes her execution a whole woman and amidst the fertility symbols of flowers, seeds, beads, corn and herbs brought by the women assistance. Charles R. Larson comments in his Washington Post Book World, July 5, 1992: "Black people are natural..... they possess the secret of joy, which is why they can survive the suffering and humiliation inflicted upon them."(Alice Walker, Critical

Perspectives Past and Present, Pg-28) Thus Walker incorporates the dominant themes of dreams and memory in *Possessing the Secret of Joy* and incorporates theories of Carl Jung in the psychoanalysis and dream therapy of Tashi. Tashi's conscious, personal unconscious, and collective unconscious memories are the symptoms of multiple personalities required to progress towards wholeness and completeness. However, African culture interdicts an experience because all individuals are the entirety of the sex they stand for and are socialized into that specific sex role, incapable of supporting both sexes.

Conclusion

Walker's concept of female circumcision in *Possession the Secret of Joy* and handling of it is something which is impossible to ponder and imagine and feel. It is too hard to think the wound and agony of Tashi; to make love, to cope up herself in the garden, to dash to pick the ringing telephone without realising how painful, how toiled, how nearly impossible to do these actions make it possible if one's female genital organ was maimed. Walker through Tashi's character makes clear that "Possessing," an image one would rather forget is impossible to put out of one's mind.

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THE SUBTLE PRESENCE OF STEREOTYPING IN CINDERELLA BY THE GRIMM BROTHERS

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Abstract

This paper is written to analyse the subtle gender bias and discriminations in children's fairy tales by The Brothers Grimm. These allegations cannot be discovered in first reading and with an intensive reading we can say that certain fairy tales subtly portray that beauty wealth is everything that you need to live happily ever after and in certain fairy tales women are portrayed as mere housekeepers no matter what high backgrounds they have. The paper is divided into three parts first part the introduction, the second part intensive analysis of the fairy tale Cinderella, by The Brothers Grimm. The third part of the paper is the findings and how children should not be fed with such gender biased stories and how women's role is segregated to only the household and how a man can go around saving the world.

Thrust area: Critical Discourse Analysis

Keywords: gender bias, stereotyping, fairy tales, and revenge.

The Brothers Grimm were born in Hanau, Germany. Jacob was born on the 4th of January 1785 and Wilhelm - on the 24th of February 1786. From early youth, until their death, the brothers were very close friends, always complementing each other.

Their father, Philipp Wilhelm Grimm (1752 - 1796), was a lawyer. After his passing, the Brothers Grimm were able to finish their education only thanks to the generosity of their aunt. The Brothers Grimm showed their brilliant abilities while they were still young. After a graduation at the Kassel School, the Grimms continued their education at Marburg University, with the firm intention to become lawyers, following the example of their father. They listened to lectures at the Law School, studied legal science, but their natural inclinations led them in a completely different direction - the study of German and foreign literature. In 1803 the famous romantic Ludwig Tieck issued his "Minnelieder aus der schwabischen Vorzeit". In the preface he strongly urged to study the native cultural heritage. Under his influence, soon after graduating, Brothers Grimm decided to inspect the manuscripts with ancient German literature and continued their research in this area until the end of their life.

In 1805 Jacob Grimm went to Paris to do scientific work. The Brothers, accustomed to always live and work together found their parting difficult and decided never to be separated again. Between 1805 - 1809 Jakob Grimm was a librarian to Jerome Bonaparte in Vilhelmsheg. After the war with France, Jakob Grimm received a task from

the Elector of Kassel - to go to Paris and return to Kassel Library manuscripts which were stolen from the French.

In 1815, together with a representative of Kassel, Jacob Grimm was sent to the Congress of Vienna. He looked down upon a prosperous political career - all business matters were an obstacle to his scientific pursuits. Jacob left the service in 1816, refusing a proposed professorship in Bonn, along with a high salary, and became librarian in Kassel, where his brother worked since 1814. The Grimm Brothers kept their humble position, devoting themselves to their research. In 1825 Wilhelm Grimm married, but the brothers still continued to live and work together.

In 1829 there was an opening for the director's position at the Library of Kassel. The position should have been awarded by Jacob Grimm, but another person, one without any merit, was preferred. Brothers Grimm felt so outraged by this injustice that left. Of course, they did not stay without a job - their scientific works were already too well-known. In 1830 Jacob Grimm was invited to Göttingen, became a professor of German literature and a senior librarian in the Göttingen University. Wilhelm received a junior librarian's position in 1831 and was awarded the title of supernumerary, and later in 1835 - a full-time professor. There the brothers worked with a group of progressive scholars, especially Germany's science luminaries. But their stay in Göttingen was short.

The new King of Hanover, who came to the throne in 1837, decided to remove the constitution granted to

Hanover by his predecessor with a single scratch. Of course, discontent swept through the country, but only seven scholars had enough courage to openly protest. The Brothers Grimm were among these seven brave men. King Ernst August immediately responded to this protest with the dismissal of the seven professors and drove away those who were not born in Hanover. Within three days the Brothers Grimm had to leave town and temporarily settled in Kassel.

Public opinion in Germany supported the famous scientists: a petition in favour of the Grimms was opened and the two most famous publishers in Germany, Reymer and Girtsel, offered to publish a German dictionary compiled on a broad scientific basis. Brothers Grimm accepted this suggestion without hesitation and after quite a long preparation they started to work. But they did not have to stay in Kassel for long - their friends helped them. Their new patron was Crown Prince Frederick Wilhelm of Prussia. When in 1840 he came to the throne, the Brothers Grimm were called in Berlin immediately. They were elected to the Berlin Academy of Sciences, and as academics have been granted the right to read lectures at Berlin University. Soon after Wilhelm and Jakob Grimm began to read lectures at the university and lived in Berlin until their death. Wilhelm died on the 16th of December 1859 and Jacob followed him on the 20th of September 1863.

Fairy tales are generally about fantasy where there are fairies, nymphs, mermaids, talking animals and all sorts. Things that please children but what we fail to see are the subtle messages in fairy tales, that tend to be ignored because they are fairy tales and they are restricted to children. What we fail to see is that in these fairy tales that influence the children's imagination and the way they see life. These fairy tales not only talk about the happy things, but also hints at certain things which will be overlooked by young readers, but will slowly start accepting. They will start accepting that you need beauty to live happily ever after and that no matter what even though you are a princess you will be below a man and will be used only to cook and clean.

The two brothers were popular for their fairy tales which are widely read by children all over the world, what no one knew was the subtle message which was being sent to the young readers. The young minds where the seeds can be easily sown. The minds which slowly accepting and relating themselves to the characters in the fairy tales. The popular fairy tale *Cinderella*. Cinderella you can clearly see that bullying is accepted and not retorted

and how beauty is the key to happiness. The fairy tale has a happy ending but a grim and gory ending for the villain. Even though the protagonist is a woman, she still ends up not saving herself by being saved by the handsome prince.

Cinderella a story about a young girl whose mother dies and asks her to be good and God will look after her. Her father remarried and her step mother came with two young daughters, the same age as Cinderella. They used Cinderella and made her work as a measly slave in the house, she was forced to sleep in the ashes made to wear wooden slippers. But what remains unnoticed is the father's reaction to this treatment of Cinderella's did he not be like the men in that century, dominating the wife or did he turn a blind eye to everything they did to her and they say "blood is thicker than water". Then came the ball where all the maidens were invited and Cinderella also wanted to go and was not allowed because she would be a disgrace to the family. But anyways she went to ball, at least now you can see some rebel spirit in the protagonist. Likewise she is the most beautiful maiden in the entire ball and the prince dances with her and never accepts to dance with anyone else saying "She is my partner". Clearly it is seen that the beautiful dress and Cinderella's has charmed the prince. The prince falls madly in love with beautiful maiden and goes in search of her thrice and returns fooled. Then one in the ball Cinderella leaves behind her golden shoe, which the prince uses to find her. Likewise the handsome prince is fooled by the two evil sisters of Cinderella they fit their feet by cutting of their toe and one cutting of their heel, heeding their mother's word. The prince is guided by the birds to look back to the trail of blood. When the prince asks the father is there any more daughters left, what is surprising is the response of the father he first replies "no" and then says "except little Cinderella, daughter of my deceased wife, who cannot possibly be a bride"(TBG120). Was Cinderella's father so ashamed of her that he did not want his child to live happily? But still Cinderella manages to find happiness and both her evil sisters become blind. But what kind of message are they trying to send across, should children be led to believe, that karma will take care of everything or should they be led to believe the sayings in the bible, that you should love your enemies no matter what "This is my commandment, That ye love one another, as I have loved you"(B152). Thus the above paper clearly explains the topic why fairy tales are gender biased and how subtle references of stereotyping and other areas are found in fairy tales which are clearly ignored. Found in *The Brothers Grimm Fairy tale Cinderella*.

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THE STUDY OF LANGUAGE, LITERATURE AND SOCIAL CONSCIOUSNESS

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Abstract

Language is a means of communicating ideas. It is used to convey information; to express personal feelings and to get someone to do something. Language is quite literally the raw material for the literary artist. Literature is the personal use of exercise of language. Literature is constructed out of language. Reading literature follows from reading or studying language, since literature is expressed through language. A piece of literature deals with and interprets the world of reality imaginatively, through a proper specific use of language. Literature is the reflection of human life. The purpose of literature is to communicate insight into the human condition in accordance with aesthetic principles of harmony and metaphor in such a way as to touch common chords of humanity in a multiplicity of readers with different background experiences and, thereby, to evoke understanding and empathy and thus to enlighten and to enrich the human experience. Literature is a social institution, a social creation. Literature presents life, and life is a social reality. Literature has a social function, which can't be purely individual. The writer with creativity, realistic appreciation, social consciousness and capacity for critical assessment can alone explore the secrets and bring out the truths of life. When a writer witnesses an event, certain impressions take shape in the mind. They gush forth in words and thus he creates his work. The reader reaches those heights of ecstasy already experienced by the writer.

One of the chief reasons why man is considered to be superior to animals is that he is able to communicate ideas and to transfer or pass on from one to the others, the accumulated knowledge and wisdom of mankind. Language is a means of communicating ideas. It is used for three purposes: (a) to convey information; (b) to express personal feelings; (c) to get someone to do something. Language of the type of (a) above is found in reports, scientific or technical writings. Language of the type of (b) above can be found in literature, in poetry in particular. Literature expresses feelings, emotions, attitudes or opinions. Language of the type of (c) is an outcome of (b).

Language is quite literally the raw material for the literary artist. Literature is the personal use of exercise of language. It is a part of the general history of language and is completely dependent on it. It is precise to say that literature is language, either spoken or written, and that it consists of rather specialized forms, selections and collections of language. Literature is constructed out of language. A work of literature, however, is something more than the language from which it is constructed. The study of language is extraordinarily important for the study of

literature. Literature is related to all aspects of language. The relation between language and literature is dialectical relation: literature has profoundly influenced the development of language.

Reading literature follows from reading or studying language, since literature is expressed through language. One cannot understand the literature of a country unless one understands the meanings of the culture expressed by the words of that language and unless the values and cultural experience are understood. So studying literature comes after one studies the structures of a language and the basic cultural content of the language.

"A literary piece is a unique, aesthetically notable expression of some content through language." (Lado) This definition brings out the prime purpose of using language, namely, to learn to acquire the capacity to experience literature fully – to learn to feel and to make others feel the same way as we or the writers feel. Matthew Arnold defines literature as "a criticism of life." Literature is an interpretation of life as seen and felt and understood by the writer. Literature, it is customary to say, "grows directly out of life." (W.H. Hudson) It is deeply rooted in human culture. It is also, one of the many ways in

which human beings use language to express themselves or to convey their satisfaction at what they saw and felt. It is out of this desire to express his feelings and satisfaction that a writer writes. In this sense, literature is an emotional experience put in a language.

Literature contributes to development which is of two types – the development of the individual and collective development, that is, development of the society as a component of a vast culture. A piece of literature deals with and interprets the world of reality imaginatively, through a proper specific use of language. The diction of literature, therefore, differs from that of scientific or other kinds of discourses. Literature is a specific kind of language expression which employs certain techniques, devices, tools for effectiveness. It is thus, concerned with the affective aspects of language.

Literature is a social institution, a social creation. Literature represents life, and life is a social reality. The author is a member of a society of a person, but of an author fixed in time and space, answering to a community of which he is an important member. Literature has a social function, which can't be purely individual. The questions raised by literally study are social questions: questions of tradition and convention, norms and genres, symbols and myths. Dr. Bonald has rightly said, "Literature is an expression of Society."

Literature has two aspects – the word and idea, or the form and the content. The word is to be in accordance with the science of language. This is the tradition view. If this view was accepted then literature would not have grown to the present dimensions. The poser whether language or content is important is neither correct nor proper; the question is meaningless. Idea is the life; language is the body. They depend upon each other; one does not exist without the other. The dispute is irrelevant.

Expression of one's own thoughts in the form of ideas and that too in a beautiful manner can be said to be literature. That does not mean that whatever is said and written constitutes literature. A detailed explanation of a theory or a description of an event is not literature. The form must be charming and appealing to the heart. One must have sufficient practice of writing. There must be some art in the composition. For that, acquaintance with old literature will be helpful. The writer has to think of and imagine new novel ideas and figures of speech.

Society offers the base for poetic creation. Good poetry is never static. It is ever dynamic in form and content. The light and shade of the society find a reflection in literature. Whether it is an individual or an art form, they

are shaped in consonance with the socio-economic system and the political circumstances. Yet their aspects are different.

From the very beginning there has been a mutual interrelation between society and literature. Both have been progressing – one influencing the other. The writer is the creator of literature. There is no society anywhere in the world that has not felt the influence of literature. Even ancient literature and the epic literature gave importance to moral values. The only noteworthy point is that the values of those days are different from those obtaining now. The literature of the Middle Ages sustained the values of feudalism and monarchy. Literature of the later days has given prominence to social reform. Present-day literature represents socialist and egalitarian thought. Thus, there is a strong mutual relationship between the progress of society and the evolution of literature. Literary work, in whatever form, and expressing whatever idea, attempts, to reshape the society of the day. When an event happens, it touches the heart of the writer. He responds; thoughts come as an upsurge. Ideas shape themselves. Imagination runs riot in the mind of the writer. He craves to express himself. He suffers anguish. He wants to convey his feelings to others. The content may relate to social, economic, political or psychological problems. If the society happens to be the centre of the writing, the work will have a universe appeal. If the centre is the individual, it will have a human touch.

If a reader is to derive pleasure from reading a literary work there ought to be a relationship between the writer and the reader. In other words, it is the relationship between the individual and the society. The individual is a part of society. But each individual is unique. The culture of the society moulds the individual. Later, he may get over it. It all depends on the development of his personality. So long as the culture of the society binds the writer and the reader, the latter appreciates the literary work. If the bond is not there, then the reader ignores the work.

The writer with creativity, realistic appreciation, social consciousness and capacity for critical assessment can alone explore the secrets and bring out the truths of life. The writer usually does have an outlook of his own. He thinks that his view contributes to the welfare of the society. He writes giving prominence to that view. That is why it is said that the writer must have a commitment. It does not lie in literary excellence. It depends on his nature and temperament. Social consciousness is the life-breadth of his work. The writer is not only a member of society he is also a guide, a prophet and a seer. The writer who

creates good and noble works contributing to human progress is bound to shine with glory, with everlasting name and fame. A journalist's language, ideas and erudition differ from those of a writer. The journalist simply conveys information whereas a writer gets at the essence of the event, brings it out with attendant emotions in the form of a creative work to earn appreciation. If a rose flower is given to a scientist he will dismember it and analyse it. If it is given to a lady she will adorn her head. If it is handed over to a botanist, he would expatiate on the origin and growth of the plant. But if it is put in the hands of a writer he will suffer anguish at the thought of its being crushed. That is the peculiarity and particularity of the writer.

When a writer witnesses an event, certain impressions take shape in the mind. They gush forth in words and thus he creates his work. The reader reaches those heights of ecstasy already experienced by the writer. Hence, it is evident that a good work of art can be created when the writer responds in his mind to the real events of

the world. Only such works will last forever. They are the books of all times. The rest are books of the hour.

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A FOCUS ON GIRISH KARNAD'S DRAMATIST MECHANISM

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Abstract

Girish Karnad is one of the prominent Indian English dramatists. He blends Indian philosophy, myth, legends, subalternity and humanism to revitalizing Indian culture. His dramatic genius has employed the remote and forgotten particles of Indian history, in his second play Tughlaq, myth and folk-tales in Yayati, and Naga-Mandala. Karnad's plays are not more costume plays or masks, but they are invested with contemporary relevance. Aristotle says that drama is an imitation of action. Karnad has proved the concept of drama. His plays are miniature representation of the world of human affections, the noble and exemplary aspects of society. Thus with his eminent dramatic techniques his drama serves to moralize through its powers of reorientation of the mind.

Keywords: History, Myths, Folk-tales, Culture, Techniques, Moral.

Girish Karnad is one of the foremost prolific writers in Indian writing in English. He is undoubtedly, the most celebrated personalities among the living Indian dramatists today. Girish Karnad seldom tends to opt for the fabrication of his own plots. He prefers to be a narrator of an old tale from strikingly new angle extensively known outside its place of origin, he popularizes cult, culture and queerness associated with Indian history and mythology. The language used, the theory of existentialism is another westernized aspect of the literary contribution of Karnad.

Karnad fixes the notion to explaining the mechanism of his writing cannot be easily located. He does not seem to write complete comedy or full tragic plays. Thereby he is not trying to make his position as a classist as per the recommendation of Aristotle. Karnad displays his own dignity in his writing where a viewer does not anticipate a comic situation with the purpose of comic relief or utter tragedy without rags of hope. Karnad is not a writer of comic plays or comic scene but he is humorous. He is not utterly tragic with no hope left. He is tragic with same silver lining in dark clouds.

Karnad is, in a true sense, a recreational writer with reinforced ranges of stories retold. *Yayati* is the first contribution from his pen. The play is an elaboration of an ancient myth from Indian epic *Mahabharat*. The plot is mythical but the content is modern. The story revolves around the character of *yayati*, a king who is the prime of his life is cursed to old age and he goes around asking people who will accept his old age. No one accepts, except his own son *puree*. Ultimately the son becomes old and

the father becomes young. The presentation of the myth, on doubt, irritates the sensibilities of the orthodox viewers but the more enlightened critics may appreciate the new approach of the play. What impresses the modern spectators of the play is the reinterpretation of the ancient myth is the light of the contemporary world. The present context can be seen in the play as each and every spectator finds his own case being staged upon. In *yayati* the quest of the king and his son for the assertion of their being despite limitations and failures, makes the play an excellent example of a composition based upon the then popular philosophy of existentialism.

Karnad translates *Tughlaq* into English. In this play a well typical mechanism of writing a play can easily be located. The play is based upon a plot that is taken from Indian history, that is not a novel plot. The play fits itself in the modern context in way due to the popular philosophy of existentialism to be considered mad is fashionable and is a matter of pride. *Tughlaq* seems to be fit in the frame of madness. *Tughlaq* is the most extraordinary character to come on the throne. In every field he seems to have come before or after his time.

Tughlaq, at the same time described as an allegorical play reflecting the governance of the first prime minister of India, thereby, directly or indirectly hurting the sentiments of a big mass of fans with extending uneasiness by portraying him in such a shabby light.

Hayavadan, the complete play about incompleteness, has been produced in typical Karnad's style that the plot taken from boldly experimented folk theme, which comes

from *Kathasaritsagar*, an ancient collection of Sanskrit stories, Again the play is originally written in Kannad later on, translated in English. The dramatist successfully uses the conventions and motifs of folk theatre, Folk-tale, Masks, Curtains, and dolls help in the creation of bizarre world sustaining uneasiness and the emotion of incompleteness among the viewers through the amazing display of haunting intellect without muscle power and vice versa. The search of identity in the midst of tangled relationship is the backbone of the play. Padmini rooted for the body of kapila and the intellect of Devdatta is the sheer display of discomfort arising out of unquenchable desire to have two-in-one. Consequently two, Kapila and Devdatta kill themselves and padmini transposes their heads. This act of padmini reveals the ambiguous nature of human personality.

In *Naga-Mandala*, Karnad uses two oral tales from Karnataka. The element of discomfort for the viewers is highlighted by male chauvinism and by the display of human necessity to live in dreams by half truth. In modern ambience, men and women have to work in tandem to maintain their pace of progress. Women have displayed that they have drive to and enterprise as much as men have. The present generation shall be worse than blind

kurudava if it fails to give women their due place and respect in the society and worse than cobra, if it fails to appreciate their potential. Rani and Naga's ultimate reconciling with the situation is edifying. It is no wisdom to remain stuck to the past, when future beckons the generation.

Apart from mentioned mechanisms, the ability of Karnad lies in the strength of universalizing the individuals and social predicaments. He meticulously uses folk tales, myths and legends giving them surprisingly modern dimensions in his plays. This is what makes him enjoy the exquisite reputation of being the most performed playwrighting.

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CLARITY THROUGH IMAGES IN HART CRANE'S POETRY

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Harold Hart Crane is an American poet who has won hearts through his new style of poetry. The poetic genius thought of a new form of poetry which will be more expressive and bring about an effective change in the society which was the need of the day. Crane was sensible in his poetry and quite different from that of the cultural and intellectual scene of his time. He had a strong desire that the role of poetry was indispensable to bring about a cultural change.

The change that could be brought about was instrumented by a form of poetry where the 'consciousness' of the readers were aroused by images. A physical perception and a moral change happened through intellectual usage of imagery. The images in the poems of Crane showed his individuality and proved himself to be a visionary genius.

This paper takes to deal with the imagery Harold Hart Crane has used in his poems 'Sunday morning apples' and 'Garden abstract' that proves to be the right examples to express that the imagery used by Crane aroused the consciousness of the readers thereby bringing about a social change.

The distribution of symbols in the poems seem to occur as in a painting in "Garden Abstract" the idea is visible in the lines.

The apple on its bough in her desire shining suspension, mimic of the sun.

The bough has caught her breath up and her voice,
Dumbly articulate in the slant and rise
Of branch on branch above her, blurs her eyes
she is a prisoner of the tree and its green fingers
And so she comes to dream herself the tree,
The wind possessing her, weaving her young veins,
Holding her to the sky and its quick blue,
Drowning the fever of her hands in sunlight.
She has no memory, no fear, nor hope
Beyond the grass and shadow at her feet.

This poem shows his clarity of image and language which is hard to be found in Crane's work. The poem

bears strong references both to the myth of Daphne as that of Eve in Paradise.

The tree is identified with a woman and all the elements of the tree is alluded by Crane as the fruit, the branches, the grass at its bottom, etc. The poem begins with the top element of the tree the one unreachable apple and the poem ends with the bottom of the tree with the shadows and grass at its feet. The whole presentation seems like a painter who paints the figure of the tree in the body of the poem.

The sentences proceed further in the poem as the elements of the tree is presented parallel to the element pertaining to the woman both physically and psychologically, with the type of relation they bear to each other standing in the middle.

The 'apple' is equal to the desire and 'Bough' has caught the breath. The voice is articulated by the moving of the branches and 'she' dreams herself as being the tree. The wind weaves her veins is also shown as 'her young veins'. The word 'young' highlights the feelings of the poet. Memory, fear hope ends in grass and shadow at her feet.

The female character is portrayed all over the poem and the thoughts of the poet is shown in the usage of feminine expressions in words like 'her desire', 'her breath', 'her voice'; 'branch above her', 'blurs her eyes', especially, 'she is a prisoner' is a flamboyant expression of female characteristics of the tree. In Crane's "Garden Abstract", nature completely absorbs the humanity of the woman, to the place where her psychological features are limited to the tree.

The poem "Sunday Morning Apples" is the reflections on the artist, art and nature seem to reach a peak as he is inspired by the work of painter William Sommers, another friend of Crane.

The leaves will fall again sometime and fill
The fleece of nature with those purposes
That are your rich and faithful strength of line
But now there are challenges to spring
In that ripe nude with head reared

Into a realm of swords, her purple shadow
 Bursting on the winter of the world
 From whiteness that cries defiance to the snow

The leaves of autumn cover the snowy ground with purposes that form the artist's "rich and faithful strength of line", presents a rich metaphor for the transformation of natural phenomena into sensorial and emotional impressions that become the artist's material.

The important element is the colour white, symbolizing transcendence and the inhuman reality to be sought beyond the material world. In addition to it we also see wrestling of seasons, the opulence of spring colours against the paleness of winter,

A boy runs with a dog before the sun, straddling
 Spontaneities that form their independent orbits,
 Their own perennials of light
 In the valley where you live
 (called Brandywine)

The imagery the 'boy with the dog' receives a high sexual charge with "orbital spontaneities" that are straddled by the boy. The localization in the naming of the place where the artist lives (Brandywine) is also seen.

I have seen the apples there that toss you secrets, -

Beloved apples of seasonable madness
 That feed your inquiries with aerial wine,
 Put them beside a pitcher with a knife,
 And poise them full and ready for explosion-
 The apples, Bill, the apples!

The apples of the title finally appear the exact position of where they are placed is expressed. The 'aerial wine' gently offered by the apples themselves the logic of nature in the words "beloved" and "madness" all help us to enjoy the bliss of nature. Thus the poet has gained victory in arousing the consciousness through images.

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THE MISERABLE PLIGHT OF WOMEN IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

Arundhati Roy's revolutionary spirit and iconoclastic objectives are surfaced in this novel because of her exploitation of the issue of social injustice and oppression on women. Her main intention seems to revolutionize the old fabric of the orthodox society and to rebuild it in the favour of the oppressed, victimized women and subalterns. With this aim in view to bringing public awareness in favour of these oppressed and humiliated women, she focuses specifically on the dilemma¹ of social injustice and torture meted out to women in their marital and familial relations. The novel realistically presented the pitiable plight of women who belong to subservient and marginalized class in a very illustrative and convincing manner.

Keywords: Caste Oppression, Marginalized Class, Gender Discrimination.

Suzanna Arundhati Roy was born on 24 November 1961 in the North- Eastern Indian region of Bengal, to a Syrian-Christian mother, the activist and teacher Mary Roy and a Bengali Hindu father. Roy's parents divorced when she and her brother were still very young, and Mary Roy was forced to return with the children to her family home in the small town of Ayemenem in the Southern Indian state of Kerala. Michael Kenny proclaims about *The God of Small Things*, "Both the novel and its author were celebrated - in the English-speaking world and more widely in translation - as the novel was sold in eighteen different countries, within weeks of being published" (Kenny 1). A memorable feature of *The God of Small Things* is its evocation of the rural world of Ayemenem, and Roy ascribes her deep sense of place to her childhood surroundings. The idyllic natural environment of South India is also tempered in Roy's fiction and prose, by memories of vulnerability and social stigma. Because of her divorce, Roy's mother was never fully accepted back into the conservative world of rural Kerala, and in *The God of Small Things*, Ammu's humiliation as a divorcee may reflect the emotional texture of Mary Roy's fateful return after her failed marriage.

Arundhati Roy is undisputedly regarded and appreciated as a revolutionary writer with the publication of *The God of Small Things*. Her revolutionary spirit and iconoclastic objectives are surfaced in this novel because of her exploitation of the issue of social injustice and oppression on women. *The God of Small Things* is acknowledged as a novel of protest against these forms of

oppression, as pointed out above. Arundhati Roy has deliberately written this novel in order to revolutionize the age old Indian society marred by patriarchal dominance and supremacy. Her main intention seems to revolutionize the old fabric of the tradition bound society and to rebuild it in the favour of the oppressed, victimized women and subalterns. With this aim in view to bringing public awareness in favour of these oppressed and humiliated women, she focuses specifically on the dilemma of social injustice and torture meted out to women in their marital and familial relations. Roy expertly portrays the various scenes and incidents of physical and emotional torture given to the helpless and powerless women in their state of adversity and misfortune. Throughout *The God of Small Things*, Roy champions the oppressed women and supports their rebellious sentiments and anger resulting in reaction against the social injustice and oppression on them by the powerful members of society.

In *The God of Small Things*, Roy unfolds an exceptionally beautiful tale in cinematographical style, of the breakup of a family set in postcolonial milieu focusing on Kottayam district where Syrian Christians were a dominating community that naturally adapted to the English language and culture. The cruelties and horrors that show up in fragments - of crushed innocents, conflicting marriages, police custody deaths, conventional casteism, masculine hegemony - all victims of irrational societal norms project one face of postcolonial India and in this context the views of Rama Rao are worth noting, "a picture of the uncivilized, brutal and almost a tribal society

that India appears to the Western World" (Rao 46). *The God of Small Things* is indeed a fictional work about human beings who are subjected to the discourses of the truth, power and ethics. It is a story of characters who refuse to remain tied to their identities and show strength to transgress the limits set up by society and community. It is a novel about the repressive and ideological manifestations of the disciplinary power and the resistance to it at the micro individual level. In short, *The God of Small Things* is a text which shows the characters caught in the web of power-relations which determine their lives. The main theme of the novel is the existential struggle among the powerful and powerless or the Big Man and the Small Man, in which the big man is compared to Laltain which is all protected and safe against the winds, rough weather or the problems of life, whereas small man is powerless, weak, defenseless and unable to face the challenges of life as Mombatti cannot protect itself. But the advantage of the Mombatti is that it can very soon light another lamp, but Laltain, in comparison with a Mombatti, is somewhat stubborn to burn other's light. Thus, through these beautiful connotations, the author has successfully tried to arouse our sense of pity and catharsis for the Mombatties – the down-trodden and have-nots, the dalits and the deserted, the marginalized and the defenseless.

Arundhati Roy gives exposure to the caste, gender, colour and race distinctions through social institutions and she strongly professes how they influence human relations and individual behaviour of people. The old traditions gave rise to rebellious thoughts and Roy has raised a voice of protest through her characters and the way injustice is done to these socially downtrodden people because of their low caste is emphatically portrayed. The treatment given to women for their basic necessities and passions through the character of Ammu is condemnable as the new waves of change, with the independence of India and equal rights to women in the constitution, are gaining strength. The external drama of conflict and confrontation between the powerful and the powerless is presented in a realistic way, though women's weak position is not made the central issue because both men and women - Ammu and Velutha - are presented as victims of injustice and Mammachi and Chacko are portrayed as tyrants. Though women's loss of power is given a sympathetic touch yet there is no obsession or prejudice with their social status. Both men and women who play a dominant as well as decisive role in the novel are equally affected by social, economic, emotional, mental or psychological problems. The author makes sincere efforts to expose the male

dominated patriarchal set up in terms of injustice and callous treatment given to poor, downtrodden and low caste people. She protests against the social taboos which shatter the individual's dreams and desires as well as the longing for justice, honour and respect. Through her writings she has ruthlessly assailed those blots in the Indian society against which many social reformers or patriots have raised their voice. Roy has used her personal experience in creating the two children, their unspoken sufferings, cruel treatment given to them and crushing of their personality in a touching, heartrending and sympathetic manner, which enhances the appeal of the novel.

The novel depicts that in the Hindu society, there was caste and sub-caste distinctions since ancient times. In Christianity, there is universal brotherhood and in Islam, there is humanism but untouchability is not found in these religions. In *The God of Small Things*, Roy presents a grim struggle not between the untouchables and touchable Hindus alone, but between Syrian Christians and untouchables. Here they suffer at the hands of other religious communities as well as Hindu majority. The sufferings of the people who are separated only on the basis of their caste saw a ray of hope in Christianity and willing converted to enter a casteless community but to their horror, there too they faced some other social and political problems because of rigid caste structure. This powerful rigidity affected innocent lives of have-nots and dispossessed people. Nirzari Pandit aptly remarks, "The accident of being born an untouchable, handicaps a person in all spheres of life. In spite of his extraordinary mental and physical abilities, he has no rights to live a normal life" (Pandit 175).

Arundhati Roy has presented three generations of men and women in this novel. Baby Kochamma and Father Mulligan belong to the generation when there was British rule in the country. Mammachi and Pappachi also represent the same period who have strong desires to bring a sea change by challenging the traditional yardstick of male dominance though they could not bring the desired change in a society which is running on the basis of narrow customs and religious bigotry. Margaret Kochamma and Ammu are related to the middle period who gave a great blow to the prevailing code of morality, especially related with sex life and for this transgression, they pay a heavy price towards the close of the novel. Rahel and Estha are the products of modern times who have no stamp of old customs and they have a different

outlook which is entirely free from the repressions and orthodox of Christian community in Kerala.

Moreover, in this novel, Roy shows tremendous skill in presenting the sorrows and sufferings of characters in Keralite society. She reflects the power structure in society and shows how the powerful oppresses the powerless as there is caste oppression, gender discrimination, repression of children, brutality of police, and the crooked Marxist leader Mr. Pillai, who can go to any extent for his personal gains; that is why he always waits for the opportunity so that he may realise his vicious dreams through the ladder of politics. It is also noticeable that the Church which stands for universal brotherhood and equality makes a distinction between lower class and the elite. In the novel, we observe that when Ammu marries outside her caste, she is not welcomed by the Syrian Christian community and as a result of her boldness, she is deprived of the right of a proper burial after her death according to the rituals of her community. It is something very strange to see Mr. Pillai using Marxist principles for personal benefits instead of doing something for the welfare of the subalterns and his utter callousness and hypocrisy is clearly visible when he refuses to help Velutha at the critical time by saying "Party was not constituted to support workers' indiscipline in their private life" (Roy 287). Though Marxism stands for eradicating the evil of caste system by pleading equality to all the classes in the society but it puts a question mark on the working of self-centred leaders like Mr. Pillai who refuses to help Velutha at the eleventh hour by saying it is his personal matter. Such a duplicity, selfishness and indifferent attitude of Mr. Pillai's behaviour is presented in clear terms by the novelist.

There is no doubt that the structure of the society presented in the novel is absolutely patriarchal where the male is all powerful and that is why the power of the husband is not challenged by Mammachi. For her, patriarchy has established a secondary position for her through marriage. "A desire for equality in marriage accounts for the desire for equality in power sharing. Unfortunately a woman is generally maimed and enfeebled by the institution of marriage. Pappachi enjoys thrashing his wife either with brass vase or his ivory handled riding crop"(181) Mammachi's physical powerlessness and fragility and Pappachi's domination are demonstrated in a traditional manner but Mammachi's firm will power to carry forward the activities of the pickle factory, reflects her defiance and resistance against total surrender.

Roy has shown subalternity in a hierarchical structure of power in this novel and it is worth mentioning that the

novel also deals with and represents subaltern groups and poor individuals. She makes a legitimate division between the powerful and the powerless in the third chapter of the novel entitled 'The Big Man The Laltain, The Small Man The Mombatti'. By the term 'Laltain' Roy means the elite class and Mombatti symbolises the have-nots and marginalized of the society. The two chief characters of the novel Velutha and Ammu represent the Mombatti in the novel and all the other power exerting people, such as Chacko, Baby Kochamma and Comrade Pillai come under the banner of Laltains. Velutha is a helpless victim of caste subalternity and he is the representative of the untouchable in *The God of Small Things*.

The first incident of the social injustice highlighted by Roy is Ammu's deprivation of higher education. Ammu, the only daughter of Pappachi and Mammachi is unfairly debarred from continuing higher studies by her parents on the belief that higher education degrades a woman. This traditional misconception governed the mind of Ammu's parents who intentionally deprived her of college education. But they on the contrary facilitated their son Chacko to continue his further studies at Oxford, although his academic performances were disappointingly poor and unsatisfactory. But Chacko avails himself of the scope for higher education because of his being a male but his sister is not allowed the same platform being a woman. Arundhati Roy castigates this kind of gender discrimination as gross injustice and tyranny. She condemns this shameful tendency of parents who sustain the conventional outlook of debarring their daughters from having higher education and shockingly, this narrow and orthodox tendency still persists even in the twenty first century.

In this novel, the women form a subservient class in the patriarchal discourse because they are at the mercy of a powerful ideology. Women like Ammu, Rahel, Mammachi and Margaret Kochamma become victims to the torture of the male members, who exert their superiority and power over females in the male-dominated Indian society, that treats women as inferior objects subordinate to men. The bright example of oppression on women in the novel is Ammu's predicament as she is frequently beaten by her father. She is also beaten by her addicted husband in his intoxicated mood. She has to tolerate his outrageous treatment till he compels her to satisfy the sexual hunger of his boss Mr. Hollick. When she refuses to submit to his Boss's desire, he beats her violently in an angry mind. This time, his violence against his wife goes beyond her endurance and as a result, she

runs away to Ayemenem House with her children Estha and Rahel for shelter. Ammu now leads her life as a divorced wife in the house of her parents. But to her misfortune, she is tortured physically and emotionally by her parents and brother Chacko without remorse.

It is worth mentioning that the other female characters of the novel also suffer much because of their powerlessness. Mammachi becomes the epitome of torture and abuse in the hands of her husband Pappachi and her conjugal life is invariably turbulent and restless. Her life is full of turmoil and she lives like a puppet in the hands of her husband who used to beat her aggressively with an iron flower vase only to assert his power and highhandedness in the family. She becomes a powerless victim of oppression and develops a neurotic nature in her latter life because of the regular torment of the male dominated society. Her husband takes delight in beating his wife but Mammachi has to endure silently this ill-treatment. Similarly, Margaret Kochamma is another sufferer in the novel who suffers like other women characters of the novel and fails to achieve the dreams she cherishes in this male-dominated Indian social set up. She is the wife of Chacko but Chacko proves to be an unworthy husband who ruins her life and ultimately Margaret Kochamma is forced to divorce Chacko and marry Joe who dies very shortly and her only daughter Sophie Mol meets her death by drowning. Her tragedy of life can be attributed to her disaster and mishaps and not to any oppression by any male member of the society. Her suffering corresponds closely to that of Thomas Hardy's Elizabeth Jane who appears in his novel *The Mayor of Casterbridge*. Thus we find Margaret Kochamma as a tragic character who suffers in her life without relief but no male member of the society comes to her rescue. The male section of the society merely remains a passive spectator to all her sufferings. She would have felt relieved and her sufferings would have reduced if the male members of the society had come to her as saviour. Thus Arundhati Roy has highlights the cruelty, inhumanity and indifference of the male dominated society towards women who are treated with discrimination and well planned repression. Emilienne Baneth-Nouailhetas reinforces the

link between caste and gender, the two expressions of power in *The God of Small Things*, stating: Issues of Untouchability and of sexuality are intimately connected, through the traditional concern of patriarchal discourse with the preservation of values and privilege through lineage, and therefore an obsession with the exclusive use of women as property. (Nouailhetas 100)

Conclusively, Arundhati Roy's *The God of Small Things*, which is undisputedly regarded as a remarkable piece of art and provides us an absorbing account of ruthless and repressive power of discourses and ideological practices. The novel shows how the individual resistance is brutally crushed by the master discourses of caste, class and gender in the age old Indian social and patriarchal systems, while the Communist political ideology also does not go unspared. Since the publication of *The God of Small Things*, Roy has often emphasized the growing distance between the powerful and the powerless in contemporary India. The novel realistically portrayed the miserable plight of women who belong to subservient and marginalized class in a very suggestive and graphic manner.

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SOCIAL DISCRIMINATION IN ARUNDHATI ROY'S "THE GOD OF SMALL THINGS"

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Abstract

The main observation of this paper through this novel is to explore the Social Discrimination. It gives an emphasis to the voice of discriminated people in the society. Those people are socially, politically, economically, physically and legally deprived of their 'rights' as a human being in every society. Historically women considered as more discriminated entity in male dominated society. With this concept, the current research paper tries to explore the discrimination of three generations of women in the novel The God of Small Things. In this novel, the struggle for existence of women is exposed skillfully by Arundhati Roy. As a Booker Prize winner, Roy belongs to the new generation of Indian writers. She explored with keen awareness of the problems of women through her writings. Her first novel, The God of Small Things is a dramatic account of women who have been placed at discriminated society. She exactly presents how women become victims of violence, exploitation, alienation and exile. Ammu, the mother of twins, the protagonist of this novel who was abandoned her husband and totally neglected by her family also by the patriarchy society. In the end of the novel she was found dead alone in a grimy room in lodge at the age of thirty one. In brief, Roy reveals the suffering of Indian women through patriarchy society in her novel The God of Small things.

Keywords: *Sufferings of women, Discrimination, Patriarchy Society in India.*

Post-colonial literature is a stem since postmodern literature concerned with the political and cultural autonomy of the people who were subdued in colonial domains. Gramsci stressed the connotation of the expression 'discrimination' in terms of Gender, Class, Caste, Race, and culture. Novels from India after 1980's witnessed a new gesture of writers, who potentially griped multiplicity of subjects. Their works are known for intense depiction of contemporary social and political issues. Majority of novelists realistically wrote about problems faced by women in male dominated society. Arundhati Roy is one among them, who has been highly praised as a leading interpreter of brutalities in rapidly changing Indian society. Her writing is exclusively about current controversial issues like caste discrimination, gender discrimination, environmental protection and marginalization. She has used discrimination as a literary device to explore sufferings of divergent sections of society especially women.

The novel *The God of Small Things* directly deals with the discrimination of three generations of women in orthodox Syrian Christian family in Kerala. These three women are Mammachi, who is representative of old generation of women. Ammu, is representative of second generation and Rahel is a daughter of Ammu, representative of third generation of woman in same

family. These three women are forcefully placed on the margin of society and intentionally deprived of human rights. They are severely marginalized by male dominated society. Social institutions like family, marriage, religion and government are responsible factors for their discrimination.

Mammachi, an important character in the novel, represents for the old generation of women. She is the mother of Ammu and Chacko. She is viciously encountered discrimination. The man who is responsible for the discrimination of Mammachi is no other than her own husband Pappachi. She has been suffered brutality throughout her life by her husband. Mammachi is beaten either with a brass vase or an ivory handled riding crop by her husband. She has exceptional talent for music, especially violin; that arouses envy in the mind of her husband. The climax stirs up when violin trainer makes the mistake of telling her husband that his wife is "exceptionally talented" and "potentially concert class". Later he breaks the bow of the violin one night and throws it in the river. Again the same jealousy is expressed when she started pickle making business, Pappachi refuses to help her and says, "pickle-making is not a suitable job for high-ranking ex-Government official". The marriage of Mammachi with the sadist Pappachi lacks understanding, love and co-operation. Roy has successfully projected the

character like Mammachi for her subservient role to uphold and justify the man's dominance over the woman.

Ammu is a second important woman character, who emerges as to a great extent discriminated character in the novel. She faces discrimination in the hands of both men as well as women. She is female protagonist of the novel, being born in rich family of Pappachi and Mammachi. Readers expect her upbringing is with full of care and love, but in reality it shocks them. Ammu longs for love and also abandoned from her parents. Her parents always refuse her right of love and care as a daughter. Her childhood was full of suffering and hardship, as a child her father mercilessly beat her 'with iron-topped riding crop'. This inhuman action of her father shows how she discriminated in family with the way of violence. The discrimination of Ammu is made possible by traditional patriarchal family structure, where female child always unwelcomed and treated as burden on Indian family. After the school studies, Ammu is not allowed to take further education, while her brother is sent to Oxford University for higher education. This dual nature of her parent is prime factor for her discrimination. Pappachi insisted that "a college education was an unnecessary expense for a girl. So Ammu had no choice but to leave Delhi and move with them". (38) The partial remark of her father on her education clearly shows that she has secondary place in family. She intentionally deprived of higher education, which is a ray of hope in her future life. Her father remains as a hurdle between her freedom and future progress. When her family shifts from Delhi to Ayemenem, Ammu's life was engulfed in boredom, isolation and waiting for marriage proposal. The house at Ayemenem is like prison for her.

"There was little for young girl to do in Ayemenem other than to wait for marriage Proposals while she helped her mother with the housework... All day she dreamed of escaping from Ayemenem and the clutches of her illtempered father and bitter, long-suffering mother." (38-39)

Ammu was desperately in search of opportunity in Ayemenem and there ends her unbearable relation with parents. When she gets an opportunity to meet her distant Aunt in Calcutta, She grabs the golden opportunity with no hesitation and marries with young Hindu. Her husband is working as an Assistant Manager at tea estate in Assam. Her marriage with him she hopes that this will bring up all the love and affection which she deprived at her parental house. But her bad luck continues as "her husband turns out to be not just a heavy drunkard but a full-blown

alcoholic" (40). She gives birth to twins- Estha and Rahel. When her husband's boss had an evil eye on her and her husband wanted to push her into his bungalow to be "looked after". So she runs away and returns unwelcomed to Ayemenem "to everything she had fled from only a few years ago, except that now she had two young children and no more dreams" (42). Marriage for Ammu is a horrible experience; her husband is a reason for her physical and psychological suffering. Thus marriage institution becomes reason for discrimination of Ammu.

Ammu divorces her drunkard husband and returns to her parents with her two children. A divorced woman has no place and respect in the traditional family. Thus, the family members were hostile, neglectful and unfriendly to her and her children. She receives mental torture from the ladies of her family. In spite of all these sufferings she loves and cares her innocent children. She plans for their future, their education and perfection of manners; she becomes both mother and father for them. At this stage it is observed that mother in her character is predominated than a woman. When she meets untouchable Valutha, a Paravan after many years makes her take a fatal decision to "to love by night the man her children loved by day." This couple is neglected and discarded by the orthodox society, found solace in union. The secret love meeting goes on for thirteen days until it is reported by Valutha's father to Mammachi. When this disastrous affair is revealed, Valutha is grabbed by police and killed on false case of rape. When Ammu went to police station to set the record straight against Valutha, at that time the police officer insulted her with remark that the "Kottayam police does not take statement from Veshyas (prostitutes) and their illegitimate children." (58). This vicious behavior of police shows that he used his power to discriminate Ammu.

Finally, Ammu is banished from home by her own family members. She is separated from her children and not allowed to visit Ayemenem. After her much condemned love affair with Velutha she has to leave her home lock stock and barrel. She desperately tries to seek good job in anonymous places. Ammu's last days are pathetic. After the hard struggle for survival, she tired, exhausted, sick and finally defeated and she is found dead in a grimy room in Bharat Lodge in Aleppy. After death her humiliation does not end, the church refused to bury Ammu. Finally cremated in electric crematorium were only beggars, derelicts and police custody dead are cremated. Roy has attacked severely the biased attitude of the society which has set up double standards for the same set of activities.

Throughout the course of Ammu's life, the readers observe that she was severely discriminated by social institutions like family, marriage, religion and police.

The third suffered woman character in the novel is Rahel. The novel is narrated in the third person. However, during a great part of the narrative, the reader sees everything through Rahel's eyes. She is the third generation and being a modern woman character in comparison with her mother and grandmother. She never faces domestic violence as Ammu and Mammachi had faced. Still she remains marginal character because of being a daughter of neglected Ammu. Like Ammu, she also faced discrimination and its tormenting effects throughout her life. She too experienced insult and humiliation in the childhood as her mother witnessed. Her life totally disturbed and deserted because of tormenting memories of past. For her marginalization past memories associated with her mother plays key role.

In brings to a close, Arundhati Roy used discrimination as a tool to show the depressed lives of women in orthodox families of Indian society. From the characters like Ammu, Mammachi and Rahel, Roy has presented sufferings, pain, physical and sexual violence of

women in male dominated society. Even Roy bitterly criticized the social institutions like Family, Marriage, Religion and Police authority which are responsible factor for discrimination of women in the novel. Roy also employs a disjointed, non-sequential narrative style that echoes the process of memory, especially the resurfacing of a previously suppressed, painful memory.

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A COGNITIVE MISCONCEPTION OF ECONOMIC DISILLUSIONMENT IN UPAMANYU CHATTERJEE'S *THE MAMMARIES OF THE WELFARE STATE*

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Abstract

Upamanyu Chatterjee portrays the young, modern, urban and educated elites and their corrupt practices. The seeds of corruption have grown fully well as there is a collective approval for corruption in the society. The larger share of guilt of corrupting Indian system is shared by not only highly paid and well-educated corrupt officials but also by inactive bureaucrats, who give a damn care to corruption and development of the nation.

Keywords: *Agastya Sen, corruption, denegation, developing country, poverty, disillusionment etc.*

A man who has never gone to school may steal a freight car; but if he has a university education, he may steal the whole railroad. - **Theodore Roosevelt**

Next to love, there is one another theme that dominates literature since the time of Geoffrey Chaucer. The shadow it casts over literature is indisputable. From time immemorial, writers have been exploring this theme and make everyone of us to ascertain that this theme is intertwined with human behavior and attitude. And that the theme is none other than corruption. But why would a man gets corrupted? Does anybody force him/her? Or does he/she volunteer himself/herself to be a part of corruption? Perhaps, man/ woman tend to alter the laws for his/her own benefits and betterment. This paper analyses the corrupt system of officials who actively participates and add to corruption and officials who pay no heed to the system yet contributing to the corruption.

On one side there are tall claims of the politicians that they are taking the country on the track of development and on the other, hundreds of farmers commit suicide in India, which has its backbone in agriculture. Despite the soaring number of farmers' suicide, politicians are busy amassing wealth and playing power politics least and bothered about the common man. Perhaps, the words like - corruption, swindling, bribery, dishonesty, and sleaze - are always synonymous with politicians. In fact, the economic violence and violations committed by politicians is much less harmful as their power would be alive only for five years. Whereas, corruption committed by officials is more powerful and cause more damage to the society and

common man as officers continue to serve the country till they attain retirement.

Thanks to the bureaucrats and their corrupt practices as the seeds are corruption have grown fully well as there is a collective approval for corruption in the society. The larger share of guilt of corrupting Indian system is shared by not only highly paid and well-educated corrupt officials but also by inactive bureaucrats, who give a damn care to corruption and development of the nation.

Corruption is one of the current relevant issues that plague the Indian subcontinent. Whether disproportionate asset case or 2G spectrum case, every day the media and newspaper industry thrive in publishing and telecasting issues after issues all related to one dominant concern and that is corruption. This paper probes into the corruptive practices of the bureaucrats as depicted in Upamanyu Chatterjee's *The Mammaries of the Welfare State*.

The above-mentioned words of Theodore Roosevelt stands good to *The Mammaries of the Welfare State* as highly educated and richly paid officials have developed a scientific and systematic approach to corruption and they have developed a immune system that would not allow their consciousness to seep into. In India, bureaucracy has always been a necessary evil and it is beyond redemption.

A 2009 survey of the leading economies of Asia revealed Indian bureaucracy to be not just least efficient out of Singapore, Hong Kong, Thailand, South Korea, Japan, Malaysia, Taiwan, Vietnam, China, Philippines and Indonesia; further it was also found that working with India's civil servants was a "slow and painful" process.

(Indian Bureaucracy ranked worst in Asia: Survey The Times of India, June 3, 2009.) (The Atlantic Literary Review)

The protagonist Agastya Sen in *The Mammaries of the Welfare State* highlights the status of bureaucrats in the novel. He attends an in-service training in Europe. When Madame Europe Olympia tells Agastya that his attitude is similar to his predecessors and informs him that "... over the years, your country's record, its performance at the institute has been abysmal" (MWS 400). Agastya answers and feels proud about having a wrong attitude.

It is true what you say, we simply can't be trained. We are as seasoned and hardened criminals, if you wish. In my world, no one makes it because of the diploma that he's picked up from somewhere fancy. Please, don't get me wrong. It's wonderful to spend these months in Europe-particularly Paris – and be paid for it. But as for going back home a changed, more capable, administrator ... (MWS 401)

In *The Mammaries of the Welfare State*, Upamanyu Chatterjee lists out the series of activities of clerks and officials that borders on corruption, bribery and dishonesty besides highlighting what is not dishonesty and corruption. As a matter of convenience officials change their attitudes and orders and the frequency of corruption level changes as per the individuals.

The Welfare State could boast of thousands of officials, great and small, who hadn't let a single chance to rake it in slip by – the accountants who charged a percentage for each salary, increment, allowance and emolument that they paid out to their colleagues... the list is long, varied and intricately interwoven, and the corruption terribly insidious. There have been times when completely honest – and comparatively honest – officers ...have wondered whether they are in fact as honest as they've always thought themselves to be – the idea of honesty having become more and more slippery with the years – and secondly, what good being honest has done them. ... In the mornings on the way to office, one dropped the kids off at school in the office car because the school fell en route. This wasn't dishonest, surely... As a civil servant, one was dishonest when one used one's official position to hurt, exploit and abuse the citizens, applicants and beneficiaries of the Welfare State ... These weren't truly violations of the law, because the law became an ass when it was applied to its creators...(MWS 270-271).

Indian subcontinent has undergone a sea of changes in the name of globalisation and liberalisation, since it is unable to free itself the colonial state of mind and attitude.

Even today, the IAS officers enjoy a special privilege in the society and on the whole, they behave like power pampered sovereigns. In fact, Madna Collector Srivastav advises Agastya Sen to watch out for his company as IAS officers should not freely mingle with common men as they need to maintain a status and be a real IAS officer. The hypocrisy of the collector further replicated in his attitude towards his fellow Government forest officials. Srivastav says "But these foresters ...seem to suffer from some inferiority complex. Why can't they gracefully accept the fact that their job and position is far less important than that of a collector or an SP?" (EA 80).

While many individuals volunteers themselves to be part of the corruptive system some are contributing to the corrupt system by keeping themselves aloof and not making an effort to cleanse the system though they have the power and skills to do it. Agastya Sen of the *The Mammaries of the Welfare State* belongs to the second category who involves himself in unconventional, unlawful and unfruitful activities. Agastya Sen activities neither facilitate him nor the society on the path of the development.

Agastya Sen, a senior IAS officer, wants to smoke marijuana and he enquires Daya to help her acquire the product without getting harassed by cops. "Do you know anybody who can tell me where I can buy some good dope without being harassed by some cop? Either grass or charas? I'm old-fashioned." (MWS 11). The ultra-modern youth who is more comfortable in westernised life style and adept to English language says that he is 'old-fashioned'. They do not stick to tradition but claim themselves as old-fashioned.

In another occasion, Agastya involves himself in vain activities like writing his resignation letter which he has been doing for nearly a decade now. "He prepared for war by threshing about all night in Bed No.1 drafting his head letters of resignation from the civil service. It had been one of his favourite pastimes... I'm sick of the pointlessness of the work I do and the ridiculous salary that I get for it, you fuckfaces..." (MWS 12).

Apart from the novel that focused on in this paper, there are other novels which have similar themes like corruption. To quote a few, the paper presenter take instances from other novels. Corruption has not lost its sheen. Nowadays, irrespective of social, educational, political and economical background, people indulge in it as it has become revelry. Arvind Adiga's *Balam of The White Tiger* hails from a rural vicinity where people are forced to live with distressing indigence. In his letters to the

Chinese Premiere he gives the hideous image of India which is thronged by corruption and servitude.

Vikas Swarup's *Q&A* and *Six Suspects* reflect almost every national issue like slums and poverty, the world of glamour, corruption, breakdown of law and order, abuse of women and children besides highlighting wide-ranging spheres of national life which have degenerated into fiefdoms of unscrupulous ruling educated elites.

There are umpteen numbers of issues that the country is confronting such as contradictory political ideologies, deep class divisions, starvation, agricultural and industrial stagnation, unemployment and above all caste and gender discrimination. These issues are further complicated by the corruption of the elites and the educated bureaucrats who are supposed to be the rectifiers of the system.

Even today, India is not able to shrug off its so-called tag "developing country" and the illusion of progressing process continues in a mythological way. When India would be able to shed-off its suffix 'ing' and become a developed nation while China is already giving a tough competition to the world super power United States of America. With this corruptive system which is further fuelled by more number of educated and knowledge youth like Agastya Sens, where would India shine?

In *Crito*, Socrates makes a compelling argument as to why he should stay in prison and accept death penalty. He

personifies the law and feels that he should remain obliging as his very existence was possible because of the laws of the Athens. Perhaps, modern, educated youth should have the same determination as Socrates had and should not flex the laws for the convenience.

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RACE AND GENDER IN *THE COLOR PURPLE*

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Abstract

Alice Walker as a Black American novelist, short story writer, poet, essayist, critic and an editor, has contributed a lot to enrich Afro- American literature. Alice Walker has been exclusively praised by her critics. She has emerged as an artist with a purpose of her own i.e. spiritual survival of her people in particular but the humanity in general. In *The Color Purple* she has beautifully woven many themes together. In this novel one can perceive the themes like estrangement and reconciliation, redemption through love, sisterhood, racism and sexism, oppression and suppression, political and economical emancipation status of women, relation between men and women, gender discrimination, lesbianism etc. Her writings reveal her concerns with black women and family. Ms. Walker deftly sculpts her people and delineates their relationships. She writes with a world of experience. She exposes incest in the *Color Purple* and has precipitated more discussion within her community on sex is that ever before as Walker insists that black people adhere to the values of life for black women. The predicament of women is another prominent theme that has left from the eyes of the critic and hence has been taken here for the presentation.

Keywords: reconciliation, redemption through love, sisterhood, racism, sexism, oppression and suppression, political and economical emancipation status of women, relation between men and women, gender discrimination.

Race and Gender in the Color Purple

Alice Walker, one of the major black woman writers, thus, appeared on the literary scene in the 1970s. Her own sufferings and emotions needed to be outpoured. She started with poetry expressing freely her emotions as a woman but her further study, job and life experiences that formed her characters and her personality compelled her to write something different. She found novel a better form through which she could narrate and depict a realistic picture of black people in general and predicament in particular. The black history and culture that has been a long tale of spirituality and culturally crushed people, of which Alice Walker is really proud, has given birth to Alice Walker and many other black writers both men and women. Alice Walker's voice is the voice of the long suppressed, oppressed and exploited black women for whom she is known as a spoke person. The milieu has made up for Alice Walker as an artist, an activist and a writer. Her novels, short stories, autobiography, lectures, interviews evidently prove her emergence and growth as an artist. Walker has become an acclaimed womanist writer by taking the predicament of black women to the front to bring about desired changes. The African American theorist and writer Bell Hooks has argued in an essay that *the Color Purple* is a parody of the tradition of the Slave Narrative, stories written by male and female former slaves about their experiences under slavery.

Hooks argues that of other slaves as a plea and demand for political and social change. Alice Walker tells a truthful, meaningful, factually proven story of women, but it is not without blending of fiction. Walker emphasizes racial oppression. She also uses the fact of sexual violence and women's reaction to it.

The Color Purple is the story of a poor black girl named Celie. It is the story of the love between two black sisters that survived a separation over years. During the same period, the shy, ugly and uneducated sister discovers her inner strength through the support of female friend. It exclusively deals with the portrayals of women characters victimized by racial and sexual oppression. They receive inhuman treatment because they are either black or women. Celie, the protagonist and a black woman, who shapes her life and also tells her tale of predicament Nettie, Celie's sister, Shug Avery-the blue singer, Sofia – the strong willed daughter –in-law, Tashi an Olinka tribe girl and Squeak who goes through awakening of her art. Celie is the centre of this community of women, the one who knows how to survive. There are several women portrayals and especially multi-coloured portrayal of Celie deserves genuine efforts to explore her sorrows and sufferings caused by the male dominated society to understand literary genius of Alice Walker.

In her fiction, Alice Walker has called together a meeting of black women. The place is the South. They are

plain women. They grow petunias. They struggle endlessly and are homeless because they know no wrong; mostly just church going or church been woman who sometimes in their confused state, amalgamated voodoo and Christianity. Their tragedies are personal, very real and extra ordinarily bleak and black. They keep repaying their dues in their small isolated world fascinated by time and condition. Eventually they all are pushed against the same barbed-wired wall of racism, sexism, age, ignorance and despair after they are reduced to a level lower than themselves become frustrated and operate on the level consistent and their reduced state. the issue home.

The Color Purple is foremost story of Celie, a poor, barely literate Southern black woman who struggles to escape the brutally and degradation of her treatment by men. The tale is told primarily through her own letters, which out of isolation and despair, she initially addresses to god. As a teenager she is repeatedly raped and beaten by her step father Alphonso. Then, forced by him to a loveless marriage with Mr. Alphonso, a widower of four children .who is in love with vivacious and determinedly independent blue singer named Shug Avery, Celie is merely a servant and an occasional sexual convenience. When his oldest son asks Albert why he beats Celie, he says simply,

"Cause she my wife. For a time Celie accepts the abuses stoically. He says
Celiegit the belt, it all I can do not to Cry. I make myself wood. I say myself,
Celie, you a tree. That's how come I come know trees fair men."(TCP 82)

The metaphor 'tree' speaks a lot about predicament of Celie in advance but during the

Course of the novel, each begins in the yearly 1900s and end in the mid 1940s. Celie frees herself from her husband's repressive control. Bolstered by her contact with other women like Shug Avery and Sofia and her affection for her younger sister Nettie, Celie eventually leaves Albert and moves to Memphis where she starts a business of designing and making clothes. With the help of emotional support of Shug Avery and Sofia, Celie undergoes personal evolution and in turns leads to Albert's revolution and reconciliation among the novel's major characters.

As the above plot summery reveals, Celie's predicament starts when she is just fourteen and does not know what sex is. It begins when her mother has just given birth to a child named Lucious, but becomes ill following the pregnancy. Alphonso does not care how she is and wants to gratify his sexual desire. She goes to visit her

sister doctor asking Celie to look after the others. Now, in absence of Celie's mother 'Pa' gets chance and rapes Celie. He, though her father, never has a kind word with her. He threatens her to shut up and get used to it. He says that she better shuts up and get to it. He soon gets her pregnant and forces her to quit school. Celie is pregnant with second child by the time her mother dies after each birth 'Pa' takes the child away from Celie and does not tell her where they end up. She guesses that 'Pa' has sold them to another family. Celie, a mother is left to suffer estrangement from her children. She is compelled to digest her woes and dry her milk in her breast.

Celie is beaten badly for no fault of her. 'Pa' accuses her of winking at a boy in church when Celie confesses to God," I don't even look at men. That's truth". For she knows it is only god who may listen to her woes and not her 'Pa'. Even though, she has herself to suffer for no fault of her and only being the dependent and victim. Celie is in a position of complete powerlessness. She is so powerless that the only person she can talk to is God and even she is forced to write letters rather than pray. Celie first loses the ability to control her own life and completely dominated by 'Pa' who treats her like a slave. The only living person who provides Celie with friendship and comfort is her sister Nettie.

Celie has to bear violence and very cruel treatment at M. Albert's house. On her wedding day, the oldest son of Mr. Albert hits Cellie's head with a stone, blood flows down but Mr. Albert only says, 'Don't do that.' He has four children and Celie has to take care of the rotten children. They are so dirty that Celie has even to comb their hair. She has to do all the chores and also bears the beating and scolding of Mr. Albert, brings water from a spring, cooks food on a stove looking like a truck. She is free only by ten o'clock. When she lies on bed, Mr. Albert is 'on top' of her wondering about Nettie if she is safe there or not. She is crushed between men. She has to work in farm and Mr. Albert only sits on the porch, does nothing, and only gives orders. Netiedoes not like Celie living with Mr. Albert's rotten children. It's like seeing her 'burried' Celie has all admiration for Nettie and does not want her to marry a man like Mr. Albert. Celie writes about her hopelessness and helplessness which is another dark side of her predicament. What she wants is only to survive. She leaves everything on 'god' She surrenders herself to the /god and believes that none other but god is on her side and finds hope to live up to her death. Celie does not know how to fight but all she knows is how to stay alive.

Celie becomes a victim of sexual and interracial discrimination. Arrival of Mr. Albert's sisters Carrien and Kate evidently brings this issue out. They do have sympathy for Celie and praise her housekeeping. They ask Harpo to help Celie bring water. Harpo is a man who is pacing with his father and following the social taboos only to dominate women, is a man. Carrien and Kate instigate Celie to fight against her oppression and suppression but Celie's powerlessness does not allow her to take any step. It may be taken that Celie herself is responsible for her predicament, but probing into Celie's mind psychologically help to know the cause. She is so crushed mentally and physically in her life at the hands of male that she cannot gather courage and strength to resist and stand up against them to free herself from the agony and cruelty.

In a nutshell, the story of *The Color Purple* runs on three levels. It explores predicament and empowerment of Celie on one side and that of Nettie and Sofia on the other. Celie's getting angry and starting occupation symbolizes her freedom. Similarly, Nettie resuming to wear Clorine's clothings symbolizes Nettie's freedom. After Corrine's death Nettie seems to be empowering living with Samuel and lavishing her love on the children. The novel follows Nettie's maturation like Celie. Nettie reaches adulthood and independence by living in the jungles of Africa and struggling with daily living. In the meantime Nettie and Samuel get married. They also return to England to plead on behalf of the Olinka people. Nettie and Samuel try to convince the church Bishop in London that their people need help, but he becomes fixated on the fact that they continued to live with the tribe even after Corrine died, something he deems inappropriate. Nettie and Samuel finally fall into each other's arm and they fall to the ground hugging for joy. Celie remarks that she feels a little strange around her already grown children. She thinks that her children must consider all of the family to be quite old, but that she does not feel old at all. Thus, the full empowerment of Celie arrives in full force at the end of the

novel when Nettie comes to her. The ending is really the beginning for Celie with her people back to the canopy of love created by her where all will be free from their predicament and enjoy true human life cared and shared by each other.

Thus major or minor, one thing is common to all women characters and that is their predicament, their plight. The portrayal of each woman as depicted by Walker in the *Color Purple*, speaks of their dilemma, which is a direct consequence of their spiritual and physical oppression and suppression. However, they are not left to remain in the state permanently. Rather Walker tries to raise them up on their knees suggesting a solution on political, economical ground. Though the story revolves around Celie, the revolt of other women in Celie's circle, against male domination is equally significant. Walker's quilt is completed by including all the women as its parts as everyone have important role in the novel. The women in the novel after undergoing a series of changes become independent and liberated women. The novel is portrayal of not only Celie but also the whole community of black women living under the long lasting oppressive conditions. Walker, through all the characters in the novel, celebrates communal harmony by bringing all of them together at the end of the novel. Though the beginning of the novel is pessimistic its ending is optimistic. Not only the protagonist Celie but also all the women characters in the novel become independent psychologically, spiritually as well as economically. It is found that this liberation is brought due to the change in their attitude towards male-domination. The idea of rebelling against male domination and co-operation among these women during the crisis is chief obsession for their victory. Thus Walker's novel *The Color Purple* is an exact embodiment of women's revolt against their suppressed conditions.

GYNOCRITIC ANALYSIS OF AMBAI'S *IN A FOREST, A DEER*

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Abstract

Ambai is a famous contemporary tamil writer. Most of her works are feminist in nature. Gynocriticism which is an aspect of feminism deals with analyzing the writings of women authors from a female framework. The work chosen for the study In a Forest, a Deer speaks about a woman protagonist who manages to live happily with self contentment in the patriarchal society in spite of her biological disorder. The paper makes an attempt to analyse the story from a gynocritic point of view.

Keywords: Contemporary literature, Literary Criticism, Comparative literature, Vernacular literature.

Introduction

In this paper, I am going to present a gynocritic analysis of the short story, *In a Forest, a Deer* by Ambai, *In a Forest, a Deer*¹ Stories by Ambai, Translated from Tamil by Lakshmi Holmstrom, Oxford University Press, 2014. By Ambai. I have structured my paper into three parts. At first, I present my author. Then I discuss the theory of Gynocriticism. At last, I conclude by applying the theory in this short story.

Ambai

Ambai, pen name of C.S.Lakshmi, is a contemporary modern Tamil short-story writer. Her short story collections are proofs of her literary excellence.

Ambai focuses to write the real life experiences of women. She seeks and develops a new form of expression, especially a new language which communicates women's silences chiefly through words and images. Ambai's writing seems to be feminist but they move into a larger concern. To be able to feel firm ground wherever you tread, rather than to be rooted in one place - that seems to be Ambai's goal. In all her stories, Ambai questions roles, rules and identities that are given. Neither Ambai nor her protagonists are believers in the traditional sense.

In a Forest, a Deer recounts the saga of a lady Thangam Athai, whose husband remarried because she could not bear him a child.

Gynocriticism

¹. Ambai, *In a Forest, a Deer* Stories by Ambai, Translated from Tamil by Lakshmi Holmstrom, Oxford University Press, 2014.

Elaine Showalter, born in 1941, an American feminist, critic and writer coined the term gynocritics in her article *Towards a feminist poetics*² Elaine Showalter, "Towards a Feminist Poetics", *The New Feminist Criticism: Essays on Women, literature and Theory*, New York, Pantheon Books, 1985. in 1979. She defines it as the theory of female creativity.³ Elaine Showalter, "Towards a Feminist Poetics", *The New Feminist Criticism: Essays on Women, literature and Theory*, New York, Pantheon Books, 1985.

Showalter divides Feminist criticism into two criteria: (1) the Feminist critique where women are receivers of literature, women as readers and (2) the Gynocriticism where women are producers of literature, women as writer.⁴ Elaine Showalter, "Towards a Feminist Poetics", *The New Feminist Criticism: Essays on Women, literature and Theory*, New York, Pantheon Books, 1985.

Showalter adds that a special female self awareness emerges through literature in every period and argues that a more reliable critical vocabulary must be developed, in an interdisciplinary fashion, to create a systematic history of women's literature as seen through women's eyes.⁵ Ibid Showalter calls this female phase as the phase of "Self-discovery". In this phase women focus on themselves without depending upon their opposite sex. In order to avoid being dependant on male critical theory, Showalter

². Elaine Showalter, "Towards a Feminist Poetics", *The New Feminist Criticism : Essays on Women, literature and Theory*, New York, Pantheon Books, 1985.

³. David Ayers, *Literary Theory: A Reinroduction*, New Delhi, Blackwell Publishing, 2008, p.93.

⁴. Elaine Showalter, "Towards a Feminist Poetics", *The New Feminist Criticism : Essays on Women, literature and Theory*, *ibid.*,p.128.

⁵. *Ibid.*

proposes the recognition of "Gynocritics" which be the theory of female literary creativity.⁶ David Ayers, *Literary Theory: A Reintroduction*, *ibid.*, p.93.

In a view to define gynocriticism, Showalter says that, with woman as the producer of textual meaning, with the history, styles, themes, genres and structures of literature by women. Its subjects include the psychodynamics of female creativity; linguistics and the problem of a female language; the trajectory of the individual or collective female literary career; literary history; and, of course, studies of particular writers and works.

Showalter bases her theory of gynocritics on concepts like body, language, psyche and culture related to women.

Gynocritic Analysis of Ambai's "In a forest, a Deer":

In a forest, a deer is an interesting short story filled with consciousness raising events draped into normal storyline. This short story is about the reception of an unblossomed girl with a positive attitude by people around her and especially by her own family. Family is a miniature of patriarchy, even today. The fact that a family receives the heroine with love, respect and recognition shows the level achieved by women in the private and personal space.

Thangam athai is the chief protagonist of this short story. She is the favorite aunty of all the kids in the family. She invents many stories by reversing the existing identities given to female characters in epics and myths. This narrative technique of Ambai implicitly presents the gynocritic trait of constructing the identity of women based on women's experience from a female point of view.

Thangam Athai uses her intelligence in presenting Surpanaka⁷ A female character in the Ramayana. And Tadaka⁸ A female character in the Ramayana as persons with impulses and feelings, thereby, the kids (the future generation) don't see them anymore as female demons. In fact, kids do develop a sort of love for those socially demonic characters.

One among the matured girls of the family, Valli, pierced the mystery about Thangam that the later has not yet blossomed. Attaining womanhood is a normal biological factor of female body. If a girl doesn't undergo this natural biological transformation, she is subjected to many burdensome moments in the male dominated

society. Usually the patriarchal society looks down at the unblossomed girl. Through ages, literature has given us images of unblossomed woman perceived as bringing bad luck to her family and her surroundings. In order to get rid of all these harassments, people try all sorts of medicines and psychological therapies to make the girl attain her biological maturity.

Attaining womanhood constitutes the biological process of blood purification for woman. Thereby the impure blood leaves the body and pure blood gets formed. Certain female bodies do not undergo puberty due to various reasons such as hormonal imbalance, genetic disorder, etc. This in no way signifies that the female body is a hollow one. Puberty is a process which affirms two traits in a female: (1) blood recycling, (2) reproduction. Therefore the female body which has attained puberty can reproduce. This body can serve patriarchy through reproduction.

In this short story, the matured girls in the family discuss about Thangam Athai by comparing her with the hollow tree. Valli's mother had told to Valli, " It's just a hollow body"⁹ Ambai, *In a Forest, a Deer Stories* by Ambai, *ibid.*, p.75. The words of Valli's mom about Thangam's body is a mere patriarchal judgment.

"One evening they cut down a huge tree in the garden.... That's hollow."¹⁰

The kids couldn't understand what is hollow in Thangam's body as she appeared as normal as any other woman.

In the hot summer afternoons, Athai would remove her tight choli ... Held within the protection of her breast, her waist, her arms, it was difficult to perceive any hollow. Hers was a temperately warm body.¹¹ *Ibid.*, p.75.

Since Thangam is unblossomed, she can't serve a man's sexual need and reproduce. Even then, Thangam is full of femininity and humane values.

The kids and the other woman of the family assign a positive outlook towards the problem of Thangam which is usually received in a negative perspective by the patriarchy.

She seemed like one steeped in feelings and emotions. Just like a ripe fruit full of juice, a life-spring flowed through her body. And often those vitalizing drops fell upon our own selves. Through her touch, through her

⁶ . David Ayers, *Literary Theory: A Reintroduction*, *ibid.*, p.93.

⁷ . A female character in the Ramayana.

⁸ . A female character in the Ramayana

⁹ . Ambai, *In a Forest, a Deer Stories* by Ambai, *ibid.*, p.75.

¹⁰ . *Ibid.*, p.75.

¹¹ . *Ibid.*, p.75.

caress, through the firm pressure with which she massaged us with oil, a life-force sprang towards us from her body, like a river breaking past its own banks. It was at the touch of her hands that cows would yield their milk.

The seeds that she planted always sprouted. My mother always said she had an auspicious hand.¹² Ibid.

Ambai compares woman with nature in all her works. The above citation is an example for her gynocritic writing style.

The author portrays all the positive aspects of this unblossomed female body. This identity of woman gained from her life experiences proves the gynocritic nature of the text. Thangam is infertile but she is full of creation. She had a very intricate, sublime connection with nature. She transmitted the universal energy reigning within her into the other human beings. Her touch made cows yield more milk which affirms her motherly power. The seeds that she planted flourished. She was moreover a catalyst for nature. It seems as if the nature was awaiting Thangam's intervention to manifest in its fullest form.

Patriarchy has trained human mindset to exercise various medicines and therapies on the female body to cure biological disorders but at times it simply results in side effects on the female body. Female body is not an object where the scientific developments can be tested at the cost of female life.

"If any physician came to town, ... he would be asked to prescribe for Athai. It seems they even tried English medicine on her. ... In the hope that something might happen if she were suddenly startled, a dark figure wrapped in a black cloth once sprang on her when she was alone in the backyard. Screaming with the shock, Athai fell down, hitting her head against the washing-stone. The scar is still there, on the edge of her forehead. When the next physician came to her, it seems Athai cried out, "Leave me alone. Leave me alone."¹³ Ibid., pp.76-77.

Finally Thangam was freed from trials of medicines. As a result, the family gave up on Thangam and focused to bring a second wife for Ekambaram.

Thangam carries out all domestic chores with utmost care and pleasure. She is very aesthetic in all her endeavors. People around her always addressed her with deep pity and compassion. Her husband Ekambaram has never addressed her with anger.

Ekambaram Maama had another wife. He always treated Athai as if she were a flower. Nobody had overheard him address her as "di". He would always call her Thangamma. Ambai, In a Forest, a Deer Stories by Ambai,¹⁴ *ibid.*, p.75

He treated her like a goddess. The married life of Thangam Athai and Ekambaram was different from her contemporaries. Ekambaram considered Thangam almost as an equal. Fortunately, Thangam was not the victim of cruelty and torture of her in-laws.

The mystery about her is that she hasn't blossomed. Once the members of the family decided to look for a prospective second wife for Ekambaram Thangam couldn't accept this and she consumed ground arali seeds¹⁵ Ambai, In a Forest, a Deer Stories by Ambai, *ibid.*, p.75 to commit suicide. Finally she was given an antidote and resuscitated to life. The reaction of Thangam's husband was as follows:

After that, Ekambaram had wept and said, "I don't want anything for myself that will cause you pain."¹⁶ Ambai, In a Forest, a Deer Stories by Ambai, *ibid.*, p.77.

The attitude of Ekambaram towards Thangam is a proof of patriarchy being friendly to women. We have to keep in mind that this short story narrates a typical tamil family where an unblossomed girl is considered as a curse even today.

Ambai implicitly insists here the acceptance of female infertility by the husband, the chief representative of the patriarchy. Through this scene, Ambai deconstructs the myth of misogyny which is in practice since ages. Then, Thangam herself sought out a wife, Senkamalam, for her husband.

Ambai presents Thangam in constant and parallel comparison to nature. The children at home constantly admire Thangam Athai by describing her physical beauty with elements of nature.

"Her long fingers which looked like the dark beaks of birds would fly over the keys of the harmonium as if they were black butterflies."¹⁷ *Ibid.*, p.75.

Even though Thangam was happy and engaged in doing her utmost contribution to the world around her, her family members always looked upon her with sympathy

¹² Ibid.

¹³ Ibid., pp.76-77.

¹⁴ Ibid., p.75

¹⁵ Ambai, In a Forest, a Deer Stories by Ambai, *ibid.*, p.75

¹⁶ Ambai, In a Forest, a Deer Stories by Ambai, *ibid.*, p.77.

¹⁷ Ibid., p.75.

and compassion. Once when Thangam assisted the narrator's mother in her delivery, the later cried at her that "your body has not opened."¹⁸ Ibid p.76

This sentence is a strong patriarchal ideology embedded in the narrator's mother's mentality. By this she means that Thangam has not served the patriarchy. She also means that Thangam has not experienced the pleasures and pain of delivery which nature has bestowed only upon women. She insists Thangam to hold her hands tight so that the former won't feel any pain while Thangam consoles the latter that nothing would happen, she interrupts that " you don't have...? If only you too could...?"¹⁹ Ambai, *In a Forest, a Deer Stories* by Ambai, *ibid.,*. Thereby she means that your body has not yielded another body. So it is beyond your comprehension. Following she adds that they have spoiled your body with all sorts of medicines.

Thangam replies back to the narrator's mom that she is absolutely as fine as any other human body. She expresses that her house is full of children.

"What do I need? I'm like a queen. My house is full of children."²⁰ Ibid.

Gynocriticism analyzes women's history and acknowledges its specificity. Similarly Thangam acknowledges the functioning of her body.

"Why, what's wrong with my body? Don't I feel hungry at the right times? Don't I sleep well? The same properties that all bodies have, this one has, too. It feels pain when it is hurt. Its blood clots. If its wounds go septic, it gathers pus. It digests the food it eats. What more do you want ?' asked Aithai".²¹

Except for menstruation, Thangam's body is perfectly normal like any other human body. She was in total harmony with her life. Her attitude towards life was shown off through the stories that she narrated to kids. In contrary to the long read women characters, Thangam acknowledges her body with all its grandeur. Gynocriticism is the acceptance of differences specific to women. Similarly Ambai presents Thangam who is proud of her uniqueness and least disturbed about her lack of biological menstruation.

Ambai focuses on women, their silences, the space they create for themselves, their bodies and their relationship with other women.

Once Thangam narrated the story of a deer to the kids. The story is about a deer, lost from his family, which gets accustomed in the host forest. Many incidents say that both the forests are the same and it is the deer that recognizes the forest and adjusts itself according to the circumstances.

"In that forest, all the animals lived together, happily... whatever any of the animals wanted, it was all there, exactly as they wished, in that forest."²²

This sentence paradigms that generally a girl gets all her desires satisfied in her birth family.

"Like any other forest, it was not without such things as forest fires, or trespassers... had become accustomed."²³

Hereby Ambai expresses that as all other forests (families), this one too had its positive and negative aspects. It has to undergo unexpected dangers, dreadly moments, breath taking incidents but still all the members of the forest (family) were accustomed to it. They didn't have the need to fear as they were all taking care of one another. This anecdote resonates with gynocriticism.

The second anecdote of the deer lost from its troop and found anew in the new forest symbolizes the condition of woman in the "in-law's" family. As the deer is too frightened and panic to the reality of the new forest, every woman is in a similar status in the new forest. With time, the deer gets accustomed to the whole totality of the new forest the woman too gets adapted to the in-law family.

"It wandered about in this way for many days. ... It began to like this forest. It began to learn all its nooks and crannies. Even though it was a different place, this forest, too, contained everything."²⁴

The deer observes the forest, discovers its greenery, notices the resources available and finds its place with whatever is available there. The woman in the new family has to abide by its customs, rituals, lifestyle habits, etc. With time she becomes familiar to its problems and solutions and gains her place. Likewise the deer is at peace in this new forest. The author ends the story by placing the main heroine " Thangam" as sitting at the centre hall of the house. Ambai finishes the story with gynocritic light on women. Thangam is the deer; as the deer lives happily in the host forest with time, Thangam also has carved her own space/identity within the

¹⁸ Ibid p.76

¹⁹ Ambai, *In a Forest, a Deer Stories* by Ambai, *ibid.*

²⁰ Ibid.

²¹ Ibid.

²² Ibid., p.78.

²³ Ambai, *In a Forest, a Deer Stories* by Ambai, *ibid.,* p.78.

²⁴ Ibid., p.79.

patriarchy. She worked within the family structure and established her own female space. Her feminism is not anti-male or against patriarchy but she flourished by celebrating her "individuality and differences."

Conclusion

Rather than focusing obsessively on women's helplessness, sexual vulnerability and terror, Ambai's works focus on women's courage, resourcefulness and strength. Women communicate through their bodies and silence.

Ambai encourages other writers to stop reinforcing conventional images of women and to write the truth about life. This proves that gynocritic writing is possible only when we liberate ourselves from the male modes of productivity.

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FEMINIE MYSTICISM IN CHIRTA BANERJEE DIVAKARUNI'S QUEEN OF DREAMS

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Abstract

Divakaruni's sixth novel, Queen of Dreams utilizes the magic realist mode. Like Tilo of The Mistress of Spices, who uses spices to help customers to solve their problems, in Queen of Dreams Mrs.Gupta is an Indian immigrant who dreams the dreams of others. So, she can help them in their own lives. This gift of vision and ability to foresee and guide people through their fates fascinates her daughter Rakhi, who is a young artist and is struggling to keep her footing with her family and with a world in alarming transition. This paper has made a research on the mystic experiences of Mrs. Gupta, the dream teller and her hurdles to become successful as a foreseer of the fortunes and misfortunes of others. This research on mysticism in Queen of Dreams centers on goddesses and their lexicon that cultivate a radically different culture from the empirical and materialist one that reigns today.

Chitra Banerjee Divakaruni is a prolific Indian American writer, author of many notable novels like Leaving Yuba City, Arranged Marriage, The Unknown Errors of Our Lives, The Mistress of Spices, Sister of My Heart, Vine of Desires, Queen of Dreams and The Palace of Illusions. Her interest in feminine mysticism whose fullfledged display occurred first in The Mistress of spices has deepened in Queen of Dreams and yielded a nature feminist statement about the divine feminine. This paper, by centering on Queen of Dreams will foreground the primitive, the feminine and the non rational and argue that Divakaruni deploys these forces in her novel to challenge and subvert the discourse of realism presupposed by science.

Queen of Dreams, unfolds its plot through the inexplicable, the enigmatic and the magical. In Queen of Dreams, Divakaruni employs motifs of dreams, caves, snakes and spiders to construct a world that subverts the demarcation between humans and animals, culture and nature the human and the divine. One of the main characters in the novel Mrs.Gupta is an interpreter of dreams who reveals to strangers what will happen in future. She does not charge any fee and she seeks out strangers whose dreams she has entered despite herself. Queen of Dreams travels along two story lines: the one of Mrs.Gupta told through her dream journals and the other of her daughter, Rakhi. While the story of Mrs.Gupta centers on her relationship to herself, the story of Rakhi deals primarily with relationships with others.

Architecturally, Queen of Dreams begins with the mother's point of view and ends with the daughter's. But the revelation of her mother's past fails to serve as the primary vehicle through which the daughter arrives at a new level of self recognition. Mrs. Gupta's dream journals help Rakhi to understand her mother and her relationship with her father improves when he becomes a mediator between the diseased mother and the living daughter in translating the journals.

Queen of Dreams opens with Mrs. Gupta's premonition of her own impending death, facilitated by a vision of snake. One particular choice central to her story is celibacy, a choice she makes against her passion after she discovers that her power is gradually sapped by her sexual relationship with her husband. She chooses to preserve her power as a dream interpreter over her love for her husband. She refuses to share the material bed with her husband and decides to sleep on the floor in a separate room. This shows her fond of liberation from the chutches of the responsibilities in family life.

In Queen of Dreams Mrs.Gupta lives with a group of women in caves. This women's society is independent and self sufficient, living with the earth rather than living on and against the earth. The reader is instructed in the beginning of the novel to associate ancient powers with the cave reference and Mrs. Gupta. In chapter two, Rakhi imagines her mother walking the hallway that leads to the sewing room where her mother used to sleep and do her dream work alone:

I'd make my way down the dark corridor by feel. Under my fingers the walls were rough and unfamiliar, corrugated like diano saur skin. (5)

This tactile image takes the reader in to a prehistoric world of dinosaurs and goddesses.

Mrs.Gupta's dream journals begin with the caves. They introduce Rakhi in an ancient tongue to the women's society in the caves. The condition to its membership is the exclusion of men in their lives. Mrs. Gupta tells her daughter:

The first question that the gate keeper asked us no vices before we were allowed to enter the caves was whether we were willing to give up all thoughts of husbands. And lovers too (164)

The Society of dreamers living in the caves can be seen as willful virgins who regard their talent and work as so important to the core of their beings that heterosexual passion and romance become a taboo.

In *Queen of Dreams*, Divakaruni makes a feminist statement by endowing matter with greater power than reason, and matter in this work is symbolized by dirt or earth. The dirt not only represents the pathway between the outside world and the secret sisterhood inside the caves but also materially represents the lives of women whose bodies have returned to the earth after spending their lives among other women who disavow heterosexuality to give themselves totally to the development of their talents.

Mrs. Gupta ends her sexual relationship with Mr.Gupta and moves into the sewing room. Her daughter has always wondered what her mother does in that room since her mother does not sew. Interestingly, Divakaruni uses the homophone of "Sewing" to equate dreaming with "sowing" In her dream journals Mrs. Gupta reveals to Rakhi that "in the sowing" room, the seeds of dream fall into her. Divakaruni's homophonic usage of "sewing" and "sowing" points to women's self sufficiency and creativity.

The feminine mysticism in *Queen of Dreams* allows the reader to recognize the unique discourse of women writers of colour against the realistic approaches of human life. The novel offers a utopian impulse to look forward to a future world in which women's power and knowledge would become legitimate competitors with postivism in which a worshipping feeling of awe at the inexhaustible mystery of Mother Earth would bring mankind down to earth from the glittering throne of science.

Nurtured by the elders in the caves, Mrs.Gupta does not perceive heterosexuality as a compulsory system. Her rejection of heterosexuality in order to regain her powers as a dream reader is motivated by her memory of that women's society in the caves. Because of this former life of sisterhood, Mrs.Gupta observes certain ways of worshipping Mother Goddess and abides by a woman's knowledge system. For instance she opens herself up to communication with a snake at the darkest moment in her life. She writes in her journal,

'Thoughts of suicide filled my brain like rain could fill every where I turned I saw only blackness. It was at this time that the snake came to me' (314)

Divakaruni's choice of the snake as a messenger evokes the snake symbol in Hindu tradition as well as Meagalithic and Neolithic ages.

Although in *Queen of Dreams* the snake is referred to as masculine, its description as 'green', shining like 'rain water', and 'a raindrop on an ear of maize', evokes the feminine imagery of regeneration and Earth itself. Divakaruni writing from the Hindu culture that has preserved certain vestiges of the Hindu religion, manages to recuperate the feminine and oracular powers of the snake by making the snake a messenger of Mother Goddess.

Divakaruni's *Queen of Dreams* thus offers us an exercise to unfocus our eyes in order to unlearn the normative perception which is shaped by science and rationality.

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PASSIONATE TEACHING AND ITS EFFECTIVENESS

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Abstract

Passionate teaching does not claim to affect the historical constraints imposed by social, economic and political or indeed emotional orders. Its emancipatory function, however, is to tap into the capacity of pupils to become excited by learning, to help them raise their eyes beyond the immediate and to learn more about themselves, to build an identity grounded in new self-images. The legitimacy of passion as a participant in the one-size-fits-all, state-imposed curricular frameworks, of severe-if not draconian manifestations of accountability Teachers are being exhorted to teach to the test now that the test has been politically mandated and bureaucratically sanctified. Even the champions of testing declare themselves as passionate about higher standards, about tougher measures, about leaving no child behind. This paper is a delight for the unself-consciously reflective, for the educator who already accepts the centrality of passion as a creative, interactive, moral force, and is curious as to just how widely the circle reaches, how many essential aspects of the craft, design, conceptualization, and interactive potential of teaching and learning can be illuminated by reference to passion.

Keywords: *Passion, teachers, delight, Students academic, learning.*

Passion is defined as *any kind of feeling by which the mind is powerfully affected or moved*. Being passionate generates energy, determination, conviction, commitment and even obsession in people. Passion can lead to enhanced vision but it can also restrict wider vision and lead to the narrow pursuit of a passionately field conviction at the expense of other things. Passion is not a luxury, a frill, are a quality possessed by just a few teachers. It is essential to all good teaching.

Passion, therefore may lead to positive, committed behavioural outcomes on the one hand, or negative, destructive once on the other, depending on the internal relation-emotional balance. The positive-negative balance does rest on neat division, for example the presumption that anger is a negative emotion and love a positive one. Indeed, current theoretical models arising from neurophysiology, observe that intensity of emotion has a high tendency to interfere with rational thinking. Thus, passionate feelings are just as likely to cloud judgement and lead to extremes of behaviour that may not be rational. Often what drives passionate feelings is unconscious.

The teachers who care, the student as a person, is an important as the student as a learner. That respect for person-hood is likely to result in greater motivation to

learn. Caring teachers who know their students create relationships that enhance the learning process. Passion is also associated with fairness and understanding, qualities constantly named by students in their assessments of good teachers, and with the qualities that effective teachers display in every day social interactions-listening to what students say, being close rather than distant, having a good sense of playfulness, humour, encouraging students to learn in different ways, relating learning to experience, encouraging students to take responsibility for their own learning, maintaining an organized classroom environment, being knowledgeable about their subject, creating learning environments that engage students and stimulate in them an excitement to learn.

It is only when teachers are able and enabled to nurture and express their passions for their field of knowledge, and about learning, to bring these to their work, to break through *the fog of passive compliance or active disinterest* that sometimes seems to envelope so many students, that they will meet with success.

Teachers in all classrooms are expected to be knowledgeable and skilled practitioners, accountable for raising standards of achievement of all students in ways that will stimulate pupils' interests in learning. They are expected, also to promote student-parent relationships,

address issues of culture and language, environmental concerns and social, citizenship and moral issues, issues of equity, social justice, participative democracy and life-long learning. In other words, teachers' work is complex, and located in the contexts that are both demanding the emotionally and intellectually challenging. They are confronted in their work, it is said, by a number of external imperatives that lead to contradictory demands, on the one hand, there is a growing recognition of importance to the economic, to life-long education and to the society, of team work and co-operation, tolerance and mutual understanding. On the other, there is an increase in alienation of students from formal schooling, increasing emphasis on competition and material values, and growing inequalities, deepening social differences and a breakdown in social cohesion. It is important to remember that it is teachers who must bear major responsibility for managing these demands.

Government reforms have also transform the way teachers teaching schools in England and made them more publically accountable for pupils results. The *performativity agenda* that has been established is not all bad-teachers and schools now plan for and monitor pupil progress much more systematically. However, its broader bureaucratic, managerialist implementation has exhausted many teachers so they have lost that passion to educate with which they first entered the profession. The space formerly available for spontaneity, creativity and attending to unanticipated learning needs of children and young people has contracted as teachers struggle to attain government targets for achievement and fulfill associated bureaucratic demands. It is the translation of passion into action that embodies and integrates the personal and the professional, the mind and the emotion, that will make a difference in pupils' learning lives.

Teachers display through who they are and how they act, a deep and passionate commitment to their work. Under such circumstances and faced with such challenges, it is vital that they sustain their passion for teaching. In a comparative study of policies that aimed to increase teacher quality, the common factor among excellent teachers identified in studies in New Zealand, Italy, America, Sweden and France they had a passionate desire for the success of all their students. This was communicated through the classroom ethos-their sense of humour, interpersonal warmth, patience, empathy and support of their pupils' self-esteem; through classroom practices-they employed a broad range of teaching approaches that promoted semi-autonomous and collaborative learning; through collaboration with other teachers; and through a capacity for continued reflection of different kinds.

There are many factors that help or hinder effective teaching and learning. Not least among these are the family histories and circumstances of the parents and the students; the leadership and learning culture of the school; the effects of government policies; the perceived relevance and value of the curriculum; behaviour in the classroom and relationships with parents, and the wider community; and teachers' knowledge, skills and competencies yet the primary factors in good teaching that is effective are much more than these. They are the inner qualities of the teachers; a continuing striving for excellence, a caring for and fascinated with growth; and a deep commitment to providing the best possible opportunities for each pupil. good teaching is to do with teachers' values, identities, moral purposes, attitudes to learning their caring and commitment to be the best they can at all times and in every circumstance for the good of their students. It is about their enthusiasm and their passion.

Haavio, a Finnish educated, identified three key characteristics of the good teacher, they are *pedagogical discretion*- the ability to use the most appropriate teaching for each individual. *Pedagogical love* - the caring instinct, that the desire to help, protect and support. *Vocational awareness* - it seizes the teachers personality in such a way that he is ready to do his utmost for it and finds in the internal gratification and the purpose of his life. Such ethical and moral dimensions of teachers' lives distinguish committed teachers who *educate*, whose work is connected to their whole lives, from those who *teach*, for whom teaching is a job rather than a vocation. The former, emotional engagement, love of children/young people, caring and critical thinking are essential complementary components of teaching. In observing passionate teachers at work in classrooms, there is no disconnection between the head and the heart, the cognitive and the emotional.

It is clear from this and a variety of other research that while the origins of passion lie in the *call* to serve, in the belief that we can make a difference in quality of students' lives, its renewal relates to students' behaviour, self-esteem, support through the school culture and colleagues, and a sense of being valued by the community.

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POWER VS RESISTANCE IN CHARLOTTE VALE ALLEN'S *WHERE IS THE BABY?* AND VAASANTHY'S *KADAI POMMAIKAL*

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Abstract

Women though attained equal status in par with the men, they are subjugated and subverted by the patriarchal power. They are denied economical, political and social equality. Just as the electric filament get resistance to the power or force, a woman begins to resist and revolt (either active or in silence) and then emerge as a great woman. This paper is an attempt to explicate how patriarchal power makes her resist and emerge there by the victims become victors, with the Comparative Study of Charlotte Vale Allen's Where is the Baby? and Vaasanthy's Kadai Pommaikal (Dolls in the Shop).

Innumerable articles, talk shows and public speeches announce that women have been emancipated. Though diachronic glimpses of the development of women through ages declare that women have obtained economic, political and social equality, it is an accepted fact that she is kept powerless. This is because of the patriarchal power. Maria Catherine La Barbara in her *Intersectionality of Gender* observes "Where there is power there is resistance"(6). A seed when buried in the ground destroys itself in order to emerge out as a new plant after undergoing certain changes. The so called power cannot subdue and check its growth. It is because seed begins to resist that is to struggle or to fight or to break through the shackles binding it. In this paper Charlotte Vale Allen's *Where is the Baby?* and Vaasanthy's *Kadai Pommaikal (Dolls in the Shop)* analyzed focusing on the resistance clearly put forth by Maria Catherine La Barbera.

Charlotte Vale Allen is one of the commercial Canadian women writers living in America. Her novels portray the predicament of Women; their psychological and social deprivations are presented with a great skill. The moving novel *Where is the Baby?*(2012) depicts a child's act of courage which leads to a small girl's fight to face the future aging all odds into this world. In this disturbing and moving tale, the writer brings to focus the child abuse still prevalent in various parts of the world. When little Humaby escapes from a locked van and runs for a help, she saves herself as well as a newly stolen baby girl her world is free but she cannot relish it. Everything seems strange and new to her.

She did her special voice, a startling baritone rasp, saying, 'I'll be Ken and you be Barbie,' and Humaby had

actually laughed at the big, gruff voice that emerged from the girl's mouth. Just a small, abruptly cut-off sound. But she'd laughed. (58)

Humaby is given into the care of a child psychiatrist, Dr. Stefan Lazarus. The girl renamed Faith grows up under the glare of an unwelcome spot light that drives her to get dangerous behavior. Lazarus' parents who treat her just as a case for their study, research and ultimate popularity. The childhood incidents are still imprinted in her mind. The more she tries to forget them the greater is the impact of tormentation by the psychiatrist. Sent to a retreat by Stefan, Faith is drawn to Tally and Hay and the three immediately develop an unique and powerful bond. Each of them is attempting to come to terms with their troubled pasts.

For Faith, it follows one final shocking act of saving another abused baby after many years. As a Pediatrician she flourishes in America when she encounters a baby patient who has been severely affected by the assaults.

I have to do what's right for baby Jill. I am going to rescue her if it's the last thing I do,' she vowed her eyes on Brian's. 'But putting her into the hands of DCF...' She shivered and closed her eyes for moment.(196)

The protagonist Faith when she was Humaby was subverted and abused by Toad man and Wolf. She didn't yield so long as she found that another baby girl who was recently stolen also had to undergo the same bitter experiences. She emerges and resists and break the shackles freeing himself and the other baby.

The regional writer Vaasanthy portrays different kinds of societies within her native country. The plot swings from one remote village from the southern most heart of the

country to a Naxalite infested village in Chambal Valley in the North and extends even to Figgy islands. In *Kadai Pommaikal*, she weaves together the long prevailing dehumanizing social evils with the social evils of the present day in a bit to address the issues.

Manju the protagonist of the novel is drawn between her anxiety to know her parents and her foster mother. The novelist has presented her dilemma and attitude by the first person narrative who is controlled by her conscience Manju. Her feeling as a neglected and disowned child torments her. And this very thought made herself aloof from her foster parents. She has been depicted as a detached observer of events happening around her in the Home. Kappu, Bhavani, kalavathi and Saradha in the Home and Meera outside the premises does not make any impact on her at outside. She feels so humiliated and insulted for having been brought up in the orphanage. She tries to identify herself with the deserted children. "Am I also a doll bought from the shop?"(215). The thought that she was bought like a doll from the shop haunts her so much. She feels as if she has been subverted: moreover, her dark complexions also make her think low.

Manju tries to find out her mother and she thinks it is a disgrace for having been brought up as a foster child. Life for her becomes a tangled at the beginning. Maria Catherine la Barbera observes that where there is power, there is resistance. Manju cannot go with the so called norms of the Home. She dwindles between her gratitude for her Amma (who had saved from female infanticide) and her desire to leave from the Home and fly far off. For she believes that she will get a fulfillment for her mental surge "The neglected infants are bought from the parents as we buy dolls from the shop"(215). Peter's letter fell into the water and some of its content got lost which is an ironical implication that her dreams and desires are to be shattered. Manju tries to identify herself with new baby Meena. She says,

There is a birth time relationship with this baby and myself. This is strange. It's inextinguishable appetite is not of its own; This is the identity of destitute of the destitute. This is the appetite which has been burning for having been neglected. This hunger will not be quenched with the bottle of milk. Uncontrollable; the baby cries with the ignorant hope that it will be satiated.(100)

A woman's mind will be consoled and comforted with the kind words, love and intimacy. It also longs for mere appreciation and recognition. The mere empathy that "I can understand your predicament... The nature of this hunger change as years pass"(100).

Marginalization is the social cause of becoming and being made marginal. Being marginalized refers to being separated from the rest of the society and made to occupy fringes and edges and not the centre of the things. Though marginalized people are a part of the society, they are assigned a very insignificant part. For the men, from a tiny grain of sand to the largest mountain, everything is sacred. They feel that their living saints are the evergreen trees. But for Women, she has no time to enjoy nature.

Both the writers revisit, reinterpret and re-render the pains of women who try to resist the power of patriarchy. They present the world as they see and present its vivacity by giving the narrative personal touch with the narration of their personal experiences by transforming the Victims to Victors.

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INNOVATIVE IDEAS TO IMPART FINER FEELINGS: A STUDY ON THE ART OF READING POETRY IN THE CLASSROOM

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Abstract

Poetry is always an invitation to explore the landscapes of human imagination and emotion. Poetry is an important mode of expression in a language. Without the study of poetry, a person cannot be considered to be well read in language. Poetry arouses the feelings of a person. It is quite different from prose. Coleridge once defined prose as words in their best order and poetry as the best words in their best order. Poetry provides entertainment to the readers. The success with the use of quatrain illustrates the potentiality of poetry to develop imagination and creativity and, as well, the capacity to help students develop a deeper sense of conceptual knowledge as they translate ideas from one written form to another. In today's fast moving mechanical world men hardly find time to stand and stare at the beauty of nature as well as poetry. Teaching poetry is sometimes considered as 'waste of time'. Like Stephen Gosson, elite community of his age thinks teaching or reading poetry takes more time to be left with no message. But the fact is poetry needs the right reader and right time to impart the finer feelings of life. Then only man can achieve greater things light heartedly. This paper focuses on the significance of poetry teaching in literature classes and thus takes a small step to induce the learning community's interest in poetry to enhance their knowledge of language and literature.

Keywords: *Imagination, emotion, rhythm, rhyme, quatrain*

Poetry is one of the more personal and creative genres. Poetry creates images and invites readers to consider familiar subjects in unfamiliar ways. Poetry is a space where words are suspended in a sea of sounds, rhythms and repeated patterns. Readers and listeners are invited into a poetic space to hear the poet, to explore the words and to imagine the possibilities. Poetry uses fewer words than prose and language may be used more creatively. Poetry invites readers to hear and feel the language in order to look inside, look beyond and look differently. A poem may be a piece of nonsense that makes the reader laugh or it may be a work of profound beauty that a reader remembers for a life time. This paper focuses on the significance of poetry teaching in literature classes and thus takes a small step to induce the learning community's interest in poetry to enhance their knowledge of language and literature.

The first step in teaching creative poetry is to give an appropriate introduction about the poem. It must be brief and to the point. The poet and his general interests can be explained to the pupils. This stage should create an eagerness among the pupils to learn the poem. After the introduction, the teacher should read the poem with understanding and feeling. At the time of the first reading, the pupils should not open their text books. It is because

poetry is a feast to one's ears not the eyes. "Poetry teaching is like making love each must do in his own way." (C.Bright p152) The best way to teach a poem is to teach it well without losing its original spirits. Training in reading poetry, therefore, should be regarded as the first step in teaching it. More time should be spent in comprehending poetry before teaching it. This should lead to the explanation of difficult words and allusions. New words and difficult usages should be explained briefly to the pupils.

The next step is giving a brief and sweet explanation of the poem. Too much explanation stands in the way of the student's enjoyment. While explaining, the teacher should concentrate on the Chosen words and their metaphoric meanings implied in the poem. Words should not be converted into prose. After giving a brief explanation, the teacher should make the pupils read the poem silently. While silent reading is going on, the teacher may go around the class and help the weaker ones. After they finish reading, the teacher may ask one or two general questions and elicit answers to check the general understanding of the pupils. After the silent reading stage, the teacher should elicit answers to more comprehension questions as much as possible. It would help to check the

pupils understanding of the poem and to develop their speaking skill.

The teacher should also elicit answers to induce questions along with the comprehension questions. Questions related to rhyme, rhythm, repetitions, use of words, inversions, figures of speech such as simile, metaphor etc., should be asked. This would help the pupils enjoy the poem with more feeling and understanding. Review questions are mostly textual and examination based ones. In the review stage the teacher may test their overall achievements of the lesson through certain tasks or through elicitation. The sweets songs are those that tell of the sad experiences. The teacher should be innovative to choose a right poem to suit the comprehension of the students. It should feed both their thought and imagination.

The poems should be easy to understand and suitable to the age group of the children. Poems with difficult diction and thought should be avoided. It would be better if poems dealing with Indian background are included in the college anthologies. The poems should be mainly narrative, descriptive and reflective to arise interest and curiosity in the young minds. The philosophical and deep ideas should be kept for the senior classes, to enhance their taste and talent in literature.

There are, broadly speaking, two kinds of poetry: narrative or story poetry; and lyrics, or song poetry. Narrative poetry may be a lengthy, several paged text, or it may be shorter, as in ballads or other personal poetry. "Lyric poetry does not tell a story but rather uses poetic style and devices to convey, or express, an emotion or feeling to a brief moment of experience." (Lukens, 1950) Poetry, either narrative or lyric, may take different forms. A sonnet or a haiku, for example, must meet standards for form that define such elements as meter, rhyme, length of words, lines or syllables. If free verse is chosen, the final form is the poet's choice as there is no meter or rhyming restrictions. As an imaginative and creative genre, poetry is dynamic and changes shape and structure to suit the present new ways of speaking, new social contexts and new technology of the brave new worlds for both writers and readers. The influence of contemporary society can be seen in such poetic forms as concrete poetry, memories, jump, rope jingles, multimedia collages, songs and rap.

There are many different approaches to teaching poetry and the various forms of poetry. In the classic account of teaching children in New York to write poetry provides "both inspiration and practical suggestions. First, it is important to find a structure that gives the poem form. A simple and natural form to introduce poetry writing will

result in success and build confidence." (Kenneth Koch p 61) Sarojini Naidu's "The Soul's Prayer" is a prescribed poem of both the school and undergraduate level as it has simple diction and thought to suit the mental maturity of the young students.

The poem "The Soul's Prayer" represents the metaphysical ruminations of Sarojini Naidu as her soul endeavours to communicate with the Almighty. The invocation begins with all the innocence and purity of a child's pride as the poetess beseeches with God to enlighten her on most basic and innermost laws of life and death. She wants to have an in-depth comprehension on the twin-sided aspects of life. Inherent in the prayer is the feeling that God has entrusted her with His Faith as she is born out of His own breath. She wants to drink 'life to the lees' like Tennyson as she aspires for the two extremes of emotions – pain and joy. Her understanding of life is indeed not only childlike but mature as well as she accepts life with all its plus and minus points. Her insatiable thirst for experience would then drain both earth's utmost, bitter and sweet emotions.

The Poetess does not want to be spared of any form of euphoria. She does not want to be divorced from any form of strife. For her both gift and grief is welcome blessings that she craves for. She longs for the intricate wisdom of love and life. She also deeply craves for the mystic knowledge of the grave that has hitherto unexplored.

Spare me no bliss, no pang of strife,
Withhold no gift or grief I crave
The intricate lore of love and life
And mystic knowledge of the grave (83)

Quatrains are a more complex form than the couplet because they have four lines and may follow one of four rhyming patterns AABB, ABAB, ABBA or ABCB. Quatrains are often used in ballads to tell a story. They can be light in tone, but more often they are melancholy, when the class is ready to move on, she decides that the ABAB form will be introduced to the students with the above mentioned poetic lines.

The teacher can ask the class how this poem is the same as, but different than, the couplet. The class note that the rhyming is similar but that the number of lines is different. She/he shows them how to use the alphabetic letters (ABAB) to represent the pattern of rhyme and As and Bs on the board with the quatrain. They all recite the AA lines and then the BB lines.

The teacher introduces the other quatrains with the example. She also helps the students learn how to first

think of the outcome, or the big picture, and then how to use the four line rhyming format to express the big picture. She/he forms peer-editing groups so that peers could read their quatrains to each other and discuss the overall meaning and the effectiveness of the words and rhymes in expressing the overall meaning. Throughout the fall she/he continues to integrate quatrains with literature and social studies and introduces one new form of the quatrain each week. They use the rhyming dictionaries to literally go on a hunt for words. She/he finds that it usually takes two class periods to write and develop the quatrains. The first class period may be for the rough draft and the second class period can be started with peer editing and review and thus results in revision.

The structure and sequence of the units enable all the students to participate at some level. Additionally poetry is an open ended activity within which all students can be successful. The students are asked to write two-word poems and with simple quatrains. This encourages the more reluctant writers to continue to participate. The teacher also shoulders partners to pair more and less proficient writers, particularly during the more difficult writing of quatrains. Additional modelling and Scaffolding through small-group coaching sessions with those who are struggling with the process. Students sometimes work in small groups to generate a database of words that could then be filled into the structure of the poetic form. This is particularly useful for the English language learners and

others who have more difficulty generating vocabulary. Setting poetry to music is a natural extension of the poetic elements of rhyme and rhythm and the inclusion of music and technology in to the curriculum is exciting and challenging for the students.

The world of poetry is filled with possibility for classrooms. Perhaps foremost, however, poetry is one of the most pleasurable of genres and those readers and writers who develop a love for poetry with them for a life time. In today's fast moving mechanical world men hardly find time to stand and poetry is sometimes considered as 'waste of time'. Like Stephen Gosson, elite community of his age thinks teaching or reading poetry takes more time to be left with no message. But the fact is poetry needs the right reader and right time to impart the finer feelings of life. Then only man can achieve greater things light heartedly.

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COMPARATIVE STUDY OF FEMINISM ON INDIA AND SINGAPORE THROUGH SHASHI DESHPANDE AND CATHERINE LIM'S WORK

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Abstract

In this article, I do comparative Literature on the particular topic of feminism in the country of India and Singapore through literature by Shashi Deshpande and Catherine Lim. Feminist literary began to counter, resist, and eventually eliminate the traditions and conventions of patriarchy, the ideology or belief system that sees the dominance and superiority of men over women as "natural" in the both private and public contexts as it exists in literary, historical, political, economic and education. In the women's studies scholars who do claim the label of feminism, we owe it to the public and to one another, to respond, to these questions and to address the fear that induces would be supporters to disclaim the label of feminism even when they support what we would consider feminist goals.

Comparison of the term "Feminism"

Shashi Deshpande has described the term Feminism as a term which we ourselves must arrive at some understanding of the term. She says that even though we ourselves can agree on such a term, to be truly useful such an understanding cannot be derived exclusively from our own culture; it should reflect the cumulative knowledge that we have acquired about the historical development of the critique and program for sociopolitical change in the status of women in a variety of cultures. In the view of, it must be not only historically sound but comparatively grounded in order to be conceptually illuminating.

Catherine Lim linked to the idea of female abjection, particularly in the issue of the impact on women. The way Catherine Lim explores, the eurocentric/westernised influences or otherwise which seem part of her textual production, will also be explored historical and culture and tradition of women. Thus the very term Feminism is used by Indian writer as a term derived from our culture and Singapore writer used the term in a more westernised version of feminism which also explores the term based on their culture and tradition.

Comparison of the Human Relationships

Written over the past three decades, both the writers have their stories which provide an insight into often forgotten aspects of human feelings and relationships, weaving a magical web of emotions that is testimony to the unusual depth and range of Shashi Deshpande's writing. Deshpande writes short stories or novels and mainly about "everyday India, a society in which women, we breathe, a

culture to which we belong. Her major concerns emerge from our own environment, from our immediate world, holding up mirrors to our own lives" these are theme of her write ups. She does not simplify India but presents India as it is to her readers. Deshpande herself says, "They (my novels) are just about Indian people and the complexities of our lives." Thus her works, particularly novels, demand undivided attention from the readers, demand that they understand the world that is being presented to them without any embellishment. Her writing style is about Indian in its framework, the themes honour to women orders. Shashi Deshpande said "Women are reluctant to talk about themselves. I am not bold either but I am privileged because I do what I want to do, writing fiction and exploring human relationships are my lifeline." Her language resonates with one's own regional flavour and cultural experience. Though some critics like to call Indian literature a great "linguistic mess," Shashi Deshpande described it as a celebration of mother tongues but at the same time the language of creativity need not necessarily be one's mother tongue. True that the West looks for Indian literary works that are "exotic" but Indian writers writing in English need not alienate them by writing in the vernacular. Standing at cross-roads of tradition they do seek a change, but within the cultural norms so as to enable themselves to live with dignity and self-respect.

Indu, the protagonist in *Roots and Shadows*, which is Deshpande's novel, emerges successfully as a woman of determination and does not yield to the dictates of the patriarchal society. She exemplifies a woman in the transitional period that is torn between age-old traditions

and individual views. It records how she defies the worn-out traditions, pushes aside all her fears about her imagined inadequacies and asserts herself as an individual. A close analysis of her novels leaves no doubt about her genuine concern for women. Her protagonists are acutely aware of their smothered and fettered existence in an orthodox male-dominated society. Saru of *The Dark Holds No Terrors*, seeks freedom without impinging on her obligations and responsibilities and achieves harmony in *Life*. It shows how she undergoes a trauma when her professional success has cast a shadow on her married life and how boldly she stands up to the situation and audaciously accepts the challenges of her own protegee. Jaya of *That Long Silence* gradually emerges as a confident individual fully in control of herself and refuses to be led by nose. Her familiar existence disputation in question and their future as a family in jeopardy, Jaya, a failed writer, is haunted by memories of the past. A stereotyped housewife initially nervous and needing male help and support all the time, she understands that she also has contributed to her victimization and that she has to fight her own battle and work out her own strategy. It also shows how with this new confidence Jaya becomes emancipated without rejecting outright the cultural and social background. Urmila of *The Binding Vine* is depicted as an advanced version over the earlier women protagonists in Shashi Deshpande's novels as she goes a step further and helps the poor and the downtrodden. She fights for another woman's cause while the others have fought their own battles. It shows how she exhibits her interest and capacity to purge the society of its evils.

Catherine Lim certain themes recur in the novels she has deliberately said politics and polemics of any kind. All the same, the theme she chooses for her novels seem to be of perennial interest especially to a sensitive mind interested in human beings particularly on women hood. The themes are: the study of the family and various family relationships, the renunciation, generational disaffiliation, conflict between tradition and modernity; the East-West encounter, education, political, marriage, economic and etc. Lim's method is to treat her themes, not in abstract terms but in terms of individual in flesh and blood and their experiences. Portrayed of poverty, hunger and disease; portrayed of spread social evils and tensions; examination of the survival of the part; exploration of the hybrid- culture, of the dislocations and conflicts in a tradition-ridden society under the impact of an incipient, half hearted industrialization are found in her novels. It continues to

change grow and adopt itself to the changing women environment. Social, Political, Technological and Industrial changes have brought corresponding changes in its substance. Some novels examine the mother –daughter relationship and old age husband – teenage wife and women who wanted only son , grandmother relationships. Some of the novels deal with characters who become estranged from the conventions codes and of more of the family who go out of the family fold. Few of the novels deal with characters who strive to realize their absurd aims and ambitions, irrespective of the consequences. Thus Deshpande potrays women not just protecting themselves, but women helping and protecting other women too Lim's portrayal of women is more individual and based on their own experiences

Historical Perspective

Both the writers are 20th century writers, however, Shashi Deshpande has published her first novel around 1972 while Lim has published her first novel only in 1992. It is apparent from their writings that Shashi Deshpande and Catherine Lim may have written in different decades but the problems that they have addressed is almost the same. This implies that in both Singapore and in India the problems pertaining to women and feminism in general had not undergone any major change. In almost 20 years of writing , Catherine Lim has not changed much to Shashi Deshpande's writing.

Social Perspective

Both the writers have dealt with society, but Deshpande has talked and written more about open rape and its impact in the society. Whereas, Catherine Lim has not really discussed open rape of women May be this implies that in Singapore the concept of rape is not very prevalent or it is not as prevalent as what it is in India. In India, the rape victim is not sympathised by society but is humiliated more for no real fault of the women. Where as in Singapore there is more empathy for the women. This fact can be established quite clearly by the fact that Shashi Deshpande has openly talked about the rape victim and its impact in the society.

Political Perspective

Shashi Deshpande have not talked very loudly on politics and women, whereas, Catherine Lim has discussed politics and women in many of her novels. May be the concept of feminism in politics became more

prevalent in the 1990's than in 1972 when Shashi Deshpande was writing her novels.

Economic Perspective

Singaporean novel writer Catherine Lim described economic status through novel such as poverty, education, employment, domestic status, family value, livelihood, working status and empowerment. Some of the examples in her writings are thirteen-year girl marriage to sixty five year old man and four-year girl as bondmaid. Indian novel writer Shashi Deshpande described as the same but dowry system and only men rule family as women have in the good status of employment. India and Singapore women are in their ratio is growing. However, in Singapore as developed country of women participation is in all fields, compare India wants to raise their participation to growth of the Country. Women empowerment is important to evaluate the status of the country. Both country of women and men have same gap in their economic status. When both countries will treat as men and women as equal after the economic will come neutral between the genders.

The general Comparisn between these two Authors can be Summarised as given in the below Table

Parameters of Comparisn	Shashi Deshpande	Catherine Lim
No of novels	9	19
Writers	Have discussed life of journalists and writers	Have discussed life of journalists and writers
Family	Have discussed life of women in the family and that it is important for women to be a part of a family	Have discussed life of women in the family and that it is important for women to be a part of a family
Culture	Concentrates more on Indian traditional culture	Concentrate more on Chinese tradition
Religion	Describes more on Hinduism	Describes more on Christianity
Education	Describes the importance of Educating the women to empower	Describes the importance of Educating the women to empower
Growth of women	Describes the women in different	Describes the women in different

	stages from childhood to womanhood	stages from childhood to womanhood
Politics and women	Does not talk about politics and women	Openly describes policts and women and that political participaton can empower women
Economic in women	Poverty, employed,	Bondmaid, poverty, employed
Society and rape	Describes about sexual harassment and its impact in society and women as 'bird cage'	Describes sexual harassment of Bondmaid and women as 'bird cage'
Poetic Imagination	Describes the creativity and poetic imagination in writing about women	Describes the creativity and poetic imagination in writing about women

Thus, both Shashi Deshpande and Catherine Lim have written 9 and 19 novels respectively, however, Shashi Deshpande has talked more about Indian culture and tradition and Lim more on Chinese tradition and culture. Catherine Lim is more for women and politics and Shashi Deshpande has not talked about women and politics. Both the writers have talked about family and its importance and both the writers believe that women role in family is very important in a family. Both the authors have also discussed that education is vital for the development of women and for better standard of living. The authors have both given a lot of importance to poetry and flowery language in their writing. Both have talked about religion and its importance, although. Lim has discussed about Christianity and Shashi Deshpande has talked about Hinduism. The writers have both described the role of women from their childhood to the growth and the challenges faced by the women in each stage of their growth.

Both the writers were award wining authors who have through their novels and writings such a vital and important role for the empowerment of women and for feminism in general.

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THE SEARCH FOR SELF IN HENRIK IBSEN'S THE LADY FROM THE SEA

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Abstract

Individualistic in character, Norwegian playwright Henrik Ibsen was trying to portray pragmatically the dilemma of women torn between the forces of convention and modernity. Ellida's sense of frustration and alienation in fjord, the emotional and psychological turmoil that she experiences when she is haunted by a memory of the past that she had betrothed herself to a sailor and complexities of man-women relationship between her husband Mr.Wangel and her, proves her lack of self-realization against the prevailing social set-up. She searches for justified space within the set norms of the society. Under such circumstances, she fights against the dependence syndrome, to gain individualism and autonomy from domination. Ibsen takes into consideration the socio-cultural, political and economical concerns to analyze the play. He focuses on the self which has been a centre of attention among all the playwrights. Ibsen makes use of the legend that had inspired Hans Christian Andersen's "The Little Mermaid" of the Lady from the Sea who comes to the land, grows land-legs, and finds herself unable to return. But at the same time as the Little Mermaid's failure to return to the sea is tragic, Ibsen considers other potentials human beings, are capable of growth, of development they are capable of adaptation. The Lady From the Sea, against all prospects, the ending is joyous and radiant. It is one of the most marvelously moving finales among all Ibsen's dramas. "The Lady from the Sea continues to dramatize individual women refusing or reinscribing the narrow identities society assigns them in a main and sub-plot that directly oppose each other" (Templeton 203).

Keyword: Self, Subjugation, Self-Realization, Free –Will.

Henrik Johan Ibsen, a Norwegian playwright, theatre director, and poet, is often referred to as "the father of realism" and is one of the founders of Modernism in theatre. His major works include *Brand*, *Peer Gynt*, *An Enemy of the People*, *Emperor and Galilean*, *A Doll's House*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *When We Dead Awaken*, *Pillars of Society*, *The Lady from the Sea*, *Rosmersholm*, *The Master Builder*, and *John Gabriel Borkman*. Ibsen was born in the small port town of Skien in Telemark county, a city which was noted for shipping timber. Ibsen's love for the sea was expressed through Michael Meyer words:

There he stood for hour after hour staring down into the fjord, and several times had himself rowed in a boat along the fjord to the open sea. People in Molde told him strange stories about the sea and the power it had over those who lived near it. One, told him by a lady, was of a Finn who, by means of the troll-power in his eyes, had induced a clergyman's wife to leave her husband, children and home and go away with him. (114)

The Lady from the Sea is a play written in 1888, inspired by the ballad *Agnete og Havmanden*. Ibsen knew that the search for self-realization causes a struggle between ones duty to oneself and ones duty to those around them. With a powerful intuition for the disastrous,

he understood that this can lead to disaster for all the cult of the restrained individual can be just as hazardous as subjugation

In the last stage of his profession, Henrik Ibsen twisted from the realistic social plays of his middle period toward a more psychological and, eventually, symbolic drama. He also shifted his prominence from characters who are "normal," to those are "abnormal." He became mesmerized by what he called the "trolls" or "demons" present in the back of the mind that is, the irrational, subconscious side of the human personality that could explode and control the actions of the most individuals. Although there are important aspects of this transition in some of Ibsen's earlier plays, such as *Vildanden* and *Rosmersholm*, it was in *The Lady from the Sea* that he first explicitly dramatized this new concern with the "demonic." *The Lady from the Sea* may not have the importance of Ibsen's major plays, both in the point of its craftsmanship and in the depth of its observations, but it remains an essential play in his growth and also offers one of the author's most captivating female characters.

Ellida Wangel, "*The lady from the sea*," is a clever, insightful, energetic, and affective woman. She is on the border of an emotional collapse. She feels subjugated by her conjugal routine and alienated from her immediate

surroundings. Her husband loves her but is unable either to appreciate her or to converse with her. Ellida respects him. She feels her marriage to be a "business arrangement," she is unable to believe him or to react to him emotionally. She is isolated from his daughters, Boletta and Hilda, treat Ellida as an intruder. They express this clearly by celebrating their dead mother's birthday without informing Ellida.

The Lady from the Sea, paints a picture of a more difficult marriage. Ellida, the daughter of a lighthouse keeper, is wedded to an older man, the widower Dr. Wangel, with whom she has moved from the sea to a small mountain town to help raise his two girls. Fjords is a long, narrow inlets of the sea along Norway's coast that can be seen from Dr. Wangel's house. Ellida is happy, when she is bathing in the fjords' waters, although she complains that they are salty and lackadaisical. She longs for the sea, where she assumed she belongs.

Wangel (with an almost imperceptible smile): To be sure! You knew Ellida when you were teacher out there at Skjoldviken. Arnholm. Certainly. She used often to visit at the Parsonage. But I mostly met her when I went to the lighthouse to see her father.

Wangel : Those times out there, you may believe me, have set deep marks upon her. The people in the town here can't understand her at all. They call her the "Lady from the Sea."

Ellida : Fresh! Oh! The water here never is fresh. It is so tepid and lifeless. Ugh! The water in the here is sick. Arnholm. Sick? (TLFS 5)

Ellida had grown up in the North, by the sea, she was drawn to the sea. Sea symbolizes openness, freedom, and terror. She is haunted by a memory of the past, she had betrothed herself to a sailor, and, this sailor being a murderer had solemnised the betrothal by tying together two rings, and throwing them into the sea. This sailor had said he will return for her, but he hadn't appears. But, in the middle of the play, this man, returns, and claims her. Ellida, significantly, does not recognize him at first, but when she does, she finds the claims of this ghostly man and all that he represents irresistible. But at the same time, she hates herself for what she wishes.

Ibsen makes use of the legend that had inspired Hans Christian Andersen's "The Little Mermaid" of the Lady from the Sea who comes to the land, grows land-legs, and finds herself unable to return. But at the same time as the Little Mermaid's failure to return to the sea is tragic, Ibsen considers other potentials human beings, are capable of growth, of development they are capable of adaptation. It

is Ballested, a middle-aged painter who explains the title significance along with the moral of the play. He has been in town for eighteen years after coming as a theatre company's scene painter. He is foreigner. He is also a haircutter, a Dancing Master, and Leader of the Brass Band. His name means to bundle or ballast. It also suggests a Norwegian phrase which means to have no past. He does all jobs to support himself.

BALLESTED: Yes, on this rock in the foreground I'm going to put a dying mermaid.

LYNGSTRAND: Why does she have to be dying?

BALLESTED: She's strayed in from the open sea, and now she can't find her way back. And the water's brackish, you see, so here she lies — dying.

LYNGSTRAND: Ah, I see.

BALLESTED: It was the lady of the house here who gave me the idea of painting something of the sort.

ELLIDA: Once you have become a land animal, there's no going back to the sea again — nor to the life of the sea.

BALLESTED: Why, that's just like my mermaid. (TLFS 59).

The Stranger a puzzling American who emblematically married Ellida many years before the play begins. He has sailed the world and gone by names including Freeman and Johnston. He murders the captain and escapes. He wants Ellida to wait for him. Even after Ellida's refusal, he pressurizes her to come with him. At the end, he assumes to claim her, but Ellida decides to stay with Mr. Wangel's family. The couple lost a child early on, and this would symbolically mean the lack of bond between them. The memory of the dead child haunts Ellida. Ellida Wangel, has made a *good* choice; however, the choice had *not* been freely made, and, for this reason, Ellida cannot accept its validity. Despite her husband's kindness and gentleness, Ellida has remained aloof, she is alienated not merely from her husband, but also from her step-daughters, who hate her.

Coming to other characters in the play, "Hilde is a wild bird, who was fascinated by a young man who is absurdly foolish and self-obsessed, and who doesn't realize that he is dying; Hilde was enthralled by his approaching death, teases him mercilessly". The older sister, Bolette, is much gentler, but she too has dreams of breaking out of the backwater which is the only world she knows, and coming to terms with the world outside. But the only way she can leave her native backwater is to accept the proposal of Arnholm, who had formerly been her tutor. She does not see him as a husband, but a means to escape Fjord.

Earlier in the play, Ellida had told her husband that he had "bought" her: her husband had been shocked and hurt, but could not deny the justice of the accusation. And now, the same pattern repeats itself: Bolette is being "bought" by her prospective husband. Arnholm, Bolette's former tutor and Ellida's former suitor. He is nearly forty and shows personality characteristics very similar to Wangel's. He proposed to Ellida ten years ago in Skoldvic. like Ellida's husband Wangel, Arnholm a decent and kindly man: possibly, in time, Bolette would "acclimatize" to his way of living.

Wangel was hurt when his wife had informed him that he had "bought" her. He is duty-bound, as an honest man, to set her free. And this he does in the climactic scene of the play: it is a heroic effort, and such heroism is unexpected in a character that has been presented in generally unheroic terms. But nonetheless, he sets her free: whatever choice she makes now is her own freely made. Ellida is taken aback, "With all your heart?" She asks in astonishment. Yes, her husband replies in pain, "with all my suffering heart". And at this point, Ellida knows what her choice is, and it is not what she had predicted.

Henrik Ibsen, *The Lady from the Sea* presents Norway that wasn't establishing itself as a nation. At that

time Norway was still under Sweden. To Ibsen, living in southern Norway, Germany and Italy, the lives of those in Northern Norway may have seemed to be a distant, austere, harsh existence. The people of Northern Norway were dependent on the sea and all that it provided. This existence, greatly influenced by the elements, supported strong beliefs in the supernatural expressed in folklore, myth and legend. In *The Lady from the Sea*, Ibsen deals with the women characters, as a way of questioning the supremacy of old and established the concept of New Women.

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**THE SUBJUGATE HUNTER AND THE SUBSERVIENT HUNTED:
AN ANALYSIS OF THE DORIS LESSING'S SHORT STORY
THE OLD CHIEF'S MSHLANGA**

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Abstract

The short story, as a genre, has a purpose of its own and a power to exert a kind of influence that a novel can deliver. Doris Lessing's short stories expose the white dominated Africa and they reveal the tales of white people, and sometimes about black people also. The Old Chief Mshlanga is the first short story in Doris Lessing's collection this was the Old Chief's Country. Most of the stories in this collection deal with the white dominated Africa, and sometimes about black people, living in a complex society. These stories, as Lessing puts it in the preface, are set in a society which is more (British) short - lived than most (Africans). African society is an experience that is running and operating with a massive and gigantic pattern and system. In that colossal system, the whites fashion a huge and injurious oppression. The rendering of two different worlds of the African society is simply an exemplification of colonizers and the colonized. The hunter hunts every quality of the hunted one.

Keywords: genre, massive, gigantic, colossal, oppression, exemplification, vlei, kopje, krall.

*I'll give you the whole secret to short story writing.
Here it is. Rule 1: Write stories that please yourself.
There is no Rule 2.*

- O'Henry.

The short story, as a genre, has a purpose of its own and a power to exert a kind of influence that a novel can deliver. As a genre, the short story does have the ability to stand on its own with its own traditional elements - an exposition, a complication, a crisis, a climax and a resolution. It would be a cliché to say that a short story focuses on one incident mostly, and has a single plot and covers a short period of time. But then that is the truth and a reader of a short story needs patience, care and a clearer understanding to enjoy its nuances. Equal to a novel, the short story also provokes the ideas and meaning of life.

Doris Lessing's short stories expose the white dominated Africa and they reveal the tales of white people, and sometimes about black people also. In the Preface to present anthology, she says that during the last two decades, the aggressive, thrusting, technical societies killed and allowed people to die out from ignorance. Australia, New Zealand, Canada, Africa and India have always the same story. The white men came, saw, coveted

and conquered. All stories in Lessing's anthology *This Was the Old Chief's Country* are set in a society which is dominated by whites and the author also feels that white-dominated Africa will not last very long. In this collection, Lessing paints a magnificent portrait of the country in which she grew up. Cruelties of the white man towards the native people are unbearable. Furthermore, she picturizes the majestic beauty and the timeless landscape of Africa. Doris Lessing has this to say about the African situation:

"It can be said of all white-dominated Africa that it was- and still is - the Old Chief's Country. So all the stories I write of a certain kind I think of as belongings under that heading; tales about white people, sometimes about black people, living in a landscape that not so very long ago was settled by black tribes, living in complex societies that the white people are only just beginning to study, let alone understand." (Preface)

The Old Chief Mshlanga is the first short story in Doris Lessing's collection *This Was the Old Chief's Country*. Most of the stories in this collection deal with the white dominated Africa, and sometimes about black people, living in a complex society. These stories, as Lessing puts it in the preface, are set in a society which is more (British) short - lived than most (Africans). The narration begins like a third person narrative which later shifts to the first

person. It begins with the description of the farm land of a white girl. It is largely unused, some filled with bushes, and between every bush there is a tree, long sparse grass, thorn and scattered of cactus. A piece of rock jutting out from the barren earth is symbolic of the culture, the tradition, and the freedom the natives once enjoyed. The 'jutting piece of rock' symbolizes the buried culture and tradition of the natives. The small piece of rock that is seen from outside is the remnants of the African cultural soul. These little symbols, which are arrestingly sketched out by the author, show the loss of the total essence of the black natives. Their loss of self-identity is replicated by the portrait of infertile barren lands.

As Lessing's description meanders thus, a small white girl is seen walking through, singing to herself, "Out flew the web and floated wide, the mirror cracked side to side..." (13) The web the girl refers to may indicate the web created by the whites to entangle and to enforce the locals who are the legitimate owners of the land. The cracking of the mirror from side to side can be deciphered in such a way that it signifies the perennial tension, the hatred and the mutual distrust between the two worlds. The perception one gets to experience is that the fairy tale book holding young, naïve girl and one who hasn't been familiar with the viles of her people, intuitively emotes the fact that there is after all no love lost between the two poles.

In those days every place was filled with grasses and msasa trees but now it looks like an infertile land because of the whites settlers. The infertile lands infer to the degenerated living conditions of the natives who have been enslaved by the colonizers. Ngugi Wa Thiong'o in "Decolonizing the Mind" observes that the colonizers not only controlled the wealth of the colonized people but also controlled their culture. The colonizers underestimated the "art, history, religion and literature" (Thiang'o, 22) of the colonized. The nature's impotency, which again an inference to the impotency of the natives in their inability to marshal against the whites, is shown in the following lines:

"Because of this, for many years, it was the veld that seemed unreal; the sun was a foreign sun, and the wind spoke a strange language" (14)

The author satirically shows the condition of Africa after being colonized by the British officials. The blacks who are working in the farm land are as remote and ancient as the trees and the rocks. But they are fated to say "Yes Baas" to the whites, the usurpers. The whites change workers season by season from one land to another land and also send them to as far back as Johannesburg for mine works. In many ways the whites

treat the blacks in a horrible manner, and according to their needs; in short, according to their whims and fancies. Even that little white girl takes advantage of the blacks. If she drops her books down, the servants in her house would come running a hundred yards to pick it up for her. She, though a little girl, is called as 'Nkosikaas' by the blacks and even by the black children of her age. The natives are being "reduced to a state of dispossession and deprivation, not only of the land but also of their essential traditions, preserved by them over the ages." (Parvathy,71)

Later, she is seen carrying a gun in the crook of her arm and wanders miles a day, from vlei (a shallow natural pool of water) to vlei, from kopje (a small hill generally in a flat area) to kopje, accompanied by two dogs. If any native comes across her on the road even half a mile away, the dogs would flush him up a tree as a bird. Whites treat young and old men as buffoons and small black children as their puppies. The white elders never allow their young ones to speak to the natives. Once, the little girl is seen speaking to a native who is working in her home. The anxious mother comes out of the house instantly and orders her not to talk to them: "Come away; you mustn't talk to natives." (16)

One evening, we find the fourteen year old white girl walking through the mealie (maize plant) fields as usual with her rifle and her two dogs. Opposite to her, three native men are seen coming straight ahead of her. She angrily wonders how they had the guts to come along her path. The dogs too wait for her order to chase them. When they come near her, she notices an old man followed by two men carrying bundles of pots, assegais and hatchets. For the first time in her life the little girl observes a kind of dignity in them- the natives. Unlike others they don't seem to fear her; nor do they disrespect her. She thinks that they are not natives who seek for work. They come near and greet her. The old man speaks in his own language. Then, one of the young men steps forward and translates it to her in careful English. They say, "My Chief travels to see his brothers beyond the river" (16). She feels:

"A Chief! I thought, understanding the pride that made the old man stand before me like an equal – more than an equal, for he showed courtesy, and I showed none." (16)

The old man enquires about her father Baas Jordan. He tells that, he saw her in her childhood. Everyone laughs and she asks for his name. He tells that his name is "Chief Mshlanga". She goes by hanging her gun awkwardly and the dogs sniffing and growling. After some days, she reads an explorer's book:

"Our destination was Chief Mshlanga's country; to the north of the river; and it was our desire to ask his permission to prospect for gold in his territory." (16)

The phrase "ask his permission" is so astonishing to the white child. Lessing describes the little girl's mind in this way:

"The phrase 'ask his permission' was so extraordinary to a white child, brought up to consider all natives as things to use, that it revived those questions, which could not be suppressed: they fermented slowly in my mind." (17)

A question arises in her mind. Why should the whites suppress the blacks in their own land? With this confusion, on one occasion, she encounters the phrase "The Old Chief's Country" from a native. While discussing that with a native about the phrase, he says that it is the name of his district. She starts to dig the history the past fifty years of Africa. She comes to know that Chief Mshlanga is a famous person, known to all explorers and prospectors. During the same year, the white girl meets him several times in the part of the farm land. She changes herself,

"Soon I carried a gun in a different spirit; I used it for shooting food and not to give confidence. And now the dogs learned better manners. When I saw a native approaching, we offered and took greetings; and slowly that other landscape in my mind faded, and my feet struck directly on the African soil, and I saw the shapes of tree and hill clearly, and the black people moved back, as it were, out of my life: it was as if I stood aside to watch a slow intimate dance of landscape and men, a very old dance, whose steps I could not learn." (17)

She wants to see whites and blacks meet gently with tolerance for each other. In her house three natives are working: a cook, a houseboy and a garden boy. Often her mother scolds them irrespective of whether they do well or not. One day a native policeman informs that they have an important person in their kitchen. The white girl and her mother enquire with him and come to know that he is the son of Old Mshlanga. He is a likeable individual but his only vice is that he often drinks too much. Both look him in a different way, and assumes that he will be a leader for natives after his father's death. After knowing his family background and prospects, her mother treats him in a harsh way.

"Sometimes she lost her temper, she would say: 'You aren't the chief yet, you know.' And he would answer quietly, his eyes on the ground: 'Yes Nkosikaas.'" (19)

One afternoon he asks for a whole day off and goes home by bicycle. The white girl watches the direction he takes. She follows his path. She encounters an unfamiliar

course, a fresh type of landscape. The grass is thick and soft to her calves; the trees stand tall and shapely. It is very silent. These descriptions symbolically illustrate the significance of Africa. Africans' path is different from the whites'. And the white little girl happens to know the brighter side of Africa in the replica of abundant prosperity of nature. The midday shadows lie dense and thick with clear yellow spaces of sunlight. For all those years she had never known a moment's uneasiness. For the first time she learns to go without her guns and the dogs. She is being fascinated by the place which makes her to realize peace and harmony. And Lessing, through the little girl portrays the genuine gentle human character of the natives.

She feels alien in the place because she loses her way. It represents that she loses her community and now for the first time she feels that she is living in an unknown land. Panic seizes her. She finds a black boy who is spinning round and round the place. The sun is to set in a few hours. She has only one option to take her way back by the valley to find her fence, her world, her safety. She walks steadily towards the Kraal with careful steps. At last she reaches the village of natives. Here, Lessing gives a very vivid world of the natives' world. There are neat patches of mealies and pumpkins and millet. The cattle are seen grazing under trees at a distance. Fowls scratch among the huts. Dogs lie and sleep on the grass. She comes near the huts and is amazed to see the decorated walls that the huts have. It shows the life of Africans in their own land. As Fanon points out in "The Wretched of the Earth", "The birth of national consciousness in Africa has a strictly contemporaneous connection with the African consciousness" (199)

She calls a black boy and asks him to inform the chief that she has come. Many women who wear bright clothes with brass glittering in their ears and the arms start chat among themselves about the white girl. She asks again, "Can I see Chief Mshlanga?" (21) They do not understand the language she speaks. On the same day, she has a chance to meet the old man. She views the things that happen around her: nature, chattering women, and old man with two young men who kneeled before him. Chief Mshlanga welcomes her by saying, "The small white Nkosikaas is far from home. The child of Nkosi Jordon is welcome." (22) She walks her way to the apathetic village, without any fear but a feeling of loneliness has come to set in. The experience carries the white girl into a burden of feeling and perception that reflects a Eurocentric vision. He walks with her as strong as wall and it seems that,

"...you walk here as a destroyer. I went slowly homewards, with an empty heart: I had learned that if one cannot call a country to heel like a dog, neither can one dismiss the past with a smile in an easy gush of feeling, saying: I couldn't help, I am also a victim." (23)

After this incident, one fine evening, her father's red land is trampled by small sharp hooves. And it is discovered that the culprits are the goats from Chief Mshlanga's Kraal (enclosure for animals, especially in southern Africa). Her father demands two hundred pounds from Chief Mshlanga or else, he threatens, he would have to keep those twenty goats. Without giving any respect, her father shows his attitude by sitting down on the chair straight to Chief Mshlanga. Worriedly Chief Mshlanga says, "Twenty goats! My people cannot lose twenty goats! We are not rich, like Nkosi Jordan, to lose twenty goats at once." (23)

At the beginning, the girl's father seemed to talk in a smooth way. But when he realizes that he won't get anything in return for the damage done, he turns to be rude. The Chief pathetically confesses that if the twenty goats are taken away, then his people would be left hungry the next season. This sudden emotion does not go well with Baas Jordan, the father. In an offensive manner he asks Chief Mshlanga to go to police and to complain about him. They both know that if they go to police, the officials will support only the whites. The whites set things in favour of them from the government side too. Hearing all this, Mshlanga sits very silent and when he is ready to return back to his kraals, he utters something. Not able to understand what the mumbling is, the white girl's father asks the cook to translate to him what the Chief meant. With extreme frustration the cook who happens to be the Chief Mshlanga's son retorts, "My father says: All this land, this land you call yours, is his land, and belongs to our people." (24)

When a policeman on his daily rounds is narrated the whole incident, he seemed to support only the whites. Without any tinge of humanity he replies:

"That kraal has no right to be there; it should have been moved long ago. I don't know why no one has done anything about it. I'll have a chat to the native commissioner next week. I'm going over for tennis on Sunday, anyway." (24)

True to these words he takes his own steps to drive away the natives from their own land. They come to know that the old Chief Mshlanga and their native people have been moved two hundred miles away to east. The government land is going to be opened for white

settlement. The white girl goes to see the village one day and she captures,

"There was nothing there. Mounds of red mud, where the huts had been, had long swathes of rotting thatch over them, veined with the red galleries of the white ants. The pumpkin veins rioted everywhere, over the bushes, up the lower branches of trees so that the great golden balls rolled underfoot and dangled overhead: it was a festival of pumpkins. The bushes were crowding up, the new sprang vivid green." (25)

Everything has been lost by the Mshlangas. The natives have become strangers. African society is an experience that is running and operating with a massive and gigantic pattern and system. In that colossal system, the whites fashion a huge and injurious oppression. The rendering of two different worlds of the African society is simply an exemplification of colonizers and the colonized. The hunter hunts every quality of the hunted one. The theme of the story can be visualized from Gabriel Okara's finest poem, "The Mystic Drum":

"And then the mystic drum
in my inside stopped to beat –
and men become men,
fishes became fishes
and trees, the sun and the moon
found their places, and things began to grow.
And behind the tree she stood
with roots sprouting from her
feet and leaves growing on her head
and smoke issuing from her nose
and her lips parted in her smile
turned cavity bleaching darkness." (Okara's "The Mystic Drum")

The end of Okara's poem strikingly suggests that the outsiders (the whites), from the beginning, monitor the place of the insiders (blacks) behind the tree. After a cunning analysis of the situation, as a lion leaps towards its prey, the whites pounce on the blacks, covet and conquer and establish the western imperialism. They plan to show their tyrannical suppression on the natives. And shamefully and cynically, the owners become the owned, the creditors become debtors.

A nation is like a human body, rivers are its blood, nature is its respiration and culture and tradition its soul. If everything fails in the body, it becomes skeleton. Likewise, African land becomes skeleton after the whites suck everything. Africans lose all; their own identity, their lands, cultures and even their dignity before of the whites. They

are left to stare at the vacuum and are devoid of everything, even their precious soul.

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SELF IDENTITY IN SHASHI DESHPANDE'S A MATTER OF TIME

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"There would be nothing to frighten you if you refused to be afraid."

-- Mahatma Gandhi

Abstract

Feminist theory has explored the social construction of masculinity and its implications for the goal of gender equality. The social construct of masculinity is seen by feminism as problematic because it associates males with aggression and competition, and reinforces patriarchal and unequal gender relations. Patriarchal cultures are criticized for "limiting forms of masculinity" available to men and thus narrowing their life choices.

Male participation in feminism is encouraged by feminists and is seen as an important strategy for achieving full societal commitment to gender equality. However, some argue that while male engagement with feminism is necessary, it is problematic because of the ingrained social influences of patriarchy in gender relations. The consensus today in feminist and masculinity theories is that both genders can and should cooperate to achieve the larger goals of feminism.

The women characters of Shashi Deshpande struggle to redefine their role and identity in the light of the feminist theories. Marxist feminism and social feminism assert that capitalist development with its exclusive demarcations between the public and private sphere is one major cause of women's oppression. The concept and image of women have undergone a positive change. Shashi Deshpande is a writer par excellence when she deals with human issues which are of interest to all humanity. "A Matter of Time" particularly deals with the theme of the quest for a female identity. The complexities of man-woman relationships, especially in the context of marriage, the trauma of a disturbed adolescence, the attempt to break traditional molds in which women are trapped, sexual discrimination, the rejection of the dependency syndrome and introspection, are some of the concerns which give the novel a feminist bent. Her works, therefore, constitute an outstanding contribution to Indian literature in English. Shashi Deshpande evinces keen interest. Shashi Deshpande's novels present a social world of many complex relationships. In her novels many men and women live together, journeying across life in their different age groups, classes, and generated roles. Women's understanding becomes questionable as the old patterns of behavior no longer seem to be acceptable. She has

presented in her novels modern Indian women's search for these definitions about the self and society and the relationships that are central to women. Her own struggle as a writer to equally symptomatic of the resistance to a feminist expression that prevails in India in the middle of the twentieth century

In presenting women's point of view Deshpande is mainly interested in the clash of tradition and modernity as reflected in the generation-gap and conflict between women. Her young heroines rebel against the traditional way of life, its rituals, ceremonies and patriarchal values. Her novels present women pause at some point in their adult role as wife and mother and take a long careful look back into formative periods of childhood and adolescence. A Matter of Time her masterpiece novel clearly shows her eagerness to concentrate on larger issues pertaining to human life. She has once said, "I have now reached a point... in which I feel there must be a change in my writing. I do not know what kind of change this will be?"

On the occasion of receiving the Booker prize, Arundhati Roy has expressed: "A Matter of Time presents three generations in the same family and under the same roof. They have their own values and a finely individualized unconventional relationship with each other. The novels begin with Gopal's walking away from home. Sumi's

mother Kalyani is one of the most important characters portrayed by the novelists. She is a weak, feeble creature who returned to her parents home as a deserted wife and was a disgrace to the family. Gopal's wife Sumi is an epitome of silent suffering. She will never like the tragedy of her life to resurface in the case of her daughter. But, the novelist feels that Sumi is made of different stuff. She is away from unpleasantness. She is more concerned with getting on with life. she does not want pity. She would do anything for pride. Sumi's daughter Aru is the focal point in the novel. She is an observer of the drama affecting the entire family. Aru is very rebellious in her nature. She feels that Gopal's walking away on his family is not just a tragedy, but it is a shame and disgrace. Aru is obsessed with the idea of using her father for maintenance but her mother Sumi does not like it. Her pride refuses to allow her to show her grief to Gopal or request him to return home.

Gopal began his life with high idealness. In *A Matter of Time* Kalyani also had a great regard and affection for him. The potential to walk out on his wife and children was always there in him. Gopal himself admits having been frightened by his own inner emptiness. Such was the strength of the 'virus' that Gopal was rendered incapable of functioning as a full human being. Gopal is grateful to Sumi for not asking any questions to him and thus saving him "the mortification of wading through this slush of embarrassing half-truths".

The novel revolves around an urban, middle-class family of Gopal. It begins with a crisis leading to an intense introspection by the protagonist. However, the first person narration which served to delve deep into the hearts of the women protagonists in Deshpande's earlier novels, for the first time successfully portrays the inner conflict in a man's mind, though it is sparingly used in parts of the novel. The author who has often provoked a debate about whether or not she is a feminist writer seeks, perhaps to prove that she is capable of sympathizing with her male protagonist too.

A close study of the novel reveals that Deshpande is deeply concerned as usual with the traumas suffered by women in a middle-class family in India. In *A Matter of Time* gives an honest account of the abrupt disintegration of Gopal's happy family and the diverse reactions of all the people concerned. At times it appears that even Gopal is not aware of the reason for this momentous decision he has taken. He is never able to relate to his father always thinking of him as his mother's guilty partner.

The realization that his sister, Sudha and he did not share the same father that shatters his equilibrium. It is obvious therefore that Gopal has long been nurturing a sense of loneliness and desolation as is evident from his ruminations.

For Deshpande's Gopal, however, the dilemma continues and his desertion upsets a number of peripheral characters apart from the significant character on his wife, Sumi, which again compiles the author to stray back into her forte of giving voice to the discontent and frustration of women. Her very silence, however, conveys her pain more effectively than words can. Gopal evokes the reader's pity for bringing this distress on himself and his family. His description as a loving husband and gentle and caring father dissuade us from laying the blame squarely on his shoulders.

The novel ends on a tragic note with the sudden deaths of Sumi and her father, Shripati in a road accident. This perhaps serves to justify the philosophical strain which runs through the novel. The narrative technique employed by the novelist is also gaining importance considering the gradual increase in the different methods of storytelling. Deshpande using a combination of the first person and third person narrative coupled with flashback devices to lend forces and realism to the novel. Apart from the obvious and central theme of bohemianism in the person of Naren in stark contrast to the middle-class values of Indu's family.

Her novels are concerned with a woman's search for her identity an exploration into the female psyche her protagonists undergo an arduous journey to discover themselves and this leads them through a maze of self-doubts and fears. In her novels, she depicts a woman in myriad roles-wife, mother, daughter and the individual in her own right. Her frank and uninhabited discussion on a wide range of topics concerning women have prompted several reviewers to categorize her as a feminist. The ultimate conclusion of *A Matter of Time* is depressing but unconventional.

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THE TRAUMA OF PARTITION IN KHUSWANT SINGH'S TRAIN TO PAKISTAN

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With the coming of the independence of India, the world had the chance to watch a most rare event in the history of nations the birth of twins India and Pakistan. It was a birth accompanied by strife and suffering (Margaret Bourke white)

The attainment of Indian freedom was followed by the tragic drama of partition. This tragic drama of partition inspired many remarkable novels like khushwant Singh's **Train to Pakistan**, Raj Gill's **The Rape**, Manohar Malgonkar's **A Bend in the Ganges**, Chaman Nahal's **Azadi** etc. These novels are based on the insane butcheries committed in the name of religion before and after partition.

Khuswant Singh got several honours and awards for service to nation. He got Grave Press Award for this novel **Train to Pakistan** khushwant Singh is heard and read with interest all over the world. In a career spanning five decades of creative writing, journalism and editorial work, he has been provocative, profoundly deep and compelling. Being a witness to most of the major events in modern India, including the Indian Movement of Freedom, independence and partition of the country, Emergency and Operation Blue star, his writing provide a critical analysis of these great events. He has written about leaders like Jawaharlal Nehru, Indira Gandhi, Jurnail Singh Bhindrawala. The streak of a historian is revealed glaringly in all his works, including his famous work, **Train to Pakistan** which narrates a harrowing tale of events along the borders of the newly divided nations, India and Pakistan.

The partition flared up communal feelings, was done on communal lines. The Muslim Pakistan and non-Muslim Hindustan. The administration had made a mess of the partition process. No primitive steps were taken to ensure safe journey to those who opted to go to India and Pakistan. People were killed in large numbers when they chose to go across the border for politico-religious considerations or were forced to free for protection of life. Khushwant Singh has drawn a vivid picture of the cruelty

perpetrated by Pathan soldiers on the passers-by. They stabbed the innocent Sikhs going in bicycles or on foot with the bayonets. They sent trains full of dead bodies of Hindus and Sikhs from Pakistan to India, provoking the Hindus and Sikhs to send similar trains to Pakistan with words. "Gift to Pakistan" written on the engine. The partition had created an atmosphere of communal hatred and animosity.

The novelist describes life in Manomajra a small village, half a mile from the bank of Sutlej. Only seventy families live in that village Lala Ram Lal is the only Hindu family. The Sikhs and the Muslims are equal in numbers. Mano Majra has a railway station. Only two passenger trains pass by. The arrival and departure of the trains regulate the daily routine in Mano Majra. The trains and the railway station play or important role the life of the people in Mano majra.

Police known for certain that the dacoity in the house of Ram Lal was committed by Malli's gang. Yet police releases the gang. They give the impression that the dacoity was committed by Muslims in the house of a Hindu . It is also said that Iqbal was a spy from Pakistan. Effort was made to whip up communal divorced with the intention to scare away the Muslims people. Muslim women who were in veils were stripped and marched down the market place. Their mosques were desecrated with pigs slaughter and the Holy Quaran born by infidels the Muslim people felt that Pakistan was the only safe place for them.

Sikh refugees coming from across the border bring the tales of women who had to jump into the well or burn themselves to death to avoid falling into the hands of the Muslims. The Sikhs were shocked to find dead bodies of men women, and children and cattle floating in the Sutlej. Muslims had killed the Sikhs and Hindus in a gruesome manner A train full of dead bodies of the Sikhs and the Hindus came from Pakistan Bulldozers were pressed into service to dig and bury the dead bodies.

The incident of the Iqbal a clean shaven Sikh, a communist belonging to Pakistan was more concerned

with the economic freedom of the peasants and workers than the political freedom. He was arrested under false identity and false accusation, further stripped to check if he was circumcised Muslims and put in lock-up only because he came from Pakistan. The police in India have become anaisance. Instead of safeguarding the citizens, they maltreat and live on corruption and bribery. Iqbal's case proves the point the behaviour of the police is even worse with juggle.

The social and political life of the post independent India still bears the burden of partition. We should pray and bring about a global change and make this world a better place to live.

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A STUDY OF KHUSHWANT SINGH'S 'KARMA'

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Abstract

A controversial yet loved name in the world of writing, Khushwant Singh, a lawyer, journalist, politician and a novelist, spared none and allured the readers with his forthrightness, brutal honesty and unprecedented realism in his portraits artistically penned in his works. Dipping the ink into expression with sheer uprightness and painting the words boldly as he felt made him one of the most remarkable influential authors of all times. The synchrony of grit and wit embedded in his writings is a reflection of his own beliefs. Khushwant Singh has left an indelible mark in this perishable world of emotions. A notable signature in Indian writing in English, his no compromising attitude has rendered an ardent and painful picture of life with its attributes. The present paper gives an insight into his short story Karma' a simple story yet dealing with grave realities of life. It would explore the string of threads woven around relationship portrayed in it and highlight the dwindling humane aspects in this changing world.

Keywords: Karma, Mohanlal, Lachmi, train, Englishman, Indian

Khushwant Singh, a writer known and famous for his forthrightness, impish fun, bluntness towards political and social upheavals, very vocal about the relationships of different dimensions, had one of the most controversial careers (as a novelist and journalist). He believed in honesty and practiced it with a devil may care attitude. One of the most loved writers with around six long decades of penmanship, Khushwant Singh has portrayed all colours of life in the fabric of his works. Right from 'The Mark of Vishnu' (1950) to 'The Good, the Bad and the Ridiculous' (2013), he just slays it with his style. Touching almost every aspect of people with its gray shades, he has successfully embedded the realistic in the fictional world. One of his notable works of short stories "The Collected Stories" published in the year 1989 was a well acclaimed one. It has all kinds of stories to inform, amuse and even provoke readers through his compelling narration. One of the short stories 'Karma' talks about an Indian man 'Mohan Lal' who tries to imitate foreign culture and his wife 'Lachmi', just the opposite of what her husband is. The story begins at a railway station

"Sir Mohan Lal looked at himself in the mirror of a first class waiting room at the railway station... Sir Mohan smiled at the mirror with an air of pity and patronage.

'You are so very much like everything else in this country, inefficient, dirty, indifferent,' he murmured.

The mirror smiled back at Sir Mohan." (p. 8) The first lines itself sets the mood of the story where the reader gets a character trait of this male character who criticizes India, his own country.

"Sir Mohan threw out his chest, smoothed his Balliol tie for the umpteenth time and waved a goodbye to the mirror." (p. 8) He is an aristocrat, a barrister working for the British, loves English Culture and hate everything about India.

"Outside the waiting room, Sir Mohan Lal's luggage lay piled along the wall. On a small grey steel trunk, Lachmi, Lady Mohan Lal, sat chewing a betel leaf and fanning herself with a newspaper. She was short and fat and in her middle forties." (p. 8) A complete contrast can be seen here in both the characters who are husband and wife. The writer has beautifully penned the appearance, body language, gestures to convey their attributes. When asked by the coolie if she is travelling alone, her reply was,

"No, I am with my master, brother. He is in the waiting room. He travels first class. He is a vizier and a barrister, and meets so many officers and Englishmen in the trains - and I am only a native woman. I can't understand English and don't know their ways, so I keep to my zenana inter-class." (p. 9) Lachmi was quite comfortable in talking with coolies. Here, the sense of indifferent behavior at the part of Mohan Lal is clearly conveyed, he has no concern for his wife, despite travelling in the same train, both are sitting in different compartments just because she is not of his standard and English class. That is absurd!

"Sir Mohan was eminently well-bred. He wanted everything 'tickety-boo' and orderly. In his five years abroad, Sir Mohan had acquired the manners and attitudes of the upper classes. He rarely spoke Hindustani." (p.10)

While sitting in his first class compartment, eagerly waiting for some Englishman to enter and raise his class, give him company, he became nostalgic and got lost in his own thoughts.

"Those five years of grey bags and gowns, of sports blazers and mixed doubles, of dinners at the inns of Court and nights with Piccadilly prostitutes. Five years of a crowded glorious life. Worth far more than the forty-five in India with his dirty, vulgar countrymen, with sordid details of the road to success, of nocturnal visits to the upper storey and all-too-brief sexual acts with obese old Lachmi, smelling of sweat and raw onions" (p. 10-11) What kind of a gentlemanliness he is showing upto where there is no respect for his wife and the conjugal relationship he shares with her. Is he a so called educated man or an illiterate? This is the kind of sophisticated life he admired where he feels a sense of pride to disown his own people. Just then, he saw an unoccupied berth and sat there near the window, when two English soldiers entered and expressed their disgust over Mohan Lal.

"Get the nigger out,' he muttered to his companion. They opened the door, and turned to the half-smiling, half-protesting Sir Mohan." (p.11)

His suitcase was thrown out by the two and when Mohan Lal called them preposterous, they yelled at him 'Keep yer ruddy mouth shut!' And Jim struck Sir Mohan flat on the face."(p.12)

"Sir Mohan's feet were glued to the earth and he lost his speech" and on the other side , "In the inter-class zenana compartment was Lachmi, fair and fat, on whose nose the diamond nose-ring glistened against the station lights. Her mouth was bloated with betel saliva which she had been storing up to spit as soon as the train had cleared the station. As the train sped past the lighted part of the platform, Lady Lal spat and sent a jet of red dribble flying across like a dart." (p. 12) and the story ends here. Mohan Lal is left in a state of shock with the unexpected sudden behavior of Englishmen, whereas, Lachmi was at peace with herself and was enjoying the journey.

The title 'Karma' given to the story is justified while analyzing the incidents and actions projected in the story. The word 'Karma' is originated from the word 'Kr' means action (deed). There is an outcome of every action we perform, depending on the situations one encounter. It is applicable in all aspects of life. In the case of Mohan Lal, he looked down upon Indians , was ashamed of it and had no respect for his wife. It's an honour to have been born in a country like India, how can he see it with disgust. Instead of feeling fortunate for the privilege to have been brought

up in the close knit familial surrounding of India , Mohan Lal expresses his unhappiness over it. Worshipping Goddess in the temple but humiliating her in every possible way inside the four walls of house, what kind of values are we talking about. Is this the right course of action? He was fascinated by all kinds of pleasures he enjoyed during his stay in abroad for five years. When Mohan Lal is insulted by Englishmen, it is certainly the result of his attitude and outrageousness. Lachmi, his wife, who is not pretentious, is happy with chewing beetles and talking constantly. Somewhere, she has accepted the bitter reality of her married life and accepted it without any effort to change. She understands the dislike of Mohan Lal for her, but smiles. She had a comfortable journey in her zenana compartment in the end. Lachmi was happy for no reason and was living the way she is, without any grudges. In the story, there is no sense of grief expressed by her for anything. But as a reader, one could feel the agony inside her for being neglected by her husband. What kind of Karma she did that she got a husband like Mohan Lal. Life left no choice for her, but to embrace it with teary eyes and smiling lips.

Life moves according to our actions and participation in it. One is responsible for the good or bad deeds committed under certain circumstances. It is not unethical to embrace another culture, but not at the cost of humiliation done to one's own roots. Nobody should suppress their originality as it kills the sense of belongingness. Sadly, it leads one nowhere. Just because one has been non virtuous and is living in ignorance, he /she has to pay for it and bear the suffering. Hurting sentiments and being treacherous gives birth to negativity. The most significant aspect is to observe Karma and follow corrective actions to build positivity and happiness around.

Khushwant Singh is not preaching or moralizing anything through this story, yet his relatable characters and the humanistic context gives us the clear understanding of the belief in 'Karma'. Sometimes, we do behave in a particular way as per our choice, which is a contributing factor in softening or intensifying the magnitude of the situation around us or in our lives. Life also gives the chance to not repeat any mistake, but we humans are habitual to see a problem in everything and waste time in complaining and lamenting. The concept of Karma is wide and complicated too. It requires investment of your time and emotions to understand the essence of it. Through this short story, the writer has transmitted a

simple message of living a simple life, the significance of respecting relationships and to stop being pretentious.

In one of the interview given to Sheela Reddy on April 21, 2003, When asked about his motto in life, Khushwant Singh answered in three simple words: "Inform, Amuse, Provoke".

This short story does it all. Was Mohan Lal punished for belittling his own culture and hating his wife? It is upto the reader to which perspective they imbibe and relate to. An ebullient personality, a controversial figure, always frank and outspoken and a fearless writer, Khushwant Singh's world of literature is a treat for readers. There is something for everyone in his world of fact and fiction. 'Karma' is a beautiful short story authored by this famous literature personality, who, with his meticulous simplicity has crafted and mastered the art of conveying human emotions effectively. His word speaks, emotes and touches your heart with its wit, wisdom and lively conversations. The seriousness of life is emphatically pictured in his extensive world of writings and also he penned all the bright and colourful shades of life. Khushwant Singh gave the book lovers a sea to dive, explore and enjoy his world of writings.

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LOVE MESSENGER - ROSE AND CLOUDS IN EDMUND WALLER'S GO, LOVELY ROSE AND KALIDASA'S MEGHADUTA

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Abstract

Messengers are expedient figures for literary texts. They can explain backgrounds, set up situations and convey information about unstaged events and dialogue. Messengers may tap into complex patterns of interpretation and spectacle, exemplifying the capacity of hit parts to function as meaningful one. Poetry can also portray emotions of love. Just putting the feelings onto paper helps to unburden the mind and the heart. Especially poet chooses some nature, flower, animal, and bird as a love messenger. Edmund Waller's Go, Lovely Rose and Kalidasa's Meghaduta explained how nature and rose become as a messenger who carries love message to their beloved.

After the definitions of art, science, and philosophy, here comes a selection of poetic definitions of a peculiar phenomenon that is at once more amorphous than art, more single-minded than science, and more philosophical than philosophy itself. Gathered here are some of the most memorable and timeless insights on love, culled from several hundred years of literary history — enjoy.

Stendhal in his fantastic 1822 treatise on love:

Love is like a fever which comes and goes quite independently of the will. ... there are no age limits for love.

It is very common to see, hear or talk about love in our daily lives as well as in most of the artistic works of different genres such as drama, poetry and novel as it is indicated that people have experienced love in one way or another. Dictionaries are unable to offer an acceptable definition of love, as they only exhibit some synonyms containing tenderness, attachment, caring, tendency, sympathy, gravitation, propensity, and infatuation. It should be instinctively agreed that there is an immense inconsistency and difference between liking and infatuation. It is not only problematic to produce a complete definition of the concept, but also describe the types of it.

Love is generally considered as a clear reference to a versatility of different emotions, conditions, and orientations that confines from interpersonal affection or tenderness like "I love my mother" or to pleasure like "I loved that meal" and it might be connected to a powerful absorbency and personal bond or attachment. On the one hand it can enact kindness of human-being, compassion, and affection, on the other hand it can be served as the

modest allegiant and philanthropic interest or sympathy for the good of another. Compassionate and affectionate behaviors to others, one's self or animals may also be described as love. It must be noted that although the nature of love is a frequently discussable topic, various perspectives of the term can be explained by characterizing what is not love. An important thing to be considered is that hate neutral apathy is regularly compared with love as a general explanation of affirmative sensation or a stronger form of like; as a less lustful and more emotionally cordial image of romantic interest.

As for literature it can be stated that the concept of love has been immensely used in different genres from epic to poetry and from tragedy to novel. There are several possible explanations of love in medieval chivalric romance, such as the one that unifies the deprecation and materialization of the female implicit in the discourse of courtly love into a heroic narrative frame-work taken from the classical epic and in keeping with an anti-feminist ideology that undeniably barricades desire from the male heroism.

In addition the term tends to have different denotations in different historical, philosophical and artistic periods such as classical, medieval, renaissance and enlightenment which are possibly characterized by specific movements such as classicism, realism, naturalism, romanticism, etc.

In literature many writers have written about love and that love is expressed in different way. Expressing love is the important thing. One must know where, how, what to express their love. Here we have two different writers who

expressing their love with the messenger. One who carries the love message must have patience, smart, knowledgeable and to have esthetic sense. In this century only Social Medias and person carries the love message but in ancient time we have animals and birds as a messenger. Along with speed, diligence and intelligence the Dolpin is also a messenger of love.

Long admired for being a symbol of peace, the Dove is also a messenger of deep symbolic love. In this article Edmund Waller and Kalidasa mention nature as a love messenger. In Edmund Waller's *Go, Lovely Rose* the Rose as a messenger and in Kalidasa's *Meghaduta* the cloud as a messenger who carries the protagonist love to their beloved.

In Edmund Waller's *Go, Lovely Rose*, before sending a rose to a young lady, the protagonist of the poem addresses the flower as if it were a person. He requests to tell the lady that seeing a rose before her will make it clear why the sender compares her to the flower, for she is just as sweet and fair as it is.

The rose is also instructed to tell her that she should not hide herself from public view, like a rose in a desert, for no one will see and appreciate her beauty. She will eventually waste away and die there, unappreciated. Instead, she should come forth and allow herself to be desired. She need not blush when the speaker admires her. At last the rose is to serve as a reminder of the young lady's mortality when it withers and dies not long after she receives it. She will then know that her own life is also short and that she ought to take advantage of the pleasures of life before time steals her youth and sends her to her grave.

This poem was written in a death-conscious age – poetry at that time celebrated the short life. A traditional poem.

Tell her that wastes her time and me, That now she knows,
When I resemble her to thee, We have little time in
this world to share, And shuns to have her graces
spied, That hadst thou sprung .

She doesn't like to be seen..If nobody would have seen you, then no one would have appreciated you. Vanity – Wanting to be praised. The wanting to hide will do no good. He is telling the Rose to tell her to come out and show herself and be admired even though she may not like it. Don't feel ashamed to be admired.

The tone turns sombre at the end. Beauty is short-lived so as long as it lasts, make the best of it. The speaker obviously wants to court the young lady, who keeps to herself apparently because she is shy or is

indisposed for another reason. He compliments her by sending her a rose intended to represent her beauty.

Kalidasa's *Meghaduta* (literally the cloud messenger) is probably the best known of his poetry that has come down to us. Its manageable length also makes it a popular target for translators and numerous English versions exist. The emotions portrayed by Kalidasa in his lyric poem *Meghaduta* are extremely exquisite, giving rise to the poem first being translated into English by Horace Hayman Wilson in 1813.

The *Meghaduta* or Cloud Messenger is a masterpiece of Sanskrit literature, and was composed by the court poet Kalidasa some time before AD 634 in northern India. A Yaksha or nature deity begs a passing cloud to carry a message across the subcontinent to his grieving consort in the fabled city of Alakā. Under this fiction, Kalidasa presents a sympathetic portrait of northern India, and weaves in the various moods of love traditional in classical Sanskrit poetry.

Early translations sacrificed the meaning to the exigencies of English verse. Later translations are close to the prose sense of the Sanskrit, but employ free-verse styles that give no hint of Kalidasa's elevated and harmonious language. The version here by the poet Colin John Holcombe is taken from the standard 1912 Hultzscht text, and employs accomplished English verse to render the simple magnificence of the original while remaining faithful to the meaning.

About its author, who wrote five or six other great works, little is known, but he may have served one of the pre-Gupta rulers of northern India at Ujjain.

The poem is written in unrhymed stanzas of four lines in the slow-moving Mandakranta measure. Many translations exist, generally in the style of their period, some being designed to help Sanskrit students understand the grammar and vocabulary of Kalidasa's elevated and harmonious language.

In *The Cloud-Messenger* Kalidasa created a new genre in Sanskrit literature. Hindu critics class the poem with *The Dynasty of Raghu* and *The Birth of the War-god* as a *kavya*, or learned epic. This it obviously is not. It is fair enough to call it an elegiac poem, though a precisian might object to the term. We have already seen, in speaking of *The Dynasty of Raghu*, what admiration Kalidasa felt for his great predecessor Valmiki, the author of the *Ramayana*; and it is quite possible that an episode of the early epic suggested to him the idea which he has exquisitely treated in *The Cloud-Messenger*.

In the Ramayana, after the defeat and death of Ravana, Rama returns with his wife and certain heroes of the struggle from Ceylon to his home in Northern India. The journey, made in an aerial car, gives the author an opportunity to describe the country over which the car must pass in travelling from one end of India to the other. The hint thus given him was taken by Kalidasa; a whole canto of The Dynasty of Raghu (the thirteenth) is concerned with the aerial journey. Now if, as seems not improbable, The Dynasty of Raghu was the earliest of Kalidasa's more ambitious works, it is perhaps legitimate to imagine him, as he wrote this canto, suddenly inspired with the plan of The Cloud-Messenger. The Transport of Love is a good exposed in Edmund Waller's Go, Lovely Rose in Kalidasa's Meghaduta .

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POETRY ON SHELLY'S "TO THE WEST WIND"

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Abstract

American literature is the literature written or produced in the area, the United States and its preceding nearby colonies. During its early history, America was a chain of British colonies on the Eastern coast of the present –day United States. Therefore, its literary tradition begins as linked to the broader tradition of English literature. The uniqueness of American characteristics has resulted into being considered a separate path and tradition. The New England colonies were the center of early American Literature.

In the poem 'Ode to the West Wind, compare life with the cycle of four seasons and two points of life; one is starting point and another is ending point. Every birth is starting point and every ending point is death. I contributed this poem in the view of contradiction of birth and death.

Author's Life

Percy Bysshe Shelley was born at field place, Sussex, in 1792, the son of a well-to-do and owner. At the age of ten, he was sent to Syon house academy near London. There he was bullied and often lonely, but there too he acquired an interest in science, especially astronomy and chemistry, and became an avid reader of juvenile thrillers filled with horrors of various kinds. Shelley reacted to the bullying he was subjected to with violent anger and a determination to devote himself to opposing every form of tyranny. In 1810 that Shelley began his short career at Oxford University.

Eco Literature in Ode to the West Wind

"Ode to the west wind" was written by Shelley on a day when the weather was unpredictably windy. The poem reflects desire for creativeness and intellect. The first section of the poem focuses on the description of the colourful autumn leaves moving everywhere; symbolizing the destroyer and preserver. It shows the relationship between Shelley and the clouds. The locks of approaching strong clouds represents the wind's effect on the waves in the sea. Shelley describes the scenario as "grey with fear and tremble despoil." The poem begins with three sections describing the wind's effect upon the earth air and ocean. In the last two sections, the poet speaks directly to the wind, asking for its power, to lift him up and make him its companion in its wanderings. The poem ends with an

optimistic note which is that if winter days are here then spring is not very far. The poem is written in iambic pentameter. The word 'iambic' means that each line starts with an unstressed syllable and then there's a stressed syllable after that you just do that five more times. Each of these is 'iambic' five times-pentameters. An easy way to remember what an iamb is, to think of the line 'To be or not to be'-that's from Shakespeare's collection of iambs in a row to-be-or-not-to-be. The autumnal wind is made to sound a little bit sinister with the usage of words like dead things, ghost, fleeing and things like that-dead leaves. He goes on to describe the leaves as 'yellow, and black, and pale, and hectic red', which is awesome hectic red and is such a cool description I know. He also calls the leaves 'persistence-stricken multitudes'. They are like ghosts, red things and zombies. This is a very sinister description of the autumn season.

Shelley on "To the West Wind"

Shelley describing the west wind as the instrument because the sound of the branches in the forest metaphorically losing the leaves and trees of the forest are both decaying -the trees are losing their leaves and been bowed down by life. The winds to play him like an instrument, he asks the wind to become him. He wants the winds 'fierce' spirit to unite with him entirely or may be even replace his own spirit. When his thoughts re spread all over the world in the same way it moves the leaves, and

they become like a rich compost or much from which new growth can come in the spring. The speaker asks the wind questions that seem very simple such as, 'If winter comes, can spring be far behind?' The symbolic weight that he's attached to the seasons however, makes us realize that this is more than a question about the wheel of the year. He's asking whether or not the death and decay that come at the end of something always mean that rebirth is around the corner. The poet hopes it to be true because he can feel himself decaying. The speaker comes up with another metaphor to describe what he wants the wind to do to his thoughts, and this one isn't about fertilizer. He describes in his own words – perhaps the word of this very poem-as sparks and ashes that the wind will blow out into the world. At last, the speaker returns to the metaphor of the wind playing him as an instrument, but this mouth as a trumpet through which the wind will blow its own prophecy.

Contradiction of Birth and Death to Shelley's to the West Wind

In the life span of every living thing there will be starting and ending because if there is birth, it means there will be a death like every seasonal change. It doesn't matter if the wind plays both of them as instruments they'll make sweet melancholy, autumn-music he wants the wind's "fierce" spirit to unite with him entirely, or may be even replace his own spirit. The dead leaves are the real turn over in the poem because when there is no rain or air there will be no growth of trees and plants and the branches of trees will be falling down and they flowers will lie decayed, but when the west wind enters the earth it will be full of joy for the nature and the west wind to be known as the destroyer and preserver and when the west wind enters the land the flowers will start to bloom and the

blossoms will spread all over the air and they places of dead leaves will be cleaned. So, the starting and the ending has a difference as the poet is comparing life and death because when the west wind enters it signifies the birth of the poet and when the season is over it will be the death of the poet. So, all the creatures created by God has life and they cannot imagine there when the living thing was dead so the imagination is another part when the humans can discover many things but the common thing, i.e. the beauty of nature which was written by poet was something different because the poem had become the lover of the nature and the poet had feelings and expressions for the west wind. So every moment is not temporary and all moment is not permanent whether we compare it to birth or death.

Conclusion

The wind is the most powerful forces known to man. It can do things to make mankind envious and also terrify them. It is no wonder why the poet decided to write a poem of that nature, because he feels that the world needs to know that the poem is describing what kind of magic the wind could do for him.

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TRAUMATIC EXPERIENCES OF NIGERIAN WOMEN: A REPRESENTATION OF CHIMAMANDA NGOZI APICHIÉ'S HALF OF A YELLOW SUN

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Abstract

Chimamanda Ngozi Adichie is mainly concerned with the ongoing effects of colonization in Africa. Her novel Half of a Yellow Sun is set before and during Biafra war in Nigeria. It throws light on the two periods, the early 60's and the late 60's in the postcolonial history of Nigeria. Adichie pictures the violent conflict and horror of the bloody Biafra war which took place between 1967 to 1970. The irrationality of war is emphasized in each dimension. The present study explores the extent of trauma that the African women go through in the war. Therefore trauma affects people differently and the way they cope with it also differs. The African women experience continuous physical torture, racial discrimination, economic suppression and social subjugation.

"Power is the ability not just to tell the story of another person but to make it the definitive story of that person" - Chimamanda Ngozi Adichie "Adichie illustrates the voiceless Igbo women who have drowned out in every sphere of life. Yet they have proved themselves creative artists. When speaking about the high spirit of Adichie, Chinua Achebe acknowledges:

"We do not usually associate wisdom with beginners, but here is a new writer endowed with the gift of ancient story tellers. Chimamanda Ngozi Adichie knows what is at stake, and what to do about it.... She is fearless, or she would not have taken on the intimidating horror of Nigeria's Civil War. Adichie came almost fully made." - (Cover of HYS)

After the British colonizers left Nigeria, it was ruled by the Nigerian's themselves. Most of ruling people and politicians mentioned in Half of a Yellow Sun are male. They dominate in business and other political matters. Olanna's father is great politician and rich businessman who gets tenders from high level businessmen by offering sexual favors from his beautiful daughter, Olanna. He encourages his daughter to be a harlot, so that he can develop his business. Chief Okonji, is a rich cabinet minister who wants to contract Olanna's father in exchange for Olanna.

"She wondered, how her parents had promised Chief Okonji an affair with her in exchange for the contract. Had they stated it verbally, plainly or had it been implied?" (HYS-32).

Here Adichie clearly portrays how a Nigerian woman is treated as an 'object' for sale and an agent of sex for commercial purposes. Olanna's parents dislike Odenigbo, her fiancée, who is a revolutionary lecturer in Nsukka. They said 'he had nothing to show for himself except books'. Olanna rejects her parents request to marry any rich men like Iqwe, Okagbue's son and Chief Okaro's son and Chief Okonji. She stands firm to her decision to marry Odenigbo. So the characters of the novel take on an environment that is hostile, relentless and in flux from one moment to the next. Their relationships evolve in this uncertain atmosphere where betrayal is expected but not forgiven and love lies in the stealth of darkness and death, but there is no silver lining that waits.

As Adichie has grown up in the shadow of Biafra, she engages to speak about the brutal bequests of colonialism and presenting a war and a story of love that unfolds within that unacknowledged war.

"The Nigerian identity Adichie tells an interviewer burdensome, what with the suspicion at airports and being told you can't pay with a credit card for Nigerian -related things. The total lack of dignity we encounter at embassies and things of the sort, but I have never wised that I had a different identity" (Hawley 21). It shows the pathetic situation of the Igbos in Nigeria. But the twin Igbo sisters Olanna and Kainene are intelligent girls who break the tradition of patriarchal Nigeria and elevates their position equal to Nigerian men. Both of them choose diametrically opposite lifestyles but share a common zeal for independence.

In Patriarchal Postcolonial Nigeria, a woman with a son was more respected than the woman with a daughter. Even Odenigbo's house boy, Ugwu's younger sister wants to get a male baby. She tells Ugwu, "I want a baby boy first, because it will place my feet firmly in Onykeka's house". But Adichie express the value of girl child in the same society Adichie portrays Kainene is equal to a son and I very capable of managing her father's business efficiently. "Richard was bewildered by Kainene's busy life". "She was determined to make her father's factory grow, to do better than he had done. In the evenings, visitors - company people negotiating deals, government people negotiating bribes, factory people negotiating jobs - dropped by, parking their cars near the entrance to the orchard. Kainene always made sure they didn't stay long, and she didn't ask him to meet them because she said they would bore him so he stayed upstairs reading or scribbling until they left (HYS-78).

At the time of Biafran war girls were also treated as sexual objects and referred as 'food' for men. Ugwu was forced by the High Tech soldiers to take part in the gang rape of a bar girl. "The bar girl said there was no beer" (HYS-364) But the soldiers compelled her to give local gin and she served them in small metal cups. The soldiers not only taste the gin but also the bar-girl.

"The bar girl was laying on her back on the floor...her shoulders held down by a soldier...she was sobbing, please, please biko... the soldiers were rejoicing (HYS-365). Then the soldiers criticize Ugwu by telling "Ujo abiala O! Target destroyer is afraid" (HYS-365).

To justify his manhood, "Ugwu shrugged and moved forwards 'who is afraid?' he said disdainfully 'I just like to eat before others, that is all' The food is still fresh!"(HYS-365).

Ugwu, whose nickname was 'Target Destroyer', destroyed his own target in the Biafran army. Even the commander and the soldiers of the Biafran army exploited the defenseless girls for their pleasure. They did not care about their health and vulnerability instead they abused them. In a colloquial expression it is said. "The white men will poke and poke and poke the women in the dark but they will never marry them" (HYS-80). As David Lloyd ascertains in this respect the intricate use of power by hegemony tends to "perpetually reproduce the symptoms of dramatization" as it constantly "Occludes from public

space the social logics with in which the victim can make sense" (Lloyd 2008, 214-215).

Olanna is deeply traumatized by the brutal murder of pregnant women during the war, when she goes to meet her aunt Ifeka and her pregnant cousin Arize, she finds them dead and there after she is helped by Mohammed to board a train. In the train, "Olanna bumped against the calabash", "The woman with a calabash nudged her", then she invites Bianu to take a look of that.

"She opened the calabash... 'Take a look', she said again. Olanna looked in to the bowl she saw the little girl's head with the ashy - grey skin and the plaited hair and rolled - back eyes and open mouth. She stared at it for a while before she looked away. Somebody screamed. The women closed the calabash 'Do you know', she said, it took me so long to plait the hair? She had such a thick hair" (HYS-149).

Olanna and the nearby people move with heartfelt sympathy of the woman. Adichie reveals the traumatic experiences of such Igbo women and the pathetic condition of the victims who offer their lives to the nation.

Judith Herman points out that "To hold traumatic reality in consciousness requires a social context that affirms and protects the victim and that joins victim and witness in a common alliana. For the individual victim, the social context is created with friends, lovers and family. For the larger society, the social context is created by political movements that give voice to the disempowered" (Herman 1999-8)

Adichie inherited the trauma and in this novel she interprets their past and of her own trauma. She reflects her expectation to transform the Igbo female from their conventional confinement and to be emerged as new woman.

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DAUNTLESS ARE THE FEARLESS IN VERONICA ROTH'S DIVERGENT

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The novel takes place in a futuristic version of Chicago, Illinois, in which the population has been split into five factions: Abnegation, Amity, Candor, Dauntless, and Erudite. Each faction has a different "persona" and a different role in the city. Abnegation people are plain and modest, and go into governance; Amity people are kind and nurturing, and go into welfare; Candor people are honest, and make good lawyers; the Dauntless are brave, and work as soldiers and guards; the Erudite are intelligent, and study science and technology. As the novel begins, Beatrice Prior a 16-year-old girl living in Abnegation is preparing for her Choosing Ceremony. At the age of 16, everyone in the city is made to take an aptitude test that determines what kind of person they are; i.e., which faction they belong to. Afterwards, the 16-year-olds attend a Choosing Ceremony, where they choose the faction to which they'll belong for the rest of their lives. Beatrice worries that she'll find out that she's better suited for a faction other than Abnegation, thus disappointing her brother, Caleb Prior, and her parents, Andrew Prior and Natalie Prior. Beatrice is especially scared of disappointing her father, Andrew, an important government official, and Andrew's friend Marcus, another influential government leader.

In the last two decades, there has been an explosion of fiction targeted at a young audience. These kinds of novels which are a commercial success for both adolescent and adult readers are now commonly known under the banner of YA (Young Adult) literature. Nowadays, a significant amount of research is being taken on the popularity of this new-found genre. This genre explores the liminal experiences of adolescence. Karen Coats argues that the constantly changing readership makes it difficult to offer a comprehensive definition of YA literature (322).

In spite of the slippery nature of its definition, YA literature is basically defined as literature intended for readers of ages between 12 and 20. This definition does not account for the widespread adult audience. Roberta

Seelinger Trites offers the most comprehensive definition: The basic difference between a children's and an adolescent novel lies not so much in how the protagonist grows even though the gradations of growth do help us better understand the nature of the genre but with the very determined way YA novels tend to interrogate social constructions, foregrounding a relationship between society and the individual rather than focusing on the Self and self-discovery as children's literature does. (20) In recent years, there has been a growing trend in the children's publishing marketplace: the recent explosion of dystopian fiction for young adults.

The past decade has seen the publication of more than a dozen post-apocalyptic young adult novels that explore what the future could look like once the sustainable lifestyle of humankind ceases to be sustained. The word dystopia is derived from the Greek prefix "dys", meaning bad, and the Greek word "topos", meaning place; thus the dystopia means "bad place". The word utopia, made famous by Thomas Moore, is often seen as the opposite of dystopia, and means "no place". Where a utopia is a place where most would desire to be, or wish that their society one day would develop into, a dystopia is the direct opposite. In a dystopian setting, there are usually many grim elements. Somehow the author wants the reader to understand that something terrible has happened to the world of the book. Dystopian fiction is about creating an image of the future, which by most would be seen as a horrible world. The factors that make the world dystopian may vary; in some tales it is the environment which is withering away, in others, the government has become corrupt, and quite often it is the society in general which is breaking apart. The conditions vary depending on what the novel is trying to comment on.

Fiction is one of the most recent works about contemporary YA dystopian fiction. It "focuses on the ways the dystopian mode provides girls with means to challenge the status quo" (4). The editors argue that the contemporary YA dystopian female protagonists "use their

[liminal situations and] in-between positions as a means for resistance and rebellion against social orders that seek to control them," while at the same time "their rebellion plays a role in facilitating individual growth" (3-4). Additionally, with the growing popularity of Suzanne Collins

The Hunger Games and other modern fantasies (a classification under which YA dystopian fiction belongs), scholars are beginning to pay more attention to female protagonists and discuss them as heroes. Unfortunately, not many discussions are conducted on the concept of the "female hero", as opposed to the stereotypical male hero. Women were, for a long time, depicted as passive, invisible and silent creatures without any agency. But, thanks to the publication of Suzanne Collins Hunger Games series and Roth's Divergent, the reader is introduced to the female hero, such as Tris, who sets out on a quest, unprotected by man, to do battle. Divergent, though it does not depict a feminist utopia/dystopia, concentrates on its female protagonist, Beatrice, and her resistance to the contemporary social order in her world. In fact, as Day et al put it, "...the desire to resist the limitations of gender and age can be found in many contemporary girl protagonists, particularly in the dystopian novels that are commanding so much attention in the world of young adult literature..." (3). The female protagonists of contemporary YA dystopias occupy liminal spaces as they seek to understand their places in the world in which they live, making their societies more egalitarian, more progressive, and ultimately, more free.

The seemingly fearless Tris of Divergent both recognizes her liminal situation and, over time, uses her position as a means for resistance and rebellion against the social orders that seek to control them. Balaka Basu, Katherine R. Broad, and Carrie Hintz argue in their book Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers that "as young people stand up and fight the system, they also learn their own limitations" (7). Hintz and Ostry, in the introduction to their book Utopian and Dystopian Writing for Children and Young Adults, contend that "children [and young adults] learn about social organization" through dystopian writing (7).

In the instance of Tris, she learns that reaching adulthood is wholly dependent on her ability to conform to her society's mandates, which govern virtually every aspect of her life. If she lived in a society which

encouraged young people to embrace their individuality and grow into independent beings, Tris likely would not feel compelled to rebel. It is because her government is so controlling that they are able to recognize the faults and weaknesses of post-apocalyptic Chicago and eventually, to rebel against them. The female protagonist becomes a subject, at least in part, because she is oppressed by the dystopian regime. Tris, the protagonist of Veronica Roth's debut novel, struggles to claim her own agency. She has grown up in a world that is ordered and safe. Born Beatrice Prior, Tris lives in a society that provides for its citizens, who are neatly divided into the five factions of Amity, Erudite, Dauntless, Candor, and Abnegation, in which Tris has been raised. Abnegation values a selfless life. At the outset of the novel, Tris gives a description of the rules of her faction: "Our faction allows me [Tris] to stand in front of it [a mirror] on the second day of every third month, the day my mother cuts my hair". Roth has created a dystopian world in which gendered stereotypes seemingly matter little.

Tris is a far cry from the typical teenage girl. Her birth faction of Abnegation discourages vanity and frivolity. As a result, Tris has been conditioned to believe her physical appearance, something with which most teenage girls are preoccupied, is of little importance. She mentions that she looks at her reflection in the mirror "not for the sake of vanity, but out of curiosity" (Roth 1). According to her, the "gray clothes, the plain hairstyle, and the unassuming demeanor of my [Tris's] faction are supposed to make it easier for me to forget myself, and easier for everyone else to forget me too" (6). Most YA dystopian fictions contain elements of conformity, or extreme equality. The inhabitants of the post-apocalyptic world are forced to be very similar and to conform to the rules and expectations that the government has set forth. Accordingly, the inhabitants of the Divergent universe are forced to adhere to the customs of their respective factions. "Faction customs dictate even idle behaviour and supersede individual preference", as Tris comments (9). Faction comes before blood in the world created by Roth. In the Divergent universe, children remain with their parents, completely immersed in their birth factions until the age of sixteen. Then, boys and girls undergo an "aptitude test", which reveals "which of the five factions" they are best suited. Following the test, the teens participate in a

"Choosing Ceremony", during which they decide to remain with their birth factions or transfer to a different one (2).

This rite of passage offers individuals a false sense that they are independent beings, as they seemingly are able to choose their own futures. In actuality, however, the limited freedom the Choosing Ceremony seemingly offers is an illusion, as is the stability the faction system appears to ensure. During her aptitude test, Tris learns that she is Divergent; that is, she displays an equal aptitude for three factions: Abnegation, Erudite, and Dauntless. Tris is told Divergence is an "extremely dangerous" condition, and that she "should never share" the results of her test with anyone (23). "The potential threat to her safety concerns Tris less than the uncertainty about her identity, which she expected the test to end" (Basu 24). The aptitude test was meant to reveal who Tris was and where she belonged. In revealing her Divergence, the aptitude test forces Tris to know herself and her desires in order to choose the faction to which she believes she belongs. The act of choosing is significant primarily because it leads Tris to commit her first significant act of rebellion of the novel: she rebels against her natal faction of Abnegation and joins Dauntless. Her choice also forces her to demonstrate some level of self-awareness as she leaves Abnegation because she believes "I am not selfless enough" (Roth 43).

Tris becomes the typical YA protagonist when she decides to save the Dauntless and Abnegation factions from the machinations of the Erudite. On the Initiation day of the Dauntless faction, Tris goes through her final assessment, a simulation containing each one of her fears that she must conquer, one after another. She is extremely successful and ranks first, becoming an official member of Dauntless. However, she later realizes that in the excitement of the day, the Dauntless leaders injected everyone with a simulation serum that day, calling it a tracking device. She knows they must be lying, and that Erudite will use this serum as a simulation to get Dauntless to fight Abnegation for them. Finally, she manages to free the Dauntless from mind control. The novel ends by shattering the two factions Tris has close ties with, Dauntless and Abnegation, leaving their erstwhile members basically factionless. Tris has no alternative at this point but to embrace her Divergence, concluding that with "no home, no path, no certainty", she is "no longer Tris, the selfless, or Tris, the brave" (487). Ultimately, the

rebellious acts Tris commits lead her to transform from a girl on fire to a young woman in charge of her own future. The allure of fiction has always had roots in escapism. Dystopian fiction such as *Divergent* helps the reader to escape to a fictional society darker than that which exists in reality, which is refreshingly different from one of rosy idealism. Post-apocalyptic YA novels such as Roths work also have a cathartic effect on the readers the dull landscape of futuristic Chicago would make one appreciate the society one lives in, even if it is a flawed one.

During the time she spends training with the Dauntless, Tris Prior learns how to confront her deepest fears, and indeed, this is one of the most basic lessons she learns from her Dauntless mentors. The entire culture of the Dauntless community is centered on fear, as the Dauntless believe that fear or rather, cowardice is the most basic problem with the human race. Thus, the path to success and peace necessarily involves mastering one's fears and becoming brave. In general, *Divergent* shows how Tris "comes of age" by understanding and dealing with her fears.

One of the novel's most important points about fear is that everybody, without exception, feels it. Tris and her peers go through rigorous training, during which they're made to vividly experience their fears. Every one of the new recruits is shaken by this challenge: fear is their common denominator, bringing them closer together. One could even say that fear is the most fundamental thing "about" the characters, some of whom (Four, for example) are actually *named* after their fears.

If fear is a basic part of being human, then growing up requires us to make sense of our fears. Interestingly, *Divergent* suggests that being brave doesn't mean *eliminating* fear altogether; rather, bravery requires us to come to terms with fear and deal with it even if we can't actually defeat it. During Tris's Dauntless training, she's injected with hallucinogenic serum that makes her experience her worst fears, but over time, Tris learns how to cope with her fears. She accepts that she'll always be frightened of the same things: drowning, losing her family, etc. Instead of trying to "hide" from these fears, Tris forces herself to accept them as realities. Because she's Divergent (and thus has access to a unique mental state that's never fully explained in the book), Tris has an easier time than most staying sane during her training:

she's able to tell herself, "This is just a hallucination." Tris's courage and composure in the face of fear make her seem mature and adult-like to her peers among the Dauntless and to readers.

Tris's struggle to come to terms with her fears is more than an important part of her training, though. It also represents one of her greatest strengths as a heroine. While many of Tris's peers and friends are easily manipulated by the propaganda released by the Erudites, Tris "sticks to her guns," recognizing that the Erudite are trying to scare the other factions into obedience. In general, Tris isn't as susceptible to manipulation and scare tactics as her friends. In no small part, this is because she's courageous; her Dauntless training has taught her to accept fear instead of trying to bury it altogether. Everyone feels fear, Tris included. But Tris is special: she learns how to deal with her fear in a productive way. In general, she's the heroine of the novel not so much because of her intelligence or her combat skills, but because she's Divergent: because of her Divergence, she's able to use fear in a productive way, becoming a brave, full-grown adult in the process.

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LITERARY CRITICISM AND ITS APPROACHES

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Abstract

Literary criticism relates a work of art to the literature which it has been produced. Literature deals with universal themes and values that help us grow in our everyday lives. It also teaches us about different time periods and far away places. Literature represents the culture and tradition of a language or a people. It's difficult to precisely define though, many have tried but it's clear that the accepted definition of literature is constantly changing and evolving. Literature is a term used to describe written and sometimes spoken material. The decoding of the text is often carried out through the use of literary theory using a mythological, sociological, psychological, historical or other approach to better understand the context and depth of a work.

Literature is more than just a historical or cultural artifact, but can serve as an introduction to a new world of experience. It is the intelligent reader's duty to discover the layers of meaning compressed and kept hidden in each word by the writer. The second requirement of the style is design the combining words into a unified whole. The word literature suggests a higher art form; merely putting words on a page doesn't necessarily mean creating literature. Some works of literature are considered canonical, that is culturally representative of a particular genre.

This paper is an attempt to show the Approaches to Literary criticism, the Victorian compromise, and the age of interrogation in Literary Criticism. The contribution of the Victorian critics are made by Matthew Arnold, Walter Pater and the contribution of the modern critics are made by T. S. Eliot, I. A. Richards and F. R. Leavis. In this essay on translating Homer Arnold fully develops his view on the grand style. The best work of western literature shows the thematic complexity and use of symbolism.

Keywords: 1.Approaches in literary criticism

Introduction

Literature is defined as to describe written and sometimes spoken material. Literature most commonly refer to works of the creative imagination, including poetry, drama, fiction, non-fiction, journalism and in some instance, song. It may interpret and debate an author's message by examining the words he or she chooses in a given novel or work, or Observing which character or voice serves as a connection to the reader. It is time tested and well worn for a reason.

Approaches to Literature

There are different approaches in literary criticism. They are

- Sociological approach
- Psychological approach
- Archetypal approach
- Formalistic approach
- Biographical approach
- Gender approach
- Reader-response approach
- Deconstructionist approach
- Historical approach

Sociological Approach

Sociological approach relates a work of art to the society in which it has been produced. A writer does not live in a vacuum. The economic and political conditions of the society where he writes mould him. The social theory are in six ways in which art can be approached from a sociological standpoint: 1) humanistic historic approach, 2) Marxist social theory, 3) cultural studies, 4) theory of art in analytical philosophy, 5) anthropological studies of art, and 6) empirical studies of contemporary art institutions.

According to Harrington sociological approaches generally possess a stronger sense of the material preconditions, historical flux and cultural diversity of discourse, practices and institutions of art. He observes, there are several methods of regarding art from a sociological perspective, and considering the sociological element is essential because art is inevitably full of references and commentaries on the present day society. Sociological critics are then to look at exactly how such references and commentaries function within the work of art, so that codification of their method is possible. Taine, Joseph Wood Krutch, Marx Engels, L. C. Knights, George Orwell are some important sociological critics.

Psychological Approach

It is otherwise called The Freudian Approach to literature. Freud said that the human personality consist of three layers—the id, the ego and the superego. The id is a man's unconscious self. It consists of instincts and impulses which are never fully satisfied. The ego is the control exercised by reason, the super ego is the powerful authority exercised by such external forces as one's teacher, neighbor, the police, the church, etc.

Psychological criticism is an approach to literary criticism that interprets writings, authors, and readers through a psychological lens. The works of noted practitioners Sigmund Freud and Carl Jung are particularly influential in this field, but other approaches to psychology may be integrated as well. Often, the focus is on the expression of the unconscious in the work, looking at psychology in the narrative itself as well as in the author. Reader responses can also be evaluated from this standpoint to learn more about how people respond to works of literature.

Archetypal Approach

Archetypal criticism is otherwise called Totemic or Myth criticism. Archetypal criticism was initiated by three men, Frazer, Jung and Jessie Weston. It is a monumental study of magic and religion. It traces numerous myths back to prehistoric times. The anthropological origins of archetypal criticism can pre-date its analytical psychology origins by over 30 years. The *Golden Bough* (1890–1915), written by the Scottish anthropologist Sir James George Frazer, was the first influential text dealing with cultural mythologies. Frazer was part of a group of comparative anthropologists working out of Cambridge University who worked extensively on the topic. The *Golden Bough* was widely accepted as the seminal text on myth that spawned numerous studies on the same subject. Eventually, the momentum of Frazer's work carried over into literary studies.

While Frazer's work deals with mythology and archetypes in material terms, the work of Carl Gustav Jung, the Swiss-born founder of analytical psychology, is, in contrast, immaterial in its focus. Jung's work theorizes about myths and archetypes in relation to the unconscious, an inaccessible part of the mind. From a Jungian perspective, myths are the "culturally elaborated

representations of the contents of the deepest recess of the human psyche: the world of the archetypes".

Formalistic Approach

Formalistic criticism is the most influential school of criticism of the modern age. Formalism research involves studying the ways in which students present their writing. Some ways formalism research is conducted involves allowing the text to speak to the readers versus cutting out unintended meaning in a written piece. Respectively, these two methods deal with language as the "master" writer versus a teacher as the "master" writer. Defamiliarization is one of the crucial ways in which literary language distinguishes itself from ordinary, communicative language, and is a feature of how art in general works, namely by presenting the world in a strange and new way that allows us to see things differently. Innovation in literary history is, according to Shklovsky, partly a matter of finding new techniques of defamiliarization. T. S .Eliot, I.A. Richards is the main exponent of formalistic criticism.

Biographical Approach

This approach "begins with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers more thoroughly comprehend the work." Hence, it often affords a practical method by which readers can better understand a text. However, a biographical critic must be careful not to take the biographical facts of a writer's life too far in criticizing the works of that writer: the biographical critic "focuses on explicating the literary work by using the insight provided by knowledge of the author's life biographical data should amplify the meaning of the text, not drown it out with irrelevant material."

Gender Approach

This approach "examines how sexual identity influences the creation and reception of literary works." Originally an offshoot of feminist movements, gender criticism today includes a number of approaches, including the so-called "masculinity" approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the patriarchal attitudes that have dominated western thought have resulted, consciously or unconsciously, in literature "full of unexamined 'male-produced' assumptions."

Feminist criticism attempts to correct this imbalance by analyzing and combating such attitudes by questioning, for example, why none of the characters in Shakespeare's play *Othello* ever challenge the right of a husband to murder a wife accused of adultery. Other goals of feminist critics include "analyzing how sexual identity influences the reader of a text" and "examining" how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality."

Reader Response Approach

This approach takes as a fundamental tenet that "literature" exists not as an artifact upon a printed page but as a transaction between the physical text and the mind of a reader. It attempts "to describe what happens in the reader's mind while interpreting a text" and reflects that reading, like writing, is a creative process. According to reader-response critics, literary texts do not "contain" a meaning; meanings derive only from the act of individual readings.

Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads work years later may find the work shockingly different. Reader-response criticism, then, emphasizes how "religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions." Though this approach rejects the notion that a single "correct" reading exists for a literary work, it does not consider all readings permissible: "Each text creates limits to its possible interpretations."

Deconstructionist Approach

This approach "rejects the traditional assumption that language can accurately represent reality." Deconstructionist critics regard language as a fundamentally unstable medium the words "tree" or "dog," for instance, undoubtedly conjure up different mental images for different people and therefore, because literature is made up of words, literature possesses no fixed, single meaning. According to critic Paul de Man, deconstructionists insist on "the impossibility of making the actual expression coincide with what has to be expressed, of making the actual signs [i.e., words] coincide

with what is signified." As a result, deconstructionist critics tend to emphasize not what is being said but how language is used in a text.

The methods of this approach tend to resemble those of formalist criticism, but whereas formalists' primary goal is to locate unity within a text, how the diverse elements of a text cohere into meaning, deconstructionists try to show how the text deconstructs, how it can be broken down into mutually irreconcilable positions. Other goals of deconstructionists include

- (1) Challenging the notion of author's ownership of texts they create (and their ability to control the meaning of their texts)
- (2) Focusing on how language is used to achieve power, as when they try to understand how a some interpretations of a literary work come to be regarded as "truth."

Historical Approach

This approach seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it a context that necessarily includes the artist's biography and milieu. A key goal for historical critics is to understand the effect of a literary work upon its original readers.

Shakespeare was the product of the Elizabeth age. The groundlings immensely enjoyed obscene jokes, sensational fighting scenes ghost and devils, etc. Dickens, Sir Walter Scott is the important critics.

Conclusion

Literary Criticism will here be taken to cover all phases of literary understanding, though the emphasis will be on the evaluation of literary works and of their authors' places in literary history. Literary criticism shows the great writers picture the past. Hence knowledge of past history is needed to appreciate great literature. It shows the critical paradigm which we use to discuss and analyze it. Literature is important to us because it speaks to us, it is universal and it affects us on a deeply personal level. Even when it is ugly, Literature is beautiful.

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TRANSGRESSING THE BOUNDARY: THE LUMINAL SPACE IN PHILIP ROTH'S FICTIONS

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Abstract

The Jewish-American literature speaks of the dreams and aspirations of the immigrant Jewish people, passionately seeking a homeland of their own. It draws heavily from the immigrant experience and memories. It gives an account of the struggle between fathers and sons and their ideologies due to the modern revolution and describes the lives of the people caught up between past and present, religion and freedom, and about seeking transcendence through humanism and not by God. It speaks about the individual in the face of duality, history, suffering and ultimately transcendence. Further, it deals with the individual suffering and the dualities which include acceptance and rejection of God. The novels are centred on the great resurgence of Jewish humanism. In specific consideration, the Jewish literature has been confined to the refined humanist precept. Roth's fiction brings in a restructured educative pattern inspired by his historical knowledge. His glance backward motivates studia humanitatis punctuated by Jewish cultural events. Consequently Roth's fiction is productive of a straight forward with careful placements of human events, specifically Jewish. Yet Jewish is a term which proclaims openness, which transgender borders to finally fit into humanism. Roth's protagonists are in a strict sense allegorical figures who claim the epicentre of community living. Roth's reaction to the characters public domain creates a private sphere, an inside which draws sustenance from the human events. Roth is no philosopher nor is he a philologist but a traveller standing alone with a sense of freedom and dignity looking for eternal happiness.

For Roth, his fictions are an illustration of a new perceptual thinking which negotiates with the materialist contemporariness. Also the fictions demonstrate configurations of the oppressive doctrines thrust upon by the transnational superstructure. His fictions again ploughs through the sticky culturality trying to clinch a new dialectic. And that dialectic is humanist enlightenment and even human freedom from the nightmarish faces. Specifically the novels selected for study help one to identify the modern politics which betrays the human anarchy. To Roth the issue of humanism should not stay isolated but ideologically and contextually found to the text. This is his concern. Roth has intruded upon the pages of the novel bringing into context those events of history which not only has impaired the Jewish history but also has terribly scandalized the Jewish consciousness. The Jew is fixed on the cross externally cursed to carry the cross into the annals of Jewish history. The misplacement ideology creates the fragmentation of self consequently forging a vacuum. The Jewish identity has been thrust into the multicultural anarchy. Hence the Jewish identity becomes problematic. The Jew becomes the canonical Jew. He is forced to flee, made to suffer and ultimately hope for redemption. He indulges in nomadic ventures into no man's land where he is fed with the refugee blues.

Introduction

The Jewish American literature has chronicled and paralleled the Jewish American experience. It depicts the struggles of immigrant life, the stable yet alienated middle-class existence that followed, and finally the unique challenges of cultural acceptance: assimilation and the reawakening of tradition. The Jewish-American literature speaks of the dreams and aspirations of the immigrant Jewish people, passionately seeking a homeland of their own. It draws heavily from the immigrant experience and memories. It gives an account of the struggle between fathers and sons and their ideologies due to the modern revolution and describes the lives of the people caught up between past and present, religion and freedom, and about seeking transcendence through humanism and not by God. It speaks about the individual in the face of duality,

history, suffering and ultimately transcendence. Further, it deals with the individual suffering and the dualities which include acceptance and rejection of God. It corresponds to Romantic literature as opposed to Classical, and it is spontaneous, self-assertive, egotistical, and undisciplined. Jewish American Literature has emerged as enunciating new patterns of existence. Significantly, from the 1960s, Jewish American Literature has taken a new direction owing to the multicultural pressures. Multicultarilty is one important factor. It created a multicultural perception in life, which ultimately was reflected in Literature in the 70s. The writers who emerged on the scene during this epoch witnessed a mass cultural change. This was one change, which not only influenced life and Literature but also contested the cultural patterns. The challenges that issued forth owing to the encounter of a new cultural factor called

hybridity brought in a new kind of dispute in the literary arena. In the end, certain fundamental cultural practices were questioned. This led to a culture conflict. The decades that followed the 70s summarily condensed the precepts of life into an anarchic whole. There was a kind of projection that the cosmos was qualified by a multicultural ethics.

A list of all the American - Jewish writers who have contributed to American literature since 1945 cannot be presented here. It is far too long and would involve a discussion of a whole social movement with far reaching consequences for American culture. Some of the most prominent names among the American-Jewish fiction writers are of course Saul Bellow, Bernard Malamud, Tillie Olson, Grace Paley, Cynthia Ozick, Herbert Gold, Joseph Heller, E.L. Doctorow, Stanley Elkin, Hugh Nissensen and Phillip Roth. The works of Phillip Roth are undoubtedly excellent examples of the rejection of traditional Judaism already exhibited by the Yiddish writers a generation earlier. Like their non-Jewish contemporaries and predecessors, the Jewish writers in the last half of the 20th century contributed a great deal to the secularization of America and Jewish life as well as they created a distinction between Judaism and Jewishness which their grandparents never knew and which has become the Great Divide within the Jewish community in the twenty-first century.

Many of the Jewish writers, with Roth in the forefront, now opposed their Jewish heritage and treated it with contempt, disdain and calumny. In fact, since Roth wrote *Good-Bye, Columbus* in 1959. Roth, of course, did to the Jewish world what non-Jewish writers had already done to the Christian world for a century. He secularized the sacred. He ridiculed the divine. He insulted the tradition and he vulgarized his "in-group." Thus, Roth, and so many other Jewish - American writers, contributed mightily, not only to the secularization of Judaism and America in general, but also to the de-mystification of the Jewish tradition. This means that both for non-Jews and for Americans of Jewish origins who had left the tradition behind, Roth provides insight into 20th and 21st century Jewish life as it is lived each day. He explains what is important to contemporary American Jews. He shows that Judaism is not one of the important ideas in the lives of American Jews but that Jews have substituted

membership in clubs and organizations for membership in synagogues.

Roth and his contemporaries, particularly his Jewish companions, sought to now attack the core of Jewishness as they understood it. This Jewishness, in the hands of these writers, consists of being raving hysterics, nagging Jewish mothers, and female shrews of every variety. Thus, the popular Jewish writers in the tradition of Roth were accused of being Jewish anti-Semitic, producers of filth and self-hatred and conveyors of the same calumnies which the Jews of the old world endured for so long. Roth is the great chronicler of the second-generation American Jewry. His characters, by and large, are the children of those Jews who worked their tails off to enter the middle class and do not intend on letting their children forget it. Roth writes about the Jews who are financially comfortable yet culturally adrift. Because of their comfort, they can afford to be critical of both their Jewish and American worlds. So instead of feeling more at home in America, they feel even more alienated. However, comfort with Jewish content does not negate conflict. Contemporary writers such as Rebecca Goldstein negotiate the friction between feminism and Judaism, while writers such as Thane Rosenbaum and Melvin Bukiet discuss the unique conflicts of children of Holocaust survivors. The Holocaust has always been a dominant force in American Jewish communal identity, but only recently have writers begun to make sense of this relationship.

The novels are centred on the great resurgence of Jewish humanism. In specific consideration, the Jewish literature has been confined to the refined humanist precept. Roth's fiction brings in a restructured educative pattern inspired by his historical knowledge. His glance backward motivates *studia humanitatis* punctuated by Jewish cultural events. Consequently Roth's fiction is productive of a straight forward with careful placements of human events, specifically Jewish. Yet Jewish is a term which proclaims openness, which transgender borders to finally fit into humanism. Roth's protagonists are in a strict sense allegorical figures who claim the epicentre of community living. Roth's reaction to the characters public domain creates a private sphere, an inside which draws sustenance from the human events. Roth is no philosopher nor is he a philologist but a traveller standing alone with a

sense of freedom and dignity looking for eternal happiness.

For Roth, his fictions are an illustration of a new perceptual thinking which negotiates with the materialist contemporariness. Also the fictions demonstrate configurations of the oppressive doctrines thrust upon by the transnational superstructure. His fictions again plow through the sticky culturality trying to clinch a new dialectic. And that dialectic is humanist enlightenment and even human freedom from the nightmarish faces. Specifically the novels selected for study help one to identify the modern politics which betrays the human anarchy. To Roth the issue of humanism should not stay isolated but ideologically and contextually found to the text. This is his concern. Roth has intruded upon the pages of the novel bringing into context those events of history which not only has impaired the Jewish history but also has terribly scandalized the Jewish consciousness. The Jew is fixed on the cross externally cursed to carry the cross into the annals of Jewish history.

The novels of Philip Roth throw light on the Jewish American culture and the significant elements which formed the basis for the evolution of its character. Indeed, a great number of contemporary Jewish-American writers such as Norman Mailer, Saul Bellow, Joseph Heller, Bernard Malamud, Arthur Miller, Philip Roth and others have had literary success. The language employed by these writers is standard American English, they are socially accepted, and their works are read by a wide Jewish and non-Jewish audience. For this reason it is widely considered that their texts form part of a recognized literary canon, and belong to the American literary centre or mainstream, as far as this may still be defined today. As much as we agreed to this idea we cannot ignore several facts which underline the necessity to view Jewish American literary productions as shaped by strong ethnic forces, and Jewish American literature as both belonging to and standing out in the multicultural American landscape.

As one literary representative of the postmodern scenario in Jewish American literature, Philip Roth expresses his concern for the downtrodden in the society. Roth suggests a practical theory of evolution. Roth portrays Bucky Cantor as a character who sways between tradition and modernity in the novel. Marital discomfort is

one factor which accelerates the identity crisis. His characters salvage a sense of identity exercising their individual potential in a restricted social construct. With the emergence of Philip Roth, Jewish American fiction has hit a new horizon.

Roth's novels generate landscape culturality as they have been fixed in the Jewish community. The landscape is constituted by the unimpassioned Judaism. Women in the families portrayed by Roth in his novels are pressurized by the urban post structural signs characterized by male chauvinism. It becomes imperative that a woman has to place herself in the position of a contestant and not as a cultural participant. Marital incompatibility comes as one dominant cultural sign, which posits the essential principle of subjugation in women. Further, the Jewish male is an oppressive factor in a marital construct. He enacts upon his woman a disinterested logic.

The foregoing analysis establishes how Philip Roth, in his novels have rewritten the tradition of the Jewish American society from a Jew point of view thereby questioning patriarchal power structures that has subsume the identity of a Jew. Focussing on the Jewish American themes, Roth attempts to shift them from object position or margins to the subject position or centre and in this way restore the displaced power of the powerless or muted half of humanity. Roth in his novels stresses mainly on the sufferings of his protagonists. His protagonists are not strong as they are physically or psychologically weak and search for their own identities which they are not able to find till the novels end. Roth's characters are divided into separate personae. They are defined by the role that a phallogocentric society has imposed upon them. And on the other hand, the real self of the characters attempting to liberate itself out of this imposed role and achieve absolute autonomy

Roth in his writings advocates absolute equality for both Jews and non Jews in America. He stresses the fact that Jews ought not to allow themselves to be exploited by patriarchal structures. On the other hand, Roth highlights the destructive effects of patriarchal cultural on human beings. Through his novels Roth brings out the pathetic condition of the Jews and especially the protagonists. The protagonists of Roth are found to be very weak in their character and they always have a fighting spirit. One would

rather tell that Roth's characters are pessimistic than optimistic. They come across various problems which are either created by themselves or by the society or even by the members of their own family. The protagonists of Roth are sensitive and hyper emotional in character. Philip Roth has unanimously attempted to define the role of the Jew as an inactive, dependent and weak character.

Roth's novel generates landscape culturality as they have been fixed in America's Jewish settings. The Jewish community is constituted by the unimpassioned Jewishness. Jews in the community has been pressurized by the non Jewish ethnic society. It becomes very much imperative that a Jew has to place themselves in the position of a foreigner and not as an American. For instance, in *Nemesis*, when Bucky Cantor along with the boys are playing the Jewish community in Newark, a group of Italian boys come and spit saliva at them and tell the Jewish boys that that place was not for Jew children. Hence the Jewish characters in the novels of Philip Roth have to adapt to a few potential strategies in order to forge for themselves an identity. Marital incompatibility comes as one dominant cultural sign which persists the essential principle of subjugation in Jews.

Summation

The capitalist are reborn in his novels. Dialectic materialism has been personified through the character Hitler and Charles D. Lindbergh. Both of them happen to be the representatives of the cultural anarchy of the Europe and the USA as well. To Roth, the United States of America spectacle is the historic continuation of the German spectacle. The holocaust which is purely physical has been reborn in the United States as an ideology called cultural materialism. The holocaust is physical and the cultural materialism is self-violative. It has only created an organized slavery of self as evidenced in the killing of Jews by Hitler. To Roth, the United States of America is a structural continual of Germany which constantly indulges itself in not replacing the Jew but misplacing him.

The misplacement ideology creates the fragmentation of self consequently forging a vacuum. The Jewish identity has been thrust into the multicultural anarchy. Hence the Jewish identity becomes problematic. For instance, Charles D. Lindbergh signing of treaty pushes the Jewish multitude to the periphery of existence. They are fixed on the precarious position which ultimately drives them on to nation outside America. The Jew becomes the canonical Jew. He is forced to flee, made to suffer and ultimately hope for redemption. He indulges in nomadic ventures into no man's land where he is fed with the refugee blues.

Roth's fiction is a play on the solitary experience of the artist with history. His fiction refashions events into components of literary grace. It operates as figure of a free single text which also betrays his self. Further Roth fiction is reactive against the emerging multiculturalility of the present scenarios. At the same time it also attempts to eliminate the Hegelian perception of the German ideology. One fascinating factor of Roth's fiction is his significant creation of a sarcastic historicist literature which attempts to replace the primary assumptions of humanism. Again his fiction attempts to deconstruct culture through the creation of human relationship, space and time. In one sense, his fiction is a determining force to negotiate the depressing without to human activity.

A STUDY OF SUPERSTITIOUS ELEMENTS IN NISSIM EZEKIEL'S "NIGHT OF THE SCORPION"

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Abstract

This paper explores the power of Indian superstition. Nissim Ezekiel's poem Night of the Scorpion is a strong yet simple statement on the power of self-effacing love. Full to the brim with Indianness, it captures a well-detached black and white snapshot of Indian village life with all its superstitious simplicity. The poet dramatizes a battle of ideas fought at night in lamplight between good and evil; between darkness and light; between rationalism and blind faith. And out this confusion, there arises an unexpected winner-the selfless love of a mother.

Keywords: Superstition, Belief, Rites, Rituals, Evil

Introduction

Nissim Ezekiel was a poet of modern era, presenting the authentic crisis of existence of modern man. He was born in Bombay in 1924. He had his education at Wilson College, Bombay and later studied at Birkbeck College, London. He has written several poems and plays. His poems reflect Indian life and culture. They are collected in *A Time to Change (1952)*, *Sixty Poems (1953)*, *The Unfinished Man (1960)*, *The Exact Name (1965)* and *Hymns in Darkness (1976)*. Simplicity of style, directness of expression and a singular objectivity in the treatment of theme are his outstanding characteristics.

The poem *Night of the Scorpion* was anthologized in collected poems (1952 - 1988). It is one of the first poems of Ezekiel and presents a scary picture of the superstition-ridden India where an insect is given monstrous dimensions it carries Ezekiel's stringiest of satires against the many maladies that affect the Indian society. Not to a mother of her child, which in itself is a conspicuous feature of Indianness.

Night of Scorpion presents a critical situation-the mother has been stung by the scorpion and describes how the other characters in the house and the peasants of the village react and how in so doing betray the defects of their culture. Obviously, Ezekiel's purpose in writing this poem is to create an awareness in our minds of the ignorance and superstition that still have massed of the country thus underlining the need for reform.

In this poem Ezekiel remembers the night his mother was stung by a scorpion. The poem is not really about the scorpion or its sting. It contrasts the reactions of family, neighbours and his father with the dignity and courage of his mother. He sympathetically describes the scorpion as it shelters from ten hours of rain but it is so frightened that it risks the rain again when it has stung his mother.

Superstitious Elements in this Poem

This poem shows the superstitious reactions of the village people. The peasants try to paralyse the evil one. They believe that when the scorpion moves the poison in the mother's blood will move they hope that the pain is cleaning the mother from a sin in the past or sin in the future. They think that the poison will make the mother better. They poet's father normally does not believe the superstitions. (He is sceptic, and rationalist-he doubts superstitions and believes in scientific reason). But he is now worse than the other peasants, as he tries every curse and blessing and every antidote that he can think of holy man performs rites but the relief comes with time after twenty hours it lost its sting.

My father, Sceptic, rationalist,
trying every curse and blessing,
powder, mixture, herb and hybrid.
He even poured a little paraffin
Upon the bitten toe and put a match to it.
I watched the holy man perform his rites

to tame the poison with an incantation.

After twenty hours
it lost its sting.

Night of the scorpion is a poem based on Indian scenario of superstition and poet's Indian feeling. It represents an incident in the past when the poet's mother was stung by a scorpion. It was a rainy night. The incessant ten hours rains have driven a scorpion to cruel beneath a sack of rice to keep itself dry. The scorpion after stinging at the toe of poet's mother with its tail left the place quickly and went again into the pouring rain. At the cries of his mother and the rainy night the neighbouring peasants flocked to the poet's house like a swarm of bees with lanterns and candles. They started to find out the scorpion but in vain.

"With candles and with lanterns
Throwing gaint scorpion shadows
On the sun-baked walls
they searched for him: he was not found".

The superstitious peasants believed that the previous activity of sin is to be burnt away by the sufferings of the peasants or the present suffering will free one to feel no pain the next birth. Images of the dark forces of evil abound in night of the scorpion, the diabolic tail of the scorpion, giant scorpion shadows on the sun baked walls and the night itself point to evil. In fact, the poem is about the pertinent question as to what can conquer evil. Where superstition, rationalism and religion proved futile, the self-effacing love of a mother had its say.

The mother has been in a lot of pain so that she could not speak ("she twisted.....groaning on a mat") at the end she thinks of her children and thanks God that the scorpion did not sting them.

"My mother only said
Thank God the scorpion picked on me
and spared my children."

It suggesting the sacrifice that a mother would do for the sake of her children. This is not a poem of a simple incident the life of poet's mother, rather a poem of Indian culture, belief, philosophy and superstition. In this short poem Nissim Ezekiel has presented some Indian pictures with graphic truth. He presents vividly the inner relationship between individual families to the neighbouring community. Superstition they may be but their fellow feeling is noticeable.

"More candies, more lanterns, more neighbours,"

The neighbours came forward for help nowhere one can find such strong social relationship. Indian culture is not without its superstition. The superstition is static and they sent their root finding the ignorant fertile soil of the peasants. They prayed to God but thought of a doctor. This philosophy is field with their superstitions.

Conclusion

The subtle horror and not so subtle anger in the poem is obviously conveyed by the blank verse which is a suitable vehicle for suggesting agency and anxiety. Thus we find poem to be an excellent specimen of modernist poetry. Nissim wrote this poem trying to give the impression of anger, but also an underlying message of motherly love, along with a hint of culture and superstition.

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THE SONG FOR THE BE-LOVED

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Abstract

There has been a steady loss of talent in the arts, especially where there has been a dearth of true enjoyment of papers and good writings. This paper seeks to reposition love of the arts through hints of stories knitted orally and through written pieces of paper safely collected together in the form of a significant book.

The scenario is presented in the depiction of the majesty of the beloved king. These lines exposit the context: "My dearest one..." (TPT SOS 16). The betrothed to the beloved – "my Champion Defender" (TPT P 15) -- the arrangement symbolic of love extends to a resemblance of Pharaoh's horses which exemplify royal interests and the privilege of the King; pure love rescues and reaches: "Let me tell you how I see you – / You are so thrilling to me. / To gaze upon you is like looking / at one of Pharaoh's horses –" (TPT SOS 16). A strong steed, mustering his strength to draw the royal chariot and the souls attracted to the majestic pomp of the King; The experience:

As the king surrounded me,
The sweet fragrance of my praise perfume awakened
the night.

A sachel of myrrh is my lover,
Like a tied – up bundle of myrrh
Resting over my heart.
He is like a bouquet of henna
Henna plucked near the vines at the
Fountain of the Lamb.

I will hold him and never let him part. (TPT SOS 17)

There is a reference which is indeed a bibliography of the origination of different cultures transcending the antecedent of lovely circumspection. As Carter and DMcRae state: "In English ... "The fragments that remain confirm that the motivations and inspirations for producing literature, and for listening to it, or later, reading it, are the same all through history: literature can give comfort and consolation (as religious literature often does), can illuminate and mirror our problems, and can affirm and

reinforce social, political and ideological standpoints" (3). Queen Esther - She was a good woman, obedient to her "caregiver" (Holmes 217-18) cousin Mordecai. As paraphrased in the following lines: Esther was an orphan girl child of the captive community who were in exile in Persia. Here is a retelling of the story found in the ancient books: "And he brought up Hadassah (Esther) his uncle's daughter, for she had neither father nor mother, and the maid was fair and beautiful, whom Mordecai (when her father and mother were dead) took for his own daughter" (Esther 2:7). The legend discusses the story. Leonard states that the Qumran caves leading to the Dead Sea scrolls "date from 250 BC to 70 AD and were written in the languages of Hebrew, Aramaic, Greek, and Nabataean. The text comprised works of every book of the Hebrew Bible, except the book of Esther", increasing the preciousness of the book of Esther -- a valuable and treasured history consigned document the royalty associated with Esther, that she was Queen of Persia is paramount of the thought that Esther's history is bound and revealed to the scholar and researcher.

Man and woman find themselves complete under the ties of marital bond and it is faithfulness that predestines them in their role of husband and wife—a good trait—with fasting as an antidote for any number of illness. Family counsellors Peter and Sally opine,

Commitment enables two people to get to know each other and to work through life's difficulties when they face them. If you don't have commitment, you are going to find a way out of the marriage relationship. Today it is easier to get out of marriage than to get out of clubs, churches and jobs and addictions. One reason why we have lost

romance in our relationships is we do not practice it in everyday life. (Peter 1)

As the counsellor states, the reality of today's marital relationship is obvious: it is indeed a need to seek out a good partner through an arrangement by the parents of the bride and the groom and Esther's story of marriage is evident of 'Love' which is symbolic. When couples walk hand in hand, they portray the picture of perfect happiness. Thomas writes, "Communication between partners prevents misunderstanding. It is a constructive habit to discuss problems in an attitude of love" (39); 'hope' presents itself when couples cherish their times of conversation and togetherness: "Charity (love) suffereth long, and is kind; charity envieth not ... seeketh not her own" (1 Cor. 13:4), is reflective of the state of endurance. The abundance of a captivating affection, which fulfils the needs of the spouse in good spirits. Kindsvatter writes,

Bowlby (1988), in discussing the therapeutic environment necessary for addressing attachment concerns, noted the importance of counselors providing a secure base from which clients can explore attachment issues. Specifically, he indicated that, in constructing the therapeutic environment, the counselor 'accepts and respects his patient, warts and all, as a fellow human being in trouble, [and]... the therapist strives to be reliable, attentive, empathic and sympathetically responsive' (p. 172). (3)

Esther's beauty treatments and care are wonderful expositions of the maiden beauty spas in ancient times for the young women arranged for betrothal to the king. Esther won grace in his sight and conjured the love of a happy man and wife through her cultural acquisition. The good folk care and the connection helps the characters of Tyler and Kingsbury to, assume a new role—a role of love and affection -- an identity where they "can explore attachment issues" and create an "emotional connection with family members" (Kindsvatter 3). Couples treated with supportive elements and family counsellors recreate support similar to the pattern they have been loved.

The wedding vows stated by Prince William on his wedding day, "With this ring, I thee wed; with my body I thee honour; and all my worldly goods with thee I share" (Hindu 1) presents a wonderful portrayal. As the good morals stated in the good book recommends, marital ties connects true love with the needs of the spouse and one's

own needs. Nagaswami avers: "when in love, we temporarily take leave of our senses. We suspend rational judgment, we are fearless and we think only positive thoughts" (3); considering the beau of love in wedded love life, a great space for a love relationship between the beau and his wife -- love in the marital relationship extends to "physical" (Peter 8) union. Peter also observes: "we should note that physical sharing cannot reach its ultimate fullness unless it is experienced while conscious of God's warm and tender mercies (Eph. 5:25-33). Marital love "... can happen because of lust, but God wants it to happen because of love. God loves purity in ..." (Peter 8) -- the wedded love -- the context of holy marriage is the wonder of love with honour. Sacrifices are indeed the secret to success for relationships; though subjective in the perspective of a study there is the secure intention of qualifying greatness. The call of sacrifice is to forsake the opposites of good. As writers state, 'self-love prevents from fulfilling the purpose of marital commitment. Thomas recommends: "God's nearness always gives strength and patience" (39). Quite a bit of time continues itself to materialize into a relationship worth defining, but there is hope when a deeper and more satisfying love is established; it is the love for beau. The American scenario behind the mysterious love of the groom for his bride is paramount to the depiction of the majestic love of God for the loved one. Solomon's depiction:

My dearest one ...

Let me tell you how I see you --

You are so thrilling to me.

To gaze upon you is like looking

At one of Pharaoh's finest horses --

a strong, regal steed pulling his royal chariot. (TPT SOS 161)

It is the realization of the reference in the life of a married person that brings together a fruitful, committed, marital relationship. The finest wire of love shoots into the air is symbolic of love that reaches for Pharaoh's horses which exemplify the abundance of royal interest and the pledge of the King and the love rescues a luminous council of loved courtship. The pomp of king Solomon and the experience of the Shunem bride:

As the king surrounded me,

The sweet fragrance of my praise perfume

Awakened the the night.

A sachet of myrrh is my lover,
like a tied-up bundle of myrrh
resting over my heart.
He is like a bouquet of henna blossoms –
Henna plucked near the vines at the
Fountain of the Lamb.

I will hold him and never let him part. (TPT SOS 17)

As the Maker views, love is best expressed in the words: "The Lord looks down in love, bending over heavens balcony" (TPT Ps. 53:20). The Passion Translation translates love in romance manner and beauty: "The Lord looks down in love, bending over heaven's balcony". The story of Romance heroes Romeo and Juliet by the dramatist Shakespeare resounds.

The working woman, the needs of the family, the role of housewife ... she presents a dynamic role, where she "lives day after day between four walls, providing for her family, cooking, laundering, cleaning, mending, scrubbing, nursing, going from shop to shop to make the money spin out" (Johnson 25) -- nothing that she cannot bear, for her work for her family is also in the kitchen; for the mother who cares and loves, it "will be a pleasure rather than drudgery" (Johnson 25). There is hope in peace: godly marriages purposed to fulfil the plan sketched. The possibility of it – astonishing -- it is in essence, there will be times of happiness, sadness, loneliness, abandonment, refreshment, hope, joy, grief and blessing; better judgment resolves differences of circumstances. A difference of the godly and the ungodly in marriage?: in truth the greatest is the one to impact the world. Fasting changes. Esther changed her world; her sacrificial step out--notified the aristocrats, rulers, giants of her world to love her family in truth - - she changed a death sentence made to exterminate her family – a promoter of peace to promote good life and happiness. She had the method of fasting as an instrument to promote love in a world where materialism had a huge impact and influence on the selection of the right life partner, it was wondrous of Ahaseureus to look for values. The right is to the stance most people take in selecting the life partner. People seek, prioritize values because it is derived-inspiration from faith; it will bless. Good life in the family also reciprocate a similar reality. Gumbel avers, "Behind God's law is the desire of a loving God to create a society in which it would be a joy to live" (85). Researchers and family counselors

prioritize the need to awaken families who are in need; there is an assurance for families who are desperate to survive catastrophes, and of news of spouses in the marriage, where 'hope' and 'forgiveness' is the foundation of lasting relationships, everything is considered forgiven and forgotten in the light of the maker's love; the 'love' given to redeem life.

Girls have hopes and dreams of a 'Cinderella' story; of a prince charming coming on a horse and being everything to her that 'love' portrays; in the cartoons and images, in the world. It is the hope of every girl, and when dreams of the ideal life of purity is developed a long lost peace indwells and the same for the Prince Charming.

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Abbreviations

1. TPT SOS The Passion Translation Song of Solomon
2. TPT P The Passion Translation Proverbs

FEMALE CHARACTERS AMIDST POLITICAL AND CULTURAL CLASHES IN KHALED HOSSEINI'S *A THOUSAND SPLENDID SUNS*

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Abstract

Khaled Hosseini's novel A Thousand Splendid Suns spans two decades of Afghan history, from the Soviet rule in the 1970s to the Taliban's rise to power in the 1990s, seen through the eyes of two women. The paper deals with the female characters' struggle to escape subordination imposed upon them by the politics and culture of Afghanistan.

Keywords: female characters, politics, culture, political and cultural clashes, identity.

Introduction

About the author

Khaled Hosseini (1965) is a novelist and physician who was born in Kabul, Afghanistan where his father worked for the Afghan Foreign Ministry. In 1970, Hosseini and his family moved to Iran, where his father was employed at the Embassy of Afghanistan. Three years later, Hosseini's family returned to Kabul. In 1976 when his father obtained a job in Paris the whole family moved there. They decided not to return to Afghanistan because PDPA (People's Democratic Party of Afghanistan) had seized power through a bloody coup in April 1978. Subsequently they sought political asylum in the United States and settled down in California in 1980. Hosseini graduated from the University of California, San Diego, School of Medicine, where he earned his M.D. in 1993. He practiced medicine until a year and a half after the release of his first novel, *The Kite Runner*, which went on to become an international bestseller. Hosseini is currently a Goodwill Envoy for the United Nations High Commissioner for Refugees (UNHCR).

Hosseini's second novel, *A Thousand Splendid Suns*, was published in 2007. This book tells the dramatic story of an unlikely friendship between two women, Mariam and Laila, who are married to the same man. The story takes us through each of their lives before the Russians enter Afghanistan, into the horrible years of Taliban rule, and beyond. Watching these women grow in their relationship, we are given a picture of what it meant to be a woman in Afghanistan during the last four decades.

A Thousand Splendid Suns

Overview and Context

The novel can be read on two levels: as a poignant tale of two women and their enduring friendship and an account of Afghan recent history and politics which shape the lives of the protagonists. As was the case with many postcolonial states, Afghanistan's move from colonial status to independence turned out to be a relatively minor move from direct to indirect rule. As Young (2003: 3) puts it, the major world powers did not change substantially during the course of the 20th century, despite decolonization. For the most part, the same (ex-)imperial countries still dominate the countries that they had formerly ruled as colonies, while the cases of Afghanistan, Cuba, Iran, and Iraq, make it clear that any country that has the nerve to resist its former imperial masters does so at its peril.

Afghanistan underwent military interventions by the western states twice: by the Soviet Union in 1978 and by the NATO states in 2002. Both times the invading forces claimed that their purpose was to protect the civilians and their rights. Interestingly, this was the argument that imperial countries had often used when trying to justify the imposition of colonial rule. In many cases, the colonial state attempted to ban social practices that allegedly oppressed women, such as veiling. In fact, the colonial authorities regarded these interventions as a way of transforming the values of societies whose traditions resisted their rule. (Young 2003: 97). In the novel, this is illustrated by the regulations imposed under the Soviet rule regarding women. However, such legislative acts often spark off fierce nationalist resistance: the communist rule over Afghanistan triggers off the Mujahedeen uprising.

The fates of the protagonists demonstrate the ambivalent position of women in Islamic countries: as Young (2003: 97) states, they are positioned in relation to their own cultures, their own histories, their own relations to the west and to western colonial power, their own struggles over the interpretation of Islam and of Islamic law, and their views on the role of women in contemporary society.

Mariam

Mariam is defined as an outcast, she being a *harami*, an illegitimate child. As such, she is a source of disappointment and shame to her mother, who blames Mariam for her own mistakes and failures. Mariam is an outcast in a spatial sense as well, because she and Nana live in a lonely cottage outside the town. Mariam is confined to the cottage and to Nana's company, and is exposed to minimal social interaction. She is also denied the opportunity to get an education as Nana claims that "there is only one skill a woman like you and me needs in life, and they don't teach it in school [...] And it's this: *tahamul*. Endure." (17). When a family friend, Mullah Failzullah, tries to argue with her, Nana insists: "There is nothing out there for her. Nothing but rejection and heartache." (18). Mariam's only joy in life is a weekly visit from her father. She focuses her affections on Jalil, only to be disillusioned when she discovers that he lacks courage to fully recognize her as his daughter. After her mother's suicide, disappointed and bitter, Mariam leaves Herat to be married, without so much as a wave of goodbye to her father. In Kabul, Mariam encounters a different life, both socially and culturally. She speaks a different dialect of the Farsi language so at first she finds it difficult to understand her husband and other people. Kabul is also much bigger than Herat, and less traditional. These are still the days of the Afghan republic, and people in Kabul live a relatively peaceful life. Women can work and teach, hold office in the government. However, Rasheed, Mariam's troubled and bitter husband, demands she wear a burqa, claiming that "where I come from, a woman's face is her husband's business only." (63). Mariam ends up being even less free in her new life than in her old one. She fails to bear a child, and is gradually reduced to the status of a servant in Rasheed's household, a source of disappointment to him and to herself: an outcast yet again.

Laila

Laila comes from a very different background. Her family is relatively liberal: her father, Hakim, is a university teacher, and although her mother Fariba is a housewife, her overall conduct is far from traditional: she is not submissive towards her husband; she wears only a hijab, a headscarf, instead of a burqa. From an early age, Laila is encouraged by her father to go to school and become an educated woman.

I know you're still young, but I want you to understand and learn this now, he said. Marriage can wait, education cannot. [...] Because a society has no chance of success if its women are uneducated, Laila. No chance. (103)

The relationship between Laila and her father grows more affectionate when Laila's brothers join the Mujahedeen in a guerilla war against the Russian forces and the communist regime. Laila's mother loses her zest for life and languishes in bed with curtains drawn. She also seems to lose any interest in her daughter and so Laila turns to her father for help and support. He provides help and encouragement in matters of schooling, while Tariq and his family provide family love and warmth. However, although Laila sometimes resents her mother, she does not come to hate her; she can remember the time when Fariba was different, and she knows her mother loved her and still does. Laila also enjoys hearing stories about her parents' courtship and marriage; her father openly admits that they married for love, which was rarely the case in their society.

The loving relationship both with her own and with Tariq's family provide Laila with an emotional buttress against all the hardships awaiting her. Raised in an atmosphere of equality between the sexes, she soon starts to find Rasheed's traditional views and his abusive behavior repulsive, while her warm and outgoing nature will not only melt Mariam's reserve but will grow into female solidarity and close friendship. Despite all the atrocities she either experienced or witnessed Laila's faith in goodness remains uncorrupted and she chooses to return to Afghanistan, so that she could contribute in the rebuilding of Afghan society and culture. She remembers her father's words:

You can be anything you want, Laila, he says. I know this about you. And I also know that when this war is over, Afghanistan is going to need you. (345).

Laila decides to go back because of the sacrifice Mariam and her parents have made.

Political and Cultural Clashes

The novel shows how female characters are caught in the net of different political fractions and cultural standards, and how the clashes between them have devastating effects on their lives.

Mariam, as an illegitimate child, renders her mother a social outcast. The woman is always the guilty party, so Mariam's mother will be excluded from society and spatially marginalized. This makes the relationship between Mariam and her mother embittered and tense. When her mother commits suicide, Mariam feels stigmatized once again: she cannot aspire either to being accepted by her father's family, or to being given a place in their society. Her only choice is to be hastily married off as far as possible, and forgotten about. At the end of the novel, it is revealed that Jalil, Mariam's father had deeply regretted the loss of his daughter and had been trying to make amends. However, he was not brave enough to withstand domestic and social pressures which condemned Mariam for being a *harami*.

Women's position in Afgan society is constantly questioned throughout the novel. The communist regime in Afghanistan starts with a coup against the government in 1978, and is followed by the Soviet occupation of the country. The fierce clash between the traditionalist Afghan culture and the communist ideology will produce terrible consequences. The communists uphold egalitarianism along class, nationality and gender lines. In cities, such as Kabul, this is more or less accepted. Teachers and intellectuals, such as Laila's father, are being dismissed from their posts in order to work in factories, in an attempt to demonstrate the principle of equality. However, as Laila's father says, the one good thing about the regime is the opportunity for women's education.

In fact, Babi thought that the one thing the communists had done right – or at least intended to – ironically, was in the field of education, the vocation from which they had fired him. More specifically, the education of women. The government had sponsored literacy classes for all women. Almost two thirds of the students at Kabul University were women now, Babi said, women who were studying law, medicine, engineering. *Women have always*

had it hard in this country, Laila, but they're probably more free now, under the communists, and have more rights than they've ever had before, Babi said [...]. Of course, women's freedom – here, he shook his head ruefully – is also one of the reasons people out there took up arms in the first place. (121)

Here, Laila's father refers to the rebellion against the communist regime to which most Afghan men joined, Laila's brothers among them. The break with religion and tradition enforced by the communist regime sparked off the rebellion, and later the civil war, which would have devastating consequences for the Afghan people.

By "out there" he didn't mean Kabul, which had always been relatively liberal and progressive. Here in Kabul, women taught at the university, ran schools, held office in the government. No, Babi meant the tribal areas, especially the Pashtun regions in the south or in the east near the Pakistani border, where women were rarely seen on the streets and only then in burqa and accompanied by men. He meant those regions where men who lived by ancient tribal laws had rebelled against the communists and their decrees to liberate women, to abolish forced marriage, to raise the minimum marriage age to sixteen for girls. There, men saw it as an insult to their centuries-old tradition, Babi said, to be told by the government – and a godless one at that – that their daughters had to leave home, attend school, and work alongside men." (121)

The war hit Laila's family very hard: both her brothers are killed. Laila and her father try to persuade her mother to leave Afghanistan, but she is even more firm in her decision to endure, to see the day the Soviets go home disgraced, the day the Mujahideen come to Kabul in victory. I want to be there when it happens, when Afghanistan is free, so the boys see it too. They'll see it through my eyes. (130)

In 1989, the Russians leave Afghanistan and in 1992, the communist regime is overthrown altogether and the Mujahideen extend their rule over Kabul. However, since they come from different tribes and support different political fractions, they quickly turn on each other and the civil war breaks out, putting an abrupt end to Laila's peaceful and mostly happy childhood: she has to quit school. In 1996 when the Taliban take over the whole of Afghanistan the situation deteriorates further on. They enforced the strictest laws: women are forbidden to work,

go to school, leave the house without a male companion, even put on makeup. Petty crimes are severely punished; cinemas, theatres, restaurants are closed down; music and television are forbidden, even games such as cards and chess. Women's position is worse than ever and Rasheed's brutality receives official support. When Rasheed's shop is destroyed in a fire, they face extreme destitution and starvation and Aziza has to be sent to an orphanage because Laila can no longer provide for her. Laila tries to visit Aziza every day, despite the severe punishment administered by the Taliban to women who walk outside their homes unaccompanied. Laila shares this predicament with many other women forced to give up their children because the Taliban banned them from working. Seeing her old school teacher, who had previously prevented her female students from covering, wear a burqa, seems to Laila like the final humiliation of all Afghan women.

Then one day, Tariq appears outside the house. He and Laila are reunited, and their passion flares anew. When Rasheed returns home from work, Zalmi tells his father about the visitor. Rasheed visits all his rage upon Laila and Mariam kills Rasheed with a shovel. Laila, Tariq and the children flee to Pakistan. In an attempt to save Laila and her children, Mariam confesses to killing her husband and is executed. Laila and Tariq live peacefully in Afghanistan for some time, but when the NATO forces drive the Taliban out of Kabul and most of the other towns in the country, Laila decides to return, unable to forget the words of her father or Mariam's sacrifice. They stop in the village where Mariam was raised, and discover a package that Mariam's father left behind for her: a videotape of *Pinocchio*, a small pile of money and a letter. Laila reads the letter and discovers that Jalil regretted sending Mariam away. Laila and Tariq return to Kabul, fix up the orphanage, where Laila works as a teacher and when Laila becomes pregnant again it is suggested that should the baby be a daughter they will name her Mariam.

Conclusion

Set against the backdrop of constant war, the novel shows how the everyday lives of the protagonists and people in general, are affected by political conflicts and various cultural clashes: young men leaving their homes to fight the communists and getting killed, like Laila's brothers; people forced to resign their jobs, like Laila's father; children being forced to leave school because of the fighting in the streets; innocent citizens getting killed; women deprived of their rights and abused with the regime's support. In the end, it can be said that any attempt to enforce a new regime or a new ideology only breeds more violence, which has dramatic repercussions for common people – in this case, mostly women. The novel is dedicated to the women of Afghanistan and until we have a novel written by an Afghan woman, Hosseini's story of love and endurance is an unforgettable picture of the position of women in Afghanistan during the last four decades.

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CONCEPTUALISING IDENTITY CULTURE THROUGH RACIALDISCRIMINATION PORTRAYED IN PAUL BEATTY'S THE SELL OUT

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Abstract

A state or country that stands for unmitigated stress on racial and economic inequalities becomes a paradigm for exposition of its dystopian functions in a literary work more than in any other form of media that can be fairly judged. Head on with this perspective the discussion on the legacy of slavery and the level of white supremacy in a developed country like the United States Of America is conspicuous and emphatic. Paul Beatty, the black American had some sort of prophetic foreseeing of what happens in America the past few months. A nature of Identity Culture started sprouting that invariably identifies people of fair skin with one belief following straight sexual relations as true citizens not allowing any freedom to the so called Others who don't belong to this identity to survive. As a result shoot at sight on suspicion, illegal mass evacuations and arrest of squatters started happening on a land that upholds in its past civil rights and equality. In his 2016 Man Booker Prize won Novel *The Sell Out*, Paul Beatty promptly discusses the African American identity issue and its vulnerability in a comic satire form that is hard to digest at a linguistic level because of its use of verbal puns and bon mot. This paper thoroughly focuses on *Identity Culture*, a term that to be treated as one word, through an analysis of this novel on the aspect of racial discrimination fairly justified by its author.

Keywords : Identity Culture, Slavery, Racial Discrimination, African American Identity, Gender, Civil Rights Movement, White Supremacy, Americanism, Populism.

Introduction

Literature is a broad spectrum to cohesively put forward major issues pertaining to human rights and values globally and regionally. If literature becomes a wholesome unit of displaying a language show, fiction is a part that it cannot be without in all its vivacity and form entwined with a verbal trapezium elusive for an aesthetic mind. The world today is being confronted with many socio-political issues and terrorist activities. Human life is being encountered with a sort of Darwinian theory of survival of the fittest. Those who sang songs of liberty now sleep in racist culture and identification. Many declarations and proclamations are now mere words with no power.

The world witness brutality of man against man in the name of race, color, religion, money and power. The powerless is forced to obey the powerful, the moneyless is under the will of the money holder and the colorless is denied by the colorful. Here what pervades is the spirit of beholding the thing you own and putting down the existence of nothingness. Zero has no value unless and until it has digits preceding or following it. The world has been rift apart on these lines of demarcations and human blood is shed for

the sheer cause of respect not for individuals but for the respect and identity of a culture or a race.

On this background of restlessness in the name of race and color, *The Sell Out* by Paul Beatty stands out for its treatment of racial discrimination on a land once proclaimed the Civil Rights Movement and that abolished slavery in all generations to come. The author has expressed his anguish and strife against labeling their ethnicity as black and calling them as Niggers. Throughout the novel the reader comes across terms that berate their existence and survival by the white supremacy and the evils of institutional racism. The author has used sarcastic language to excoriate the white authority figure. Deep down it leads the reader to think and reason about the problems faced by the Afro-Americans in a different facet ridiculing the blacks for having lost their identity to an Identity Culture of White Americanism.

Discussion

Identity Culture is a term that can neither be equaled with Identity and Culture separately nor with the term *Cultural Identity*. If we focus on the above

terms through its meaning and definitions it becomes clear about the point of discussion.

Identity is about belonging, about what you have in common with some people and what differentiates you from others. At its most basic it gives you a sense of personal location, the stable core to your individuality.....Each of live with a variety of potentially contradictory identities, which battle within us for allegiance: as men or women, black or white, straight or gay, able-bodied or disabled, British or European...(Weeks 1990:88)

The Centre for Advanced Research on Language Acquisition defines *Culture* as shared patterns of behavior and interactions, cognitive constructs and understanding that are learned by socialization. Thus it can be seen as the growth of a group identity fostered by social patterns unique to the group. Cultural Identity on the other hand refers to identification with or sense of belonging to a particular group based on various cultural categories, including nationality, ethnicity, race, gender and religion. Therefore these terms differ in their concepts from what is called *Identity Culture*.

Identity Culture is a newer term that is less discussed among the literary world but it's a phrase that needs much pondering and brooding because our age of defiance truly has made it an impulse or a developing practice to associate themselves to a newer culture of grouping their race, color and breed to a single holistic mass that completes them within and never allows a different race or culture to intrude in or trespass. Collective Identity to one's origin and existence is making its way to group people as inferior and superior. There is no universal concept of brotherhood but the mass identifies itself to a collective group of identical color, race or caste. All that is different from their origin, caste and creed is being isolated, looked down upon and treated badly. Another sort of upcoming racism is ethnic cleansing or genocide. It's a practice that's being witnessed in many parts of the world. A practice that supposedly existed before age old centuries have now found its way back in the modern world in the form of genocides. Mass evacuation of people, killing and torturing in camps were only heard during Nazi

period. But now slowly in the ultramodern setup of broad thinking and liberal minded states of America has started to experience a sweep in or a new wave of Americanism instead of Populism closing out its borders in front of refugees and migrants, changing its protocols regarding visa regulations and immigrant policies to make it a dystopian United States. The nation is overshadowed with a level of white supremacy and white violence against black lives. Some right wing policies are being targeted to harm people. A totally different conservative stand is seen in matters dealing with crime, drugs, terrorism and immigration. The new president's antipathy and downplaying with the liberty and free movement of a particular caste and color is quite a piece for deep thought.

The Sell Out thus stands out on this regard because of its theme of racial discrimination in a post-racial country. The protagonist of the novel falls victim to the American white culture and his community faces isolation from the whites and remain neglected and ignored. Throughout the novel an aura of doom and gloom dome over the black community and the protagonist tries to revive their spirits back to their blissful past. Each black character in the novel is facing one or the other of racist issues and the author elaborates it in minute detail about their state of mind facing these racial atrocities. The narrator of the novel is truly a spokesperson of the author through him he had spoken his observations and experiences as a black and the responses he gives in the novel are his reactions to the same.

The novel begins with a prologue in which the narrator has been called to Washington D C for his case – *Me v. the United States of America* – to be heard by the Supreme Court. The first line of the prologue is limpid implication of the theme of racial discrimination.

This may be hard to believe, coming from a black man, but I've never tolen anything. Never cheated on my taxes or at cards. Never snuck into the movies or failed to give back the extra change to a drugstore cashier indifferent to the ways of mercantilism and minimum-wage expectations.

I've never burgled a house. Held up a liquor store. Never

My hands cuffed and crossed behind my back Sit in a thickly

Padded chair that, much like this country, isn't quite as comfortable as it looks. (3)

The abomination of being a Black is much in detail discussed in the above lines. The pages ahead narrates his irascible and abrasive observation of Washington D C, the Lincoln Memorial, Lincoln and of his Union and what has come up of his people who he freed.

The people he freed were now slaves to rhythm, rap, and predatory lending, and that today his skill set would be better suited to the basketball court than the White House?The Great Emancipator, you can't stop him, you can only hope to contain him.(4)

Further long in the prologue the narrator contemplates about *Equal Justice Under Law* that's been inscribed in the court and also advertised on the outside of the building. He recalls about growing up with all black America's problems to be solved with a motto *liberte, egalite, fraternite*. He regards the motto as a calling card for an entire race that was raceless on the surface. The words employed in the prologue to describe the plight of the coloured in the country was substantially discerning terms like black credo, Nigger, Anglo-Saxon appropriation of black music, broken negro families, Black America, black person, slave ships, young black youth, black history for forgiveness, black and innocent and EtCetra. In the novel many more such words are in use. The prologue ends with the narrator being exposed of his charges of racial segregation and slavery. The Justice demands to know how it's in this day and age a black man violate the hallowed principles of the Thirteenth Amendment by owning a slave and ignoring the Fourteenth Amendment and do segregation by bringing people together. The twenty six chapters of the novel unravels this mystery beyond and that is more reasonable and leitmotif of the story.

The novel is set in Southern California in a black agrarian community outside Los Angeles called

Dickens. The narrator was brought up by his single father, a social scientist who found pleasure in doing long racial, psychological experiments on his son with no emotional intimacy and home schooled him. Later, his father gets killed in a pointless police shootout during a traffic stop. Hominy Jenkins, a minor actor who acted in *The Little Rascals*, becomes obsessed with racial injustice and finds shelter at the narrator's home, offering himself as a slave and accompanies the narrator thereafter calling him *Massa*. The narrator, whose surname is *Me*, starts his living as an inner city black urban farmer. Dickens, the county, is an impoverished locality. *The murder capital of the world*, it was an embarrassment to L.A and the U.S.A and was dis incorporated and moved from the map by the authorities. Thus Me decides to re-segregate his home town of Dickens. He begins it first on his girlfriend Marpessa's bus, then in shops, the library, a hospital and the school.

The Dum Dum Donut's Intellectuals, a gathering started by his father and later after his death carried on by a black media impresario named Foy Cheshire who calls the narrator *The Sell Out*. It is in this gathering Me comes up with the idea of segregating their county and starts drawing white lines and erecting new road signs with the help of hominy. The real start for all this started from a sign on a Dickens' bus that reads, *PRIORITY SEATING FOR SENIORS, DISABLED AND WHITES*. Also a new real estate development heralds the arrival of a whites-only academy across from Dicken's own failing school was seen as another danger. Me thinks, *Apartheid united black South Africa, why couldn't it do the same for Dickens?* But towards the end of the novel the narrator realizes the real worth of being in mixed culture or race when a comedian expels a white couple from enjoying the comedy show saying, *This is our Thing*. The startled narrator, Me, thinks, *I wish I'd stood up to the man and asked him a question,....so what exactly is our Thing?* Thus, this ironical statement remains a question in the reader's mind as well.

Conclusion

Identity Culture of American White culture persuaded the Black community to group based on their identical culture, all because of racial injustice and discrimination. The end of the novel is the real theme that make the world think about the transparency and inefficiency of being identically cultured with one race, religious views, color and economy. The interdependency cannot be forgotten, the universality to be followed at large and let Live.

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SHOBHAA DE'S SISTERS: RESUMPTION OF THE BOND OF SISTERHOOD

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Abstract

Shobhaa De is an Indian novelist, socialite, celebrity, model, fashion designer and a columnist who deals with the problems of women and brings out the dark side of the elite society which is unfamiliar to common people. Her picturesque novels depict the background of elite and middle class society as she has firsthand experience.

The novel Sisters sets against business world. It portrays two half-sisters Mallika and Alisha who strive for economic freedom and independence. The conflict of Mallika and Alisha is the dominant theme in this chapter. The illegitimate daughter Alisha portrays the psyche of the illegitimate children in the society. Jealousy and vengeance towards Mallika who inherits their father's business empire and all other properties makes Alisha follow the wrong paths initially but bonds with her half sister eventually. Mallika's change in attitude is seen when she transformed from a bold business woman to a meek housewife seeking the love of Binny who treated her as a slave. Escaping from the clutches of cunning people in the business world both the sisters attain the bliss of sisterhood and achieve self-fulfillment. The author has brings out the darkness in the business world which is unknown to common people through the portrayal of the characters in this novel.

Keywords: *Economic Freedom, Illegitimate, business, self-fulfillment*

Shobhaa De is one of the most widely read contemporary and commercially successful novelists of Indian Writing in English. She was born on 7th January 1948 in Mumbai, India, in a typical Maharashtrian Saraswat Brahmin family. Her maiden name was Shobhaa Rajadhyaksha. She is widely known as a novelist, socialite, celebrity, model, fashion designer, columnist in several newspapers, magazines and an opinion-maker. Shobhaa De was a model initially, began her career in journalism in 1970. During the course she founded and edited three magazines – *Stardust*, *Society* and *Celebrity*. She contributed to the Sunday magazine section of *The Times of India* in the 1980's. She explored the socialite lifestyles of the celebrities in Mumbai in her columns.

Shobhaa De gave a new definition to the mass market bookseller in the 1990's and all her books have remained perennial favourites with readers over the years including *The Times of India*, *Statesman* and *Sunday Observer*. She has often been included in many most influential lists of Indian women. She was voted by *Reader's Digest* in 2010 as one of "India's Most Trusted People" and one of "50 Most Powerful Women in India" by *Daily News and Analysis*. She was featured in Hi Blitz in 2010 in the list of "India's 50 Most Beautiful". *Indo-Asian News Service* reports that, Shobhaa De was honoured with Veuve Clicquot Business Woman Award for her accomplishments in writing and a vine has also been

baptised in De's name in France. She is the second Indian woman honoured with the award.

Four of Shobhaa De's novels are featured in the post graduate culture curriculum of the University of London and also in the Universities of Australia, Sydney, Chicago and Mumbai. In 1995, *Socialite Evenings* and *Sultry Days* were launched by the publishers Simon and Schuster in Britain and *Starry Nights* was published in an Italian translation. *Socialite Evenings* and *Second Thoughts*, have been published in Korean edition. She launched the magazines *Glitzernacht* at Frankfurt Book Fair in 2006 and *Sorelle* in Milan and Rome in 2007, along with *Bollywood Nights*. Her books are translated into French, German, Hungarian, Italian, Korean, Portuguese, Russian, Spanish and Turkish. *Starry Nights* is a best seller in Hindi as well. She has also published the edition of her books in regional languages in India like Malayalam, Bengali and Marathi. She uses 'Hinglish', a blend of Hindi and English, in her novels. She is honoured with her own imprint under Penguin Random House umbrella 'Shobhaa De Books'.

The novel *Sisters* revolves around two half-sisters, Mallika and Alisha and their rivalry and attachment between them. The psychic conflict of Mallika and Alisha is the dominant theme in this novel. The novel also focuses on the unpleasant side of the business world and inner mind of Mallika. The title depicts two half-sisters and their union between them. It shows that no matter whatever the

circumstances are, the blood relations cannot be denied and ignored. E. Satyanarayana in his article, "The Dialectics of Self-Assertion: The Liberated Woman in Sisters" comments:

Unlike its predecessors, *Sisters* for the first time deals with the psychic conflict in its, liberated woman-protagonist who is caught between a 'personal self' and a 'societal self'. The novel thus focuses as much on the seamy side of the business life as on the inner turmoil of the protagonist. (211)

Mallika alias Mikki, the legal heir of Seth Hiralal, returned from America hearing her parents' death. She had a carefree attitude. Mikki's psyche was portrayed after her parents' death in an air crash. She did not shed tears as she was not emotional. She was strong enough to console her maid Gangu. This proves that Mikki was tougher in mind but had a fragile personality.

Alisha, the illegitimate daughter of Seth Hiralal and the half-sister of Mikki could think only about herself when she found her father's death from the news paper that comments, "Survived by his only child, a daughter, Mallika, studying at present in the U.S." (4). Alisha asks her mother reading this article, "What about me? What am I? A puppy? A kitten? A pet?" (5). Alisha's psyche reveals how the children of illegal relationships crave for identity in the society. She was worried about her future since she wanted to go abroad as her father promised her but with the death of her father there was no one to provide money for her to fulfill her dreams. She could see her dreams smash in front of her eyes. It is confirmed from her thoughts that Alisha's selfish behaviour might have shaped from her childhood.

The protagonist Mikki's social conditions transformed her from being a bold business woman to a fragile house wife after her marriage with Binny Malhotra. She signed over all her properties to her husband thus leaving her with nowhere to go. This affected her psychologically and changed her behaviour that ultimately altered her from a courageous to a frail woman, who tolerated Binny's violence.

Alisha was hostile to her parents and did not demonstrate an emotional feeling for her father during his death. She was concerned only for her mother because she needed her as she would be alone in this world if her mother dies. Moreover she wanted to show off Mikki that she had someone in her family unlike Mikki who lost her parents and was deserted. She did not get genuine warmth and

affection since childhood. When she realized in her childhood that her father has another daughter and a family she started hating Mikki and felt alienated.

Mikki had previously planned to move to America but with the death of her parents she had to stay back in India in order to manage Hiralal Industries with the help of Seth Hiralal's trustworthy employee Ramanbhai. Mikki felt deceived when she came to know the presence of a half-sister in her life. She needed Alisha as she did not have any blood relatives alive except Alisha. She was worried about Alisha's behaviour with her as she could not predict latter's mind. This can be clearly seen in her conversation with her friend Amy. Shanay, Mikki's cousin helped Mikki with her industries. He was a shy and introverted man and was in love with Mikki since childhood though Mikki ignores him. She got engaged to Navin but she broke up the engagement as she realized that it is a mistake.

Mikki had enjoyed all the luxuries and recognition as Seth Hiralal's daughter from childhood. Alisha was kept secret from the world as she was an illegitimate child. Mikki had everything that Alisha could not have, which made Alisha jealous of Mikki. When Mikki confronted Alisha in discotheque she expresses, "I do see we are sisters. You have all the money, all the status, our father's name, his home, everything. And I have nothing. That is the difference" (42). Her comment proves that she resented Mikki from her heart. Alisha's anger and disobedience has root in her relationship with her mother. She had not only seen her mother in alcohol and pills but also her depraved ways. She had the memory of her mother's illicit relationships with many other men when her father was not around them.

Mikki's life was made a hell by her husband Binny Malhotra. After marriage Mikki found out that his love was a pretention in order to take over Hiralal industry. He denies motherhood for Mikki who becomes shocked to hear that he already is married with two children. Binny insulted her and her friend Lucio who is a gay with whom she attended cooking classes. Lucio takes Mikki to his home after Binny threw her out of his house suspecting her of infidelity. Shanay's concern over Mikki's condition was seen when she called him for help after Binny abused and left her. Yet, Mikki had neither anger nor hatred towards Binny post his death.

Mikki realized that Alisha too was orphaned like her after Leelaben's death. She took the chance to show up at Alisha's house and offer her condolences though she knew very well that Alisha would snub her publicly. Mikki could not hate Alisha even when she insulted her in front of others. Alisha's affair with Dr. Kurien brought her disappointment when he left her as he was married. The illegitimate children are humiliated by the public and they have to achieve self-respect and identity on their own as one of their parents disowns them. Alisha too had to undergo emotional problems as an illegitimate child and so she was distracted from her aim of achieving recognition and developed an aversion for Mikki, her half-sister. Later she realized the need of her sister in her life and hence she became close to Mikki.

She tried to commit suicide as she was alienated from the self and had self-contempt with Navin's taunts. His comparison of Alisha with Mikki made her feel inferior to the latter. This triggered her to hate herself and self-torture by taking her own life. From this incident it is clear that Alisha was fragile despite the fact that she appears to be strong outside. A shocking revelation came to light when Ramanbhai kidnapped Mikki in order to obtain the power of Hiralal industries. It is seen that he is the cause of all the tragic incidents that occurred in Mikki's family. Her parents' as well as Binny's death and kidnapping of Mikki were done by Ramanbhai.

The sisters, though had the same father, were different from each other. She took care of her step-sister Alisha while knowing that she hated her. She was deeply in love with Binny after knowing his truth; however, the fact that she had nowhere to go if she left him, made her tolerate him. On the other hand, Alisha was weak inside but appeared to be stronger. She wanted to take revenge on Mikki initially, but her weak mind was brought to light when she attempted to commit suicide after Navin's manipulation. She also tried to change her religion for the married Dr. Kurien whom she loved. She dived into the world of drugs after Dr. Kurien broke off with her, stating that God took away his youngest son's life as they have sinned by committing adultery. Depression and stress led her to be addicted to drugs and can be viewed as substance abuse. Mikki lost zeal in life after the death of Binny and became prey to tuberculosis. She wanted to

obtain happiness and satisfaction from the success in life but she could feel only a sense of loss and disloyalty. Naresh K. Vats in his article, "Trial by Fire: Sisters" comments:

Shobha De's *Sisters* enrolls the story of Mikki and Alisha who represent new women of India in a new Avatar, with a new identity. The narrative moves through many phases of sordidness and joy leading them to experience the moments of self-actualization – the term defined by psychologists as a feeling of maturity, a complete acceptance of one's self, a childhood wonder and arrangement for the world. (86)

Mikki plans to build a home for Bombay's street children and aged destitute and give Alisha the responsibility of construction and looking after the charities. Shobha De describes their bright future by the portrayal of twilight sky, "Mikki smiled and looked out of the window at the twilight sky outside. She spotted a lone evening star. Mikki quickly made a wish. A wish she knew was going to come true. Finally" (360). Sonia Ningthoujam in her article, "Traditional Woman versus Modern Woman" states:

When Mikki's relationship with her husband suffers because of his indifference to her wishes, she decides to walk out of the marriage. She sets up life afresh with her half-sister Alisha's love and support. They decide to face the world by themselves. (36)

Mikki had to undergo domestic violence and exploitation in her marriage. It affected her psychologically sometimes, but she could overcome it and could support Alisha in her bad times. Alisha lost herself in the illusionary love of Dr. Kurien and put herself into the trap of drugs. She revived herself from it with the help of Alisha. Both of them attained the strength to face all the troubles through their experiences in life and attained self-satisfaction.

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SOCIOLOGICAL APPROACH TO ARUNDHATI ROY'S THE GOD OF SMALL THINGS

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Abstract

Suzanna Arundhati Roy is a great Indian novelist and social activist. Her works mainly deal with the realistic problems and issues of the society. The cost of living (1999) which includes her essay on India's dam projects on the Narmada river, The End of Imagination on scathing indictment of the indo-Pakistani nuclear arms race and her famous book The God of Small Things (1997) on Indian caste system and discrimination of upper class people. And this novel created a storm in the world of twentieth century fiction for its linguistic experiments, post modernist tenor and bold attack against the patriarchy. The Booker prize winning novel and global best seller novel has been translated into more than 40 languages in the world.

This paper explores social discrimination against the backdrop of caste politics in Arundhati Roy's novel *The God of Small Things* and analyses the deep-seated prejudices and fossilized ideologies impacting its dalit protagonist Velutha the upper caste men and women in the novel victimize this untouchable young man in a classic demonstration of masculine power used against men of inferior social status. In spite of some spectacular achievements in science and technology, trade and industry education and research for the Indians even today the primary identity marker is caste. Caste plays a deterministic role in matters of social and spiritual significance such as marriage and religious observances.

Her novel *The God of Small Things* has been described as remarkable for its quality of innocence and originality, and the story is set in Kerala in the 1960s *The God of Small Things* is about two children the two egg twins Estha and Rahel and shocking consequences of a pivotal event in their young lives. The novel paints a vivid picture of life in small children and the complexity and hypocrisy of the adult in their world. It is also a poignant lesson in the destructive power of the caste system. The novel has become an international best seller and in October 1997 won the coveted Booker Prize.

The Indian constitution of 1950 outlawed discrimination against untouchables. Although it is illegal to discriminate against low and untouchables caste in modern day India prejudice still continues. We see this in *The God of Small Things*, much of which is set in 1969, nearly two decades after the passing of this law, the growth of cities has created new forms of contact between different castes which did not exist before but it is still

possible to see advertisements for housing and jobs specifying "Brahmins only" much discrimination is unspoken however with untouchables regularly receiving lower pay and more menial jobs.

Roy pleads for greater reform in the inflexible condition of women and the unbearable sufferings of the oppressed class. Arundhati Roy castigates severely the caste system of India while narrating the social background of Velutha, it means white in Malayalam he is ironically black. He is the new generation paravan, educated influenced and inspired by the awareness created, by the dissemination of Marxism. He is full of defiance against the unequal social order but completely honest in politics. Ammu knows him since her childhood as a servant, Mammachi explains how the paravans are ill-treated in her childhood "Paravans were expected to crawl backwards with a broom, sweeping away their foot prints so that Brahmins or Syrian Christians would not defile themselves by accidentally stepping into a paravan's foot print".(73-74)

"In Mammachi's time paravans like other untouchables were not allowed to walk on public roads, not allowed to cover their upper bodies, and not allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed". (74)

To avoid scourge of discrimination by the upper class people Indians Hindu dalits has chooses Christianity, in spite there new religion did not solve all this problems. When the British came to Malabar a number of paravans and Velutha's grandfather Kelen converted in to

Christianity but they were made to have separate churches and separate priests.

It didn't take them long to realize that they had jumped from the frying pan in to the fire. (74) After independence they found they were not entitled to any Government benefits like job reservations or bank loans at low interest rates, because officially on paper, they were Christians and therefore casteless. It was a little like having to sweep away your foot prints without a broom. (74)

In *The God of Small Things* the conflicts exists at individual and societal levels. The novel graphically shows that how people are helpless to resolve these levels of friction. Velutha the outcast can never co exist peacefully with the touchable communities for so long as the stigma of untouchability attached to him and countless others like him. Velutha is "highly intelligent," an excellent carpenter with an engineer's mind, but he is also "The God of loss", "The God of small Things" He left no foot prints in sand, no ripples in water, no images in mirrors". (265)

Ammu, the central character of the novel, has only a marginal existence in the family structure. A traditional patriarchal society places little importance on women's education. Ammu's father Pappachi, does not like the idea of spending money on his daughter, and she is never encouraged to find her place in life. Marriage is the only justification of her survival.

Ammu finished her schooling the same year that her father retired from the job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was unnecessary expense for a girl so Ammu had no choice but to leave Delhi and move with him. There was little for a young girl to do in Ayemenem other than to wait for marriage proposal. (38)

This injustice is perpetrated by a group of the characters who are themselves the victims of injustice. Mammachi, Ammu's mother who endures her husband's abusive attitude, ignores Chako's sexual exploitation of the female workers, but she cannot tolerate her daughter's love affair with a Parvan. Baby Kochamma, the defender of the system, would go to any limit to save the so-called family honour. The novel shows the process of creating and labeling Paravans within the high class families, the people who go beyond the unwritten laws of society in pursuit of happiness.

When the affair comes to light, apart from feeling gravely apprehensive about the social stigma it would entail and dog her family for generation to come Mammachi feels physical revulsion at the prospect of her upper caste daughter being made love to by an untouchable Paravan. She thought of her naked, coupling in the mud with a man who was nothing but a filthy coolie. She imagined it in vivid detail: a Paravan's coarse black hips jerking between her parted legs. The sound of their breathing. His particular Paravans smell. Like *animals*, Mammachi thought and nearly vomited. Like a dog with a bitch on heat. (257-258)

Velutha is implicated in rape case and arrested. Ammu rushes to the police station with her children for help, but the truth at Kottayam police station House Officer is misguided by Baby Kochamma. He stared at Ammu's breasts as he spoke. He said the police knew all they needed to know and that the Kottayam Police didn't take statements from *veshyas* or their illegitimate children. (8)

Brutally tortured Velutha turns semi-conscious and immobile:

His skull was fractured in three places. His nose and both his cheekbones were smashed, leaving his face pulpy, undefined. The blow to his mouth had split open his upper lip and broken six teeth, three of which were embedded in his lower lip, hideously inverting his beautiful smile. Four of his ribs were splintered; one had pierced his left lung, which was what made him bleed from mouth. His spine was damaged in two places, the concussion had paralysed his right arm and resulted in a loss of control over his bladder and rectum. Both his knee caps were shattered. (310)

Velutha falls a prey to the police brutality and dies the same night. Roy describes his death:

The God of Loss.

The God of small Things.

He left no footprints in sand, no ripples in water, no image in mirrors. (265)

Utterly shocked by the incident, Ammu grumbles: 'I've killed him.' (8)

Ammu realizes that she is responsible for the death of Velutha. Velutha's dead body was dumped in the themmady kuzhi the pauper's pit where the police dump their dead. The ill-treatment she receives at the parents home and the police station haunts Ammu in recurrent

nightmares. She dreams that the police had cut her hair as they did in Kottayam to prostitute. "That night in the lodge, Ammu sat up in the strange bed in the strange room in the strange town. She didn't know where she was, she recognized nothing around her. Only her fear was familiar. (161-162)

Ammu dies at the age of thirty one, helplessly, sick, and alone in the lodge. Not old, not young, but a viable, die-able age. (161) Both Velutha and Ammu suffers tragically for ignoring the love laws and die at its altar.

Conclusion

The story of Ammu reveals the plight of a woman in a male dominated society. Patriarchal society dictates that she has no right as a daughter, wife, sister and citizen. It also reflects how women also try to humiliate other women conditioned by the patriarchal laws.

Velutha and other like him will continue to be outcaste, excluded from the mainstream Indian life, and subjected to gross injustice unless the Indian society as whole changes for the better. If the privileged upper caste people do not change, laws will be of no great help.

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QUEST FOR IDENTITY IN MAHESH DATTANI'S 'TARA'

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Abstract

Literature indeed is a mirror of society because it attempts to present an image, rather a true image of the society. Literature mirrors the ills of the society with a view to making the society realise its mistake and make amends. The Indian English Drama has become a powerful medium to reflect the socio – cultural problems of the society and has become the voice of the unvoiced section of our society. Mahesh Dattani is one of the most prolific writers of the Modern Indian Drama. Through his remarkable plays he has made his own distinct place in the genre of Indian English Drama. The plays of Mahesh Dattani projects the issues related to social and contemporary times. His play poses questions on all kinds of discrimination prevailing in the society such as gender discrimination and homosexuality.

We live in the 21st century where women are believed to be as equal as men, But is this really so? Men and Women are the two sides of the same coin. Women have faced discrimination and inequality throughout ages and it still exists even today in one form or the other. The gender biases and prejudices still affect the lives of many girl children not only in the lower strata of the society but also amongst educated upper middle class families.

The paper attempts to discuss Mahesh Dattani's play "Tara" to bring forth the question of self and cultural identity in the lives of the two conjoined twins Chandan and Tara and their emotional and psychological trauma which they go through after their forced separation. If Tara had been given a chance she would have performed much better than a male. She was treated as a burden and this made her to suffer from identity crisis. Tara is not only the story of a single girl but Tara is the voice of each and every girl in the world who suffers from the norms of discriminative social system.

Keywords: Gender discrimination, cultural identity, identity crisis, social system.

Introduction

The Indian English drama is a powerful medium of portraying the socio-political condition and issues as prevailing in the contemporary time. The birth of Indian Drama can be dated back to 7th century A.D when Bharat Muni propounded the theory of drama in his great work 'Natyashastra'. Drama can be regarded as one of the finest expressions of one's culture which can enacted before an audience involving the audio-visual elements. The enactment of play renders excitement and pleasure and makes it more appealing to the audience. The tradition of Indian English Drama began with the influence of the British culture. The first Indian English play was written by Krishna Mohan Bannerjee which is entitled as the persecuted or dramatic scenes. Illustrative of the Present State of Hindoo Society of Calcutta. India has been gifted with some great minds such as Rabindra Nath Tagore, Sri Aurobindo Ghosh, Harindranath Chatopadhyay, N T.P. Kailasan who have taken Indian English drama to the pinnacle of success and made it a cogent medium to express creative expression. Indian English Drama

strengthened its position and registered its own unique identity in English literature in the post independence era with the help of some outstanding playwrights such as G.V Desai, Lakhan Deb, Guruchan Das, Pratap Sharma, Asif currimbhoy, Girish Karnad, Badar Sircar, Mahesh Dattani, Vijay Tendulkar, Mahashweta Devi. Some of the prolific playwrights became the voice of the universal revolt and anguish persistent in the society by writing about the problems and constraints of the marginalised section of Indian society. Women playwrights like Mahashweta Devi and P .Dina Mehta are full of concern and commitment for the people who face gender and caste discrimination, exploitation (physical or mental), violation of basic rights. The playwrights in the post independence period have immensely enriched and expanded the tradition of Indian English Drama by touching various issues in their plays such as the social, political, economical problems which the disillusioned India was facing during post world war. Mahesh Dattani is a person of great dramatic calibre.

He has presented the glorious heritage of India on the global stage. He has made use of his dramatic genius to

depict feminine psyche, agony, physical and mental exploitation of women. Through his plays he has delineated feminine sensibility and plight of women in patriarchal set up. The roots of the injure against women have long been encapsulated in Ancient culture. The ancient Greeks advocated gender discrimination with a view that male is superior and female is inferior. In the centuries that follow, many philosophers and scientists continue such gender discrimination.

Aristotle says, " The male is by nature superior ,and the female inferior; and the one rules and the other is ruled. Woman is matter waiting to be formed by the active male principle....Man consequently plays a major part in reproduction, the woman is merely the passive incubator of his seed." Aristotle (384-322 B.C.B) page 169

In the *Descent of Man* (1871), Charles Darwin (1809-1882) announces that "Women are a characteristic of...a past and lower state of civilization. Such beings he notes are inferior to men, who are physically intellectually and artistically superior."(p 171)

This notion of superiority among male is indebted in their minds since their childhood and the female is taught to accept those notions as a rule and a gospel truth. These norms created by the patriarchal society rule women as they are inferior and subordinate creatures to men. Mahesh Dattani is the voice of the common man and the socio-cultural problems which they grow through in their daily life. He protested for the basic human rights of the unprivileged section of the society like women, dalit, children, etc. Mahesh Dattani says"....social issues move me and I like to examine an idea from different angles. The plays where the content came first are on a *Muggy Night* *Final solutions*. As for the later I was asked to write a play about the communal tension and I said what can one write about that other than platitudes, but out of that churning emerged 'final solutions' sometimes the characters spoke to me first as in *Tara* and on a *Muggy Night*. In *Dance like a man*, the plot emerged out of a flashback structure where the actors play different generations. Sometimes images make the first impact; then, the set." (31)

Gender Biased Society: The paper attempts to bring forth the question as self and cultural identity in the lives of the two conjoined twins Chandan and Tara and their emotional and psychological trauma which they go through after their forced separation. The conjoined twins shared

three legs and the supply of blood to the third was from the girl's body. The chance of survival of the leg were better on the girl.

But Dr.Thakkar became a conspirator after being bribed by Bharati's father and does a biased act of performing the operation unethically and decides to give leg to the boy. Doctors are considered to be the life giver but here, Dr Thakkar disproves this notion, he could have made a wise decision and could have contributed in giving Tara a complete, secured and happy life. There is exposure of male chauvinism in the play. Mahesh Dattani uses the play *Tara* as a medium to show the bizarre reality of women in the Indian society which claims to be advanced and liberal but in reality it is same as it was 100 years ago. If we look back to the stone age, we see that men assigned themselves the role of the bread earner and they would go for hunting whereas the women looked after the cave. This idea still persists even in the 21st century where women are assigned the role of looking after the house and doing household works such as sewing, cooking, feeding children etc. And the man must come out of the house to do other works. People still cling to these myths and consider women as 'other'. There is one scene in the play where Tara explains to Roopa about the conversation between father and son, and says that: "The men in the house were deciding on whether they were going to hunting while the women looked after the caves."

In *A Literature of Their Own*, Elaine Showalter writes that," the middle class ideology of the proper sphere of womanhood, which developed in post industrial England and America, prescribed woman who be a perfect lady, an Angel, in house contentedly inner purity and religiosity, given in her own realm of the Home." (3). Gender discrimination is one of the bitter realities in a patriarchal society. The cultural injunctions and cultural imperatives are far more powerful than human concern. The majority of people whether men or women conform the stereotypical roles assigned to them which results in the ghettoisation within the society. Mahesh Dattani put forward cognizant efforts to understand the problems and silent battles fought among the members of the same family.

Mahesh Dattani's theatre achieves distinction by its innovative use of stagecraft in the realistic mode of representation. It is called the realistic urban drama that

centers around the middle-class city or metro life. It is an effort to explore the world of family relationship, the values that govern us, the conditions that determine our ambitions and the notions of power that shape our perceptions of life and human beings. He touches upon the domestic experiences within the seemingly narrow life of the family and relates them to the larger issues in away that societal and personal or individual matter appear an extension of each other.

Dattani draws on his personal experience of a specific section of social life-middle-class, urban educated multi cultural ,English speaking ,progressive and so-called modern in its vulnerability to the process of emerging non-descript class. He dwells on the social,psychological , political and emotional relationship in the family , the setting is home, locale is urban while the characters are clearly indetifiable to the metropolitan audience. Dattani lays counter emphasis on the life and reality as we see and experience them in confined space. He pleads for a case of progress in literature and representational techniques in Indian theatre have successfully kept its evolutionary track by exploring innumerable possibilities offered by traditional and popular theatre.

'Tara' problematises identity at three different levels-social construction of identity that manifests itself in social relationship , individual's search for identity transcending the social construction and worldly notions of success and the anxiety of culturally susceptible metropolitan middle-class that views behavioural and attitudinal change to be identified with the centre of power. The play centres around the conjoined Siamese twins who are separated at birth, leaving each of them a physical freak. The twins undergo surgical operation carried out by Dr.Thakkar and survive thereafter; both of them have an artificial wooden leg. The twins undergo surgical operation carried out by Dr.Thakkar. Before the surgery the twins had three legs in all instead of four. The third leg is the nature's gift to the girl child, Tara, it belongs to her.

The third leg is taken away from Tara and is given to the male child, Tara's brother-Chandan. Here two influences make their presence felt- Tara's maternal grandfather's financial and political power coupled with mother Bharati's desire shaped by the patriarchal structure influence the doctor to intercept the nature with the help of medical science. They grow up making their way through

social, emotional and psychological struggle. The separation starts off assigning different identities to them ,it starts with from male and female to son and daughter. Medical science brings about physical separation in their social worlds but in their personal worlds, they resist any discrimination to creep in. They are born as one sharing almost everything in common but two distinct identities and individualities are thrust upon them by science , patriarchal mindset and operative social values.

The same is represented in what Tara says:

And me, maybe we still are like we have always been. Inseparable . The way we started in life. Two lives and one body,in one comfortable womb.Till we were forced out ... And separated.(325)

Tara after the separation is exposed to the contemporary metropolitan society. In social relationship and prevailing value system, she is subjected to the ubiquitous marginalised and subjugated status of woman on the one hand and discriminatory attitude of people towards a freak child on the other. Her father, Patel, wants Chandan to go to foreign university for higher education while feels that household work is the sole bestion of women.

Her maternal grandfather has left property for Chandan but not for Tara .Roopa, her neighbourhood friend, makes her realise the subordinate treatment meted out to the freaks.Yet,Tara strives in an innocent way to relate to the value system and give a sense and meaning to her existence in society as an individual and as its member . She is craving for an identity in social as well as individual terms. Her struggle and reaction against these two-fold injustice give credence to her well-meaning intention.

Chadan: (annoyed) Oh, sure! Women mature faster!

Tara: Yes! We do. We do !And we are more sensitive ,more intelligent , more compassionate human beings than creeps like you... and...and...

Chandan: And

Tara: Daddy

(371)

Tara's struggle lies in her desperate effort to bring herself in harmony with the world, to convince herself of a sense of belonging and to overcome the anxiety of being a frail woman. She is fighting her way through the callous treatment of society and resultant psychological inadequacies:

I could join Mother Teresa and sacrifice myself to a great cause. That may give... purpose to my...existence.I can do it. (370)

She is set against her own gender. Her mother, Bharti, turns into psychiatric case as she is afflicted by the guilt of conscience of her crime against Tara. Bharti takes excessive care and showers affection to Tara to wash out her crime. Ironically, Tara thinks that Bharti is the only person whom she matters and that's why she cares for her.

This helps Tara in subsiding her aggression; she comes back to the cocoon of her mother and ultimately gives into the harsh realities of life:

How do you expect me to feel anything for anyone if they don't give me any feeling to begin with? Why is it wrong for me to be without feeling? Why are you asking me to do something that no body has done for me? (371)

This delusion supports her in her desire to work for the radical change, but her rude awakening to the reality that Bharti had connived with her grandfather and the doctor, hasten her death.

Her indignation stems from her journey from innocence to social perception of things, and from her personal self in conflict with the discordant outer world. During the years of her growth she looks upon her father with repugnance as oppressive male order; the revelation of reality at long last turns out to be the other side of the same coin that divests her for relating to her own gender. Aparna Dharwadker remarks: "In the plays Dattani has published so far, home is again a place of resemant,

neurosis, confrontation and barely suppressed violence, until a last -minute reversal exposes some guilty secret from the past that has fuelled the mundane family antagonisms."

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POLITICAL DISINTEGRATION IN CHINUA ACHEBE'S "A MAN OF THE PEOPLE"

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Abstract

Chinua Achebe's 'A Man of the People' portrays the continuously process of disintegration which started with the colonial administration, and mirrors forth the bewilderment and disorder of a society, which witness a total collapse of political ethics. As a forecaster of the society of like culture and as a critic of the time around him, Achebe is a writer with a reflect who plays 'God's Advocate' by extolling the sinlessness of the Ibo precedent and performs the obligation for the fiend as well by bringing into focus the disintegration of the modern political system. Thus, I shall try to bring out in this paper "Political Disintegration in Chinua Achebe's A Man of the People".

Keywords: *Disintegration, Corruption and Polygamy.*

Chinua Achebe is one of the most writers to emerge from contemporary Africa with aliterary vision that has profoundly influenced the form and content of modern African literature. A major theme of Achebe's writings is the social, cultural and political and psychological impact of European imperialism on indigenous African people and their consciousness in the 20th century.

The murkiness era in Africa's history is that wherein disintegration exists, their social, cultural as well as political legacies undergo a cry off and comes to be forgotten and forsaken. When the feral part of the pre-historic human animal status like Homo Neanderthalens, recommences its 'might in right' regime, chaos has most certainly made its point at least for sometime as it may appear.

After dealing with the elemental theme of African culture, thinking, values, philosophies, poetry and dignity in depth, in the earlier novels, Achebe now comes to the legitimate theme, as he terms it of the contemporary political condition, city life and the last coup, causing the critics to wonder whether the novel ends on a prophetic note.

The disintegration forces let loose by an alien administration assume a sweeping authority one the indigenous society once it gains independence. The narrator persona, Odili Samalu, an educated youth makes different from others is his awareness of the spreading decay in his society at its political, economic and social levels.

There are two additional factors, that had been suppressed as extreme during the colonial epoch but

became effective as forces towards bribery is government in the new rates although both remain significant the lessons of two decades of recent African history are being learned, and it is useful to discuss them in the part there as they operated in the early 1960's. One is the investment manipulate of foreign business venture, and the after is what is commonly called "tribalish". Achebe says that foreign business is one of the mainsprings.

It is not necessary to file particular mechanisms of corruption, but it may not be inappropriate to evaluate two of chief manager's in proprietor with those of a top cabinet minister from the eastern province, a minister who, unlike Nanga, was educationally qualified for his position.

This novel also deals with sex scandals in a variety of ways. Even the nominally Christian population of Nigerian society practice polygamy and meekly that, important figures like corruption likes that brings the country to the usage of choice is partly the result of the revaluation that British amalgamated had been advised there months in advances of a twenty percent increase in import duties on certain textiles.

The international corporations were innovated in Nigerian corruption is both obvious and difficult to discuss British fixed investment is Nigerian is 1962 was Rs.100000000 or more, and so large a slated in the national economy moment in a regional of moment understanding between the foreign corporation and the national leaders. Nanga joints hand with British amalgamated and other terrorism companies to loot the nationally abatement meaning. "Indeed" Nanga's high political approach to his role of a politician clarities the

connection between "honest" national and performed hyponasty.

Achebe was well planned for hearing unpublicized reports of corruption and for understanding the inner does that were printable during the 1960 as chief Nanga can have a preferable young wife to display. He jellied Samalu, the renewal wires and fights with his zoom about adding another more than sixty children speech for themselves Nanga brags of his many sexual conquests and tells tales about a jealous husband who part juju on his wife is doxy to keep her faithful. The hero goes to bed with one of his girlfriends and they begin a long – term relationship with no intention to marry. Odili sleeps with the holster of another party after dominating with her responsibility. Free love appears to be widespread in Nigerian the 1960's and the sharing of women provokes the breakdown of the relation between Odili and Nanga, as Nanga seduces Odili's girl friend. Both denied serious intentions towards marrying the girl in question. Chief Nanga is the minister of culture is post – independent Nigeria but wants to offer six girls this emotion to Odili in a talk. "If you like, I can bring you six girls this evening". (AMP – 74)

Odili's love for Edno Odo as soon as he sees her meeting beside Nanga, and laments she will be the fat old chief's new "Parlour wife". Odili plans to win Edno away begins as range but grown with lone.

Chief Nanga seduces Odili's current friend Elsie. Odili wants to take revenge against Chief Nanga. Then he joined a political party in order to take range. Both characters are educated and who are reputed teachers at the train of pre-independent Nigeria. Nanga spoils the nation through corruption. He cheats his peoples in the name of minister. Another character Odili spoils his name in sex and he wants to take revenge against Nanga only for the reason of his personal affairs.

Sex is very common in the nation. They totally forget their social values. It the minister of culture in the new nation seduces a young lady; there is no point in accusing ordinary women who offer themselves for the money and luxury life. The perfect women become harlots for the save of money and political support as Edna and Elsia. Elsia is an educated girl but Edna Odo is an illiterate girl. Chief Nanga seduces both girls through his power and money. His logic is very strange.

"After all she is not your wife. What is all this Non – sense? She told me .There is nothing between you and

she, and you told me same thing..... but anyway I am sorry if you are offended; the mistake is mine....." (AMP – 73)

This novel shows a multi – ethnic, multi – lingual people encountered with the British colonial masters. The villagers are primitive, seeking basic amenities like drinking water, effectively and communication is maddeningly slow. The Anglican Church has spread its mission here sand laid a mission there of said a veneer of Christianity over the natives believes and practices, but polygamy is wide spread, juju is practiced, and free lone seems to be the rule, despite official steps to presence morality. Writers have organized a meeting, but the minister of culture did not recognize the most outstanding novelists and is most interested in making clothing confirm either to weather on national norms. A former teacher sees little real value in higher education but is proud that he will receive an honory doctorate from an American university.

Achebe points out that some educated people believe it is a mistake to expel the Whiteman, because Nigerians are not ready to grasp with the political, social and economic systems. Achebe opines that starvation in the basic problem of all the troubles in the new nation but nobody is ready to give any remedy for narration in the new nation Edna Odo says:

"My mother will die of hunger today". (AMP – 95)
Achebe says: "We in Nigeria now have a lot of responsibility for the decay of Nigerian politics, because there is no unity, there was no determination to say, enough is enough".

China Achebe describes a true picture of the African political environment with its apart. He brings to the highlight the elements of change; instrument is every human society with its own fallacies and faults. He scenes to be somewhat disappointed seeing the disintegration in African politics.

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EXPRESS THE INNER SELF THROUGH LANGUAGE

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Searching the archives of past history, one can notice the proverb that the sun never sets on the British Empire. In the same way the present 21st century, due to the world of globalization, liberalization and privatization are evolved, the English language definitely does not have a sun set because the English language users are spread over the world.

Naturally human beings have a tendency to love and explore the world their personal and other people experiences. Also they would like to know about their personal and other people experiences. This kind of expression of love to know others about the world within and around ourselves lead the creation of literature.

Literature contains collection of specific actual events, imitation of actual events, and to take an effort to create awareness of social issues. It frames a method to the use of language for exploring the events. Words of every language have own definition. Words are more communicative, when they are written in an order.

If the languages are considered that it express about the behavior of the people, the behavior tells us about the nature of people. In earlier days, it was believed that the language reflects the nature of human. It enables our aptitude and helps us to analyze about our inner characters of intelligence and personal attitudes. Hence, it is cleared that the language is the foundation of human life and their control.

Literature is produced using the language by the flow of statements to draw the reader into the story and set the story environment to the reader. It leads to relationship between language and literature. This is the reason why the literature is written in certain pattern. However, it is not necessary that the literature is written in the rules framed for the language. It may deviate from the framed pattern or accepted rules. It means that the literature has its own method. The literature itself contains own methods to express the story content and own system for communication.

Margaret Atwood is one of the most eminent and talented feminist writers of Post Modern Canadian Fiction. She is not only a novelist. She is also a story teller and a poet also. She sets a new trend in Canadian literature through her writings. As feminist writer she wishes to discover the woman's inner soul, their struggle in the society, search for individuality, identity of selfhood, identity of womankind, national identity, cultural identity and religious identity.

Language is one of the best medium for individual to express about the self. It is also used to motivate the individuals, evacuates the thoughts and feelings to society. If the ruling class knows about the power of words as weapons to free the people from the bondage set by rulers, they want to control the structure of language. In 1980 Atwood coins the term "An end to audience" in her lecture. It became central issue of one of her novel entitled "The Handmaid's tale". Margaret Atwood in her *Second Words*:

In any totalitarian take over, whether from the left or the right, writers, singers and journalists are the first to be suppressed... the aim of all such suppression is to silence the voice, abolish the word, so that the only voices and word left are those of the one in power. Elsewhere, the word itself is thought to have power; that's why so much trouble is taken to silence it.³⁵⁰ Margaret Atwood didn't like to write about the fantastical literature like alien from mars. Instead of that she wants to convey the effects of the Gileadean society to ordinary person who willing to change this society. She has shown the historical events and public interest in her writings.

The subject of Atwood is Society is indeed and in order to raise her voice against the sexual oppression of the patriarchal society and to demolish absolute authority of the Republic of Gilead she uses language a "revolutionary potential" as 'subversive weapon' to raise her voice against the sexual oppression of the patriarchal society and thus to demolish absolute authority of the Republic of Gilead. Thus, Hand Maid is designed to

illustrate how morality can be deliberately cultivated to question the authoritarian power structures. The subversive potential of her narration offers "the possibility of a multiply constructed subjectivity even for those of future generations."⁹⁵ (Caminero-Santangelo, "Feminism/Postmodernism: Margaret Atwood's fiction", M.Prabhakar, *The Hand Maids Tale: Language as Subversive-weapon*. p. 95) Offred, the protagonist in *The Handmaid's Tale*, escapes from the Republic of Gilead to the Undergrowth Female Road to tell her tale of victimization. Freedom of speech is a capital offence in Gilead. In order to unlock her inner feelings and bitter experiences, She uses 'language' as a means of communication to unlock her inner feelings and bitter experiences.

Language is as well a 'subversive-weapon' to tell her tale. Her tale addresses itself to the marginalization of women. She tells her tale with a sense of commitment to expose how dignity and autonomy of women are negated by anarchic and repressive societies like the Republic of Gilead. She also suggests different ways and means to surmount the barriers to woman's individuality and autonomy. Despite the odds and the barriers offered by the time and man, Offred's power of word triumphs despite the barriers constructed by time and man.

When talking about her husband Luke, Offred imagines three possibilities. Imagining the three possibilities while talking about her husband that either he is dead, he is captured and alive, or that he has escaped as well. This pluralism in belief perceived by Offred is in fact reflected in the multiple layers of language perceived by Offred and this perception can be related to the feminist rejection of the either/or binary opposition which typifies patriarchy. Offred even attacks Biblical language which she believes is a language of patriarchy, more subtly she refers to the bible as an "incendiary device" (98) because, like other weapons, it is available only to the ruling class men in Gilead. Offred attempts her own version of the lord's prayers and finally concludes saying "I feel as if I am talking to a wall."⁽²⁰⁵⁾

Offred plays language games by which Atwood ties to breathe new life into the existing patriarchal language as Offred plays language games: "I sit in the chair and think about the word chair sitting on a chair and thinking about the word chair. It can also mean the leader of a meeting. It

can and also it can mean the mode of execution. It is the first syllable in charity. It is French word for flesh. None of these facts has connection with any other fact: "These are the kinds of litanies I use, to compose myself."⁽¹²⁰⁾ It helps her to give herself a valuable unity and a form. In other words, language means according to W.F. Garrett-Petts in his *Reading, writing and the postmodern condition: Interpreting Margaret Atwood's the Hand Maids Tale*, "becomes both her refuge and a way to preserve sanity."⁸⁵

If the ruling party whether from the left or right is illiberal in nature, the activities of writers, singers and journalists are controlled by the ruling party. Because they want to silent the voice of singers who likes the activity of liberal party and also abolish the word from liberal party supported writers. Or otherwise, the word itself has the power to against the illiberal party. The main objective of the illiberal ruling party is to existing their voice and words in the society.

The ruler knows that the language has the power to eradicate and silent the thoughts of Gileadean society. Hence, the ruler preset the phrases for communication is developed by regime and peoples are compelled to accept this. The normal women are not allowed to read and write in Gileadean society. They are banned to read and write. However the women in ruling class allow reading books. Due to the banning of words in society, the ruler indirectly controls the people thinking.

Offred keeps up a play fullness with language throughout searching for multiple meanings behind words, following them up to their roots and giving them new meanings. Offred says: "Its the commander who is the head of the house hold. The house is what he holds. To have and to hold, till death do us part. The hold of a ship. Hollow."⁽⁹¹⁾ She experiences the hollowness of the concept of family by word association in Gilead by word association. Commander who has power over Offred seems to play with her mind when he says: "I have a little surprise for you then she feels by playing with words. When he says: "I have a little surprise for you"⁽²⁴¹⁾. On the night when he takes her out, she notices he sniggers which makes Offred aware the commander after uses word 'little' as 'if' he wishes to diminish things, myself included. Verbal language is made impersonal to such an extent that one can give meaning to it: "let that be a

reminder to us," says the new Ofglen finally. I say nothing at first because I am trying to make out of what she means."(295). "Kiss him as if I meant it" (154) it does not have any significance for commander as it did for her. She is the only one of the long line of HandMaid's who have been seduced with that invitation. She is an object for him that is to be read.

Certain period of time, Offred realizes the power of language which is used to realize the self and the struggle for equality. Simply Carol Beran says that the Offred's power is in the language. Offred understands that the existence of women in this society is possible only by communication to the outer world that is denied here. This is cleared in the handmaid tale novel from the quote "If only we could talk to them, something could be exchanged". Even though the writing and reading is restricted by the regime, Offred utilizes the wardrobe to write her thought about the Gileadian society before her inner spirit spoils. This helps other women in her position had a chance to read her writings in wardrobe. It ignites the other women to change the female rights in the present structure of Gileadean society. Thus Offred's true power lies in her language that helps her to stay alive and same.

Offred is socially conditioned and her thoughts and including her perceptions are to be considered in her socio-cultural settings. In Offred we find a total divorce between thought and speech. In order to survive in the society the role Offred is playing enacting is a form of acting which she must unfortunately perform against herself in order to survive. Atwood's worlds of interest revolve around the conflict between her 'inner' and 'outer'

selves and Offred is able to find strength, courage and imagination to protect it through her detachment.

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THE GREEN HOUSE: A LATIN AMERICAN NATION IN RISING

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At the age of 29, despite being under the "anxiety of influence" (Harold Bloom's concept) of his debut novel *The Time of the Hero's* (1962) success, Mario Vargas Llosa, the 2010 Nobel Laureate, produced another enigma of Latin – American literary world, *The Green House (La Casa Verda)* (1966). It ascended Llosa's position to another higher level of literary excellence by fetching him three prestigious prizes. The first being: the Spanish Critics Award of 1967, Peru's own National Award for the Novel and, the most remarkable of all, Romulo Gallegos Award.

Quite akin to rest of his fictional works Llosa's *The Green House* also has its seeds of conception in his itinerant real-life experiences. He has had a history of being a frequent traveller. Since, his childhood days, life has given him opportunities to shift places. He was born in Arequipa and at the age of one left Arequipa for Bolivia, and stayed there for nine years. At the age of ten he moved with his maternal family to Piura, a provincial town in the coastal desert, but stayed there only for a year, and ultimately joined his father in Lima. But Llosa recollects his one year's stay at Piura town as the most formative year of his life. The most intriguing thing in the town for young Llosa was a mysterious building which remained desolate during the daylight but vibrated with music and was flocked by men at night. At the age of sixteen Llosa visited that building, as a patron, which was actually a whore-house by the name "The Green House". Llosa titled his second novel on the name of this brothel.

Llosa has been to Paris, France, England, Spain and America, either for the purpose of higher studies or to collect some literary award. In the year 1958 Llosa, prior to embarking on his stay in Europe for higher studies, got an opportunity to visit the Amazon jungles. It occurred because of Juan Comes, a Mexican anthropologist, who took Llosa along on his four-week expedition along the Amazon headwaters of Peru. Llosa on encountering the primitiveness of the region for the first time exclaimed, as registered by Dick Gerdes in his biography of the writer:

There I discovered a face of my country completely

unknown to me... There I discovered that Peru was not only a country of the twentieth century... but that Peru was also part of the Middle Ages and the Stone Age. (57).

Vargas Llosa intended to write two separate novels, one upon his impressions of the brothel, "The Green House" and another upon his Indian experiences garnered from his stay in Amazon Mountains. He took up both the projects simultaneously but landed up mingling both the narratives into single entangled matrix. Ultimately, he had to shape both the narratives into single intriguing and perplexing work as the characters and settings started messing up with each-other. In this blended text, both the settings of desert coast and jungle alternate with each other in accordance with the alternation in chapters. Hence, the dichotomy of two life-styles, one the tawdry city bar and other the primitive Indian habitat with the cultural and geographical peculiarities of respective regions vividly exhibited in the novel. Even Gerald Martin, a famous critic compares '*The Green House*' to Austria's *Men of Maize* (1975) in his book *Journeys through the Labyrinth*. He opines, With a vision remarkably similar to that of Austria's in *Men of Maize*, Arguedas shows that the Westernized mind seeks always to separate itself from nature, on the one hand, and to differentiate of gender, class, race and nationality, on the other (Another Peruvian novel, Vargas Llosa's *The Green House*, gives a similar version of national divisiveness).(189).

In *The Green House*, Llosa by explicating the disharmony of city and jungle life is rendering bare the corrupting effect of modern ethos on primeval life of tribal people. Geographically, Peru is divided into three distinct regions. The Eastern Amazon Basin, The Andean Ranges and The Coastal region. These three geographical habitats are imbued with varied cultural habits, it seems to be three different worlds altogether. The major portion is Amazonian Basin or lower Amazon. It covers roughly 60% of Peru's national territory and is a vast tropical forest with rivers and streams. Andean mountain region nurtures the tribes and indigenous people who mostly remain aloof from

national uprisings and stay confined to their culture. They don't integrate emotionally with the voice of the Peru.

An eminent critic, Charles Rossman, in his essay "Mario Vargas Llosa's *The Green House*: Modernist Novel from Peru" incorporated in the book *The Modernists, Studies in a Literary Phenomenon: Essays in Honor of Harry T. Moore (1987)*, has contrasted *The Green House* with the classical Bildungsroman, for instance, which traces the evolution of a unique individual growing psychologically and socially in a typical environment. According to him, *The Green House* deals with a cluster of people who raise a collective voice and form an intertwined matrix of collective identities. The supra-personal whole transcends the individual personalities and various collective realities are constructed in front of the reader. Vargas Llosa has himself admitted of employing collective identities as a preference to establish human beings as aspects and functions of their social milieu rather than individual psychological entities. Llosa, by narrating so many tales scattered over a span of forty long years, is providing a metaphorical history of Peru with its geographical, cultural and ethnic diversities. No pattern of chronology is adhered to while narrating the five separate histories, entangled as alternatively recurring patterns. Thus, the narrative forms a braid type structure.

The strands of different stories follow each-other, ultimately to form a mesh of stories with the characters being exchanged or renamed which finally lead into a completely alien world of other character's history. The characters are equally pressed by imperialism and its respective ill-effects, modernism and its respective ill-effects upon them quite akin to Peru, which she is experiencing as a nation of differences and a victim of imperialistic economic policies of its government. Gerald Martin has discerned this tendency of many "pre-Boom" and "Boom" writers. He writes in his chapter "Into the Labyrinth: Ulysses in America" incorporated in his book *Journeys through the Labyrinth(1989)*:

It was followed by the *The Lost Steps*, Pedro Paramo, *The Devil to Pay in the Backlands*, *Hopscotch*, *The Death of Artemio Cruz*, *The Green House*, *One Hundred Years of Solitude* and *I the supreme(...)*. These are the novels in which the symbolism of national (within international) history is fused with the symbolism of

individual (within universal) myth. And these are books about countries rather than books about cities. Interestingly, and significantly, none of their authors managed to write two such works –though Carlos Fuentes has tried valiantly with – because each of them is a novel which unites the history of a continent, a country and an individual, the writer himself. (169).

Llosa has constructed nation as a subject of protest in *The Green House*, and the object being Peru's cultural divisiveness and imperialistic advances of the Government and the Capitalists. He has compared many places in the novel to a human body which makes his approach of employing individual histories and destinations emblematic of Peruvian history and destiny clearer. Drawing a corporal analogy to Peru, Aquillino says, "People who make maps don't know that the Amazon is a like a woman, She's never the same" (TGH 41). Here Aquillino talked to Fushia about geographical intricacies of their Amazonian land. Later, in the novel a rubber merchant Don Anselmo's wealth is juxtaposed to a human body, : "Don Anselmo's prosperity was translated into a horizontal and vertical expansion of the Green House. Like a living organism it was growing and ripening."(88)

Peru, during the 1960's, was overtaken by transnational business and industry was placed at the epicenter of domestic economics. The most important area of industry was heavy industry, crude oil, rubber and fish meal. Government, in order to reap benefits of foreign investments for their necessary performance, permitted influx of foreign capital under unfavourable terms and conditions. During mid 1960's the economic situation worsened with the onslaught of recession, soon followed by inflation. Thus, the already prevalent social and economic gulf between the distinct geographical regions of Peru got deepened. This aggravated the exploitation of naive Indians at the hands of both their countrymen and foreign investors. Following this, there were many public protests and street fighting against nationalization of large firms, expropriation of land owners and restricting of freedom of speech and newspaper shutdown.

These developments on economic and social fronts of Peru manifested themselves in a sort of situation analogous to that post-apartheid of South Africa, where vertical inequality between whites and non-whites lengthened on a drastic scale. An eminent protest theorist,

Jasper in his book *The Art of Moral Protest (1997)*, has called movements raised in society against such inhuman practices as "citizenship movements":

Around the time of French Revolution, other forms of protest appeared –boycotts, mass petitions, and urban rebellions – with more general aims. Such tactics taken up first by the members of bourgeoisie and soon by the emerging industrial working class, gave rise to what I shall call citizenship movements. These efforts were organized by and on behalf of categories of people excluded in some way from full human rights, political participation, or basic economic protections, or basic economic protections. They were movements demanding full inclusion for the collectivities, including industrial workers, women and later racial and ethnic minorities. Increasingly national in scope and better organized in a sustained way than peasants had ever been, these movements were part of the expansion of industrial society.(6)

Llosa has also constructed *The Green House* as an attempt at citizenship movement, for Peruvian indigenous clans. Here, he is asserting the citizenship rights of ethnic minorities like Aguarana, Huambisa and Shapra tribes, women and poor working class by registering their protest in their pathetic treatment at the hands of others. He has, very meticulously, delineated how they are hypocritically manipulated into trade and paid frugal returns.

There are five separate strands in the novel the first one delineates the story of Bonifacia an Indian girl and also the eldest pupil at a small missionary school in Santa Maria de Nieva. She has taken refuge under Church since her childhood, as she was left with the Chapel by unidentified people. She plays the lead role in managing the escape of a group of younger Indian children brought by the authorities as their new protégés. As a consequence of which she is thrown out of the chapel and hence left without family or any other means of sustenance. She finds a new home at the house of Pilot Nieves and his wife Lalita who eventually marry her off to Sergeant .Sergeant as an official goes in search of rubber bandits in jungle .After their marriage they move to Piura and there their identities eventually change into Wildflower and Lituma.

The second strand of story is knitted around Fushia a rubber bandit in the Santiago –Maranon river area. He has run away from a jail in Brazil to Iquitos in Peru's Amazon

basin. There he comes in contact with the rubber magnates like Don Reategui and Don Fabio but eventually dupes them and starts looting the Indians to sell directly into the market. He elopes with a young girl Lalita who ultimately leaves him to get married to Pilot Nieves. Lalita of this strand of the story is the same girl who had sheltered Bonifacia in the previous strand of the novel. Fushia by the end of the novel is shown to have contracted leprosy and left isolated on a leper colony by his friend Aquillino.

The third strand of the novel dwells upon the storyline of Anselmo, an outsider who comes riding a mule and becomes the talk of the town, because of his flirtatious mannerism and bringing in noise to the quiet and sandy Piura. He passes his day just by drinking, gossiping and eyeing the woman of the town. Then he suddenly constructs a brothel by the name of Green House in Pura, on the sand dunes outside of the town .This building changes the lifestyle of the people as men start flocking it throughout the night. Father Garcia and other group of citizens excoriate it as the work of Devil. One day, Anselmo rapes a blind girl, this act his leads to the destruction of The Green House as it's reduced to ashes by the furious mob. Subsequently, by the end of the novel, after passing through a long spell of drunkenness, he ends up as a harp player in another brothel by the name of Green House constructed by his own daughter Chunguita.

The fourth strand of the novel unravels in the tale of Jum who is an Aguararian and also the leader of Rubber Federation formed by the natives to stand against exploitation. The exploitative authorities used to whip the men and rape the women and drain them of their economic resources. Jum is left hung by his wrists after being beaten mercilessly and his daughter is taken away by a group of outsider businessmen. This girl is expected to be Bonifacia from the first strand of the story.

The fifth segment of the storyline deals with an old gang of toughs called Conquerables. This is Sergeant's friend's gang who joins them again after coming back to Piura and he establishes his identity as Lituma with them .They drink and gamble. During one such night of drinking at Green House Lituma challenges a braggart to Russian roulette. The braggart dies and Lituma gets jailed .After his imprisonment Bonifacia, his wife, is seduced by Josefino another Conquerable and Lituma's friend .After a brief stay

with her Josefino abandons her. Bonifacia, once again left alone, becomes a prostitute by the name of "Wildflower".

All these different strands of novel indicate different types of oppressions by the authorities and hence provoking different types of rebuttals by the natives. During the course of the novel Indian girls are brought under the mercy of Christian missionaries in order to make a civilized girl out of her. But, realistically seen, the missionaries are only garnering their vested interests by getting a trained colony of, unuseful sophisticated Indian employees. They employ little girls to perform their personal chores and most of them are even forced into prostitution. This agenda of the missionaries to maintain their status of superiority and oppressor is well exhibited in the words of Blondy who while showing the cabin to Lt. Cipriano says:

He shouldn't worry, the Sergeant would brief him in no time at all, and Blondy sets a suitcase down on the ground and shows him the cabin: there it was, Lieutenant, the poorest post in Peru, and Fats that one opposite would get him a couple of Aguaruna girls for servants and Blacky said, 'servants were the only things that were easy to come by godforsaken village(177).

In the light of Jasper's concept of civilization movement Llosa's sympathies could be placed on protestor's side. As by projecting the poor conditions of tribal regions and by calling it the poorest post in Peru, he plays the indicative role of a "whistleblower". He is attempting his bit at bringing these oppressed minorities to the social mainstream status, as a respectable citizen of Peru. The five strands of separate narratives about the lives of Bonifacia and Sergeant in Santa Maria de Nieva, Fushia in Santiago – Maranon river area, Anselmo and the original Green House in Piura, Jum in jungle and "the Unconquerables" and the second Green House, take turns during the course of the narrative, in order to form a holistic expression of history of Peru, dispersed among the intertwining life histories of myriad of characters.

The novel opens in the middle of the journey of Sister Angelica and Sister Patrocinio along with Pilot Nieves and soldiers who are in hunt of native savages from their uphill village, when they find the village already deserted. Sister Angelica and the Sergeant explore the reasons of their desertion in the following excerpt from the novel:

Sister Angelica approaches, looks here and there with her wrinkled eyes, and she shakes her gnarled, stiff hands

with dark brown spots in the Sergeant's face: they were nearby, they hadn't taken away their things, they had to wait for them to come back (...) Why wouldn't they attack unexpectedly? (...) they were afraid of people and they hid (...) But they hadn't hidden last year, they had come out to meet them and they had given even them a fresh gamitana, didn't the Sergeant remember? But they hadn't known then, Sister Patrocinio, now they did.(5).

This is extract makes lucid the comprehension of native's fear of the approaching missionaries. The act of desertion of the tribes people is connotative their protest. They are making their annoyance registered by not welcoming them as they previously used to do. Even the Sergeant's words that "they had not known then (...) now they did" implicitly hints upon the self-awareness of hypocrite oppressor of their duplicitous tactics.

In the story of Fushia, an Aguararian, an ex-convict of Brazil and a rubber bandit, the imperialistic and capitalistic tendencies of government are reconstructed in the mind of the reader. After running away from Brazil, he establishes a nexus with Don Fabio and his boss, Julio Reategui, a local governor, who are rubber magnates. Fushia soon elopes with a young girl Lalita to an isolated island and from there loots rubber from Indians to sell directly into the market in order to break the monopoly of big rubber businessmen. While discussing this with his friend Aquillino he describes,

It was a good piece of business, old friend: Reategui would advance money to the bosses, the bosses would advance money to the redskins, and when the redskins came out of the jungle with the rubber and the skins, the bastards would jump them and get everything. Without having invested a penny, old friend; wasn't it a perfect way to do business?(...) 'Why are you always looking for dirty and dangerous business?' Aquillino asked. 'It's like a mania with you, Fushia'. 'All business is dirty old man.' Fushia said 'What happens is I didn't have a chunk of capital to start with, if you have money you can make the worst kinds of deal without any danger. (117-118).

Fushia, by attempting to overpass the capitalistic hierarchy of government and working as a freelancer in the domain of authorities, initiates a form of physical and moral outrage against the established order. Further he lauds the protestor spirit of Huambisa tribesmen, who are considered most barbarous and valiant of all, as all the

girls get scared more of them than the devil. He says, "I like them better than the others (...) I think the way they think and act. Have you ever seen a Huambisa who was a servant or a peasant? They don't let themselves be exploited by the whites." All they want to do is hunt and fight." (161). Fushia, as the enlightened conscience of Indians, preaches them to foster audacity and overrule the superiority or governance of hypocrite whites. Like Fushia, Bonino Perez and Teofilo Canas, two outsiders employed by the government to help them in their mission, play the part of instigators by educating the poor Indians of their tricky exploitation. They attempt to educate the tribes with the help of the interpreter who in an address to tribals says, "bad Peruvians, they sold it for ten a pound, bosses screwing them, they should not let them man, they should take the rubber and skins to Iquitos, no more business with their bosses" (49).

The multi dimensional looting of Amazonian tribes is questioned by Lalita during a conversation with Don Aquillino:

"And Lalita, 'is that how you got started, Don Aquillino? (...) and he was used to go to the camps and among the rubbermen, the woodcutters, and gold prospectors, bring us this and that on your next trip, and they would bring in among the Indians. Good business, the best there was, beads for balls of rubber, mirrors and knives for skins,"(224).

Lalita becomes the enlightened consciousness of slumbered locals who get easily duped by the outsiders. These enlightened natives find a most potent activist in Jum. Under his leadership the natives form a federation and refuse to sell their rubber to Escabino or any government agency. They plan to enter the market on their own. They have built their own reservoir huts to store their saleable commodities like rubber and skin. They resent giving away their stuff to Don Julio, Reategui or any other officer at throw away prices. On this defiant act of the natives their leader Jum is detained by Julio Reategui who tortures him to teach lessons. Julio Reategui says to the interpreter "he had gone against the authorities, that was not right and he would pay for it: translate it to him and the interpreter Corporal ... is trying to, giving him a beating, shit" (145). After giving Jim a sound thrashing they put him to extract the reason of their revol, Julio Reategui asks,

Why didn't he sell him rubber this year like other years? (...) for ten years Pedro Escabino had been bringing them cloth, shotguns, knives, Captain, everything they needed to go into the jungle and get rubber, when Escabino returned, they would give him the rubber they had gathered.. and this year they also got advances, but they refused to sell to him (146).

Father Garcia and the mob gets agitated over the "existing practices" of brothel named 'The Green House' constructed by Don Anselmo. He is a mysterious outsider who came to Piura and constructed a brothel 'The Green House'. The men of Piura soon start flooding it for having good time. The whole night, loud music is played in the building. The religious minded inhabitants of Piura, start loathing The Green House and look down upon its inhabitants. Father Garcia stands as a religious leader of Piura and infused by the upcoming of the brothel says, "An attack upon morality is being prepared in this city." (84) He holds this moral depravity as a sin by the young people of Piura which has invited the wrath of god and holds 'The Green House' accountable for all the misfortunes of Piura and thus says, "These are the disasters of sin". 'My God, My God' (...) there is hunger and there is misery, and instead of learning from their experiences, they sin all the more", (87).

Father Garcia and the mob's provocation to protest can be well justified under Appraisal theory of emotions given by Lazarus in his book *Psychological Stress and the Coping Process*

People are continuously evaluating or appraising the relevance of their environment for their well-being: After a quick and automatic evaluation of an event's implications for one's well-being and of one's ability to cope with the event (...) Who or what caused the event? (...) Are the consequences of the event compatible with my personal values and (societal) norms (84).

Smith in his 1993 book *Social Identity and Social Emotion: Toward new conceptualizations of prejudice*, has formulated a model of intergroup emotion that studied social identification with the group, which means that people experience emotions on behalf of group. The group shares common emotion owing to their common social category. In the case of Father Garcia and mob both this principle fits well in their emotional context. All the women and Father Garcia get triggered by their 'common

emotions' of hate and disgust against the morally depraved and polluted culture of the brothel which stands antagonistic to their set of 'societal norms'. The women also swing into action on account of their personal grievances, as their men remain drowned in liquor and sex at the brothel. Hence, they stand for their common cause. Father Garcia protests against Anselmo's act of ravishing Antonia in particular but on a more general level he is protesting against the degrading effect of city culture brought in by Anselmo by establishing the brothel in their society. He considers the brothel as an unacceptable intrusion in their culture.

The Green House, stands as an audacious attempt of Llosa at highlighting the clear cut cultural divisiveness of different regions of Peru. His major thrust as a protestor remains against economical maneuvering of the natives by capitalists. But his attack on 'machismo', launched by his debut novel *The Time of the Hero*, remains the target of his oblique attack in this novel as well. Church by launching a mob attack is protesting against the sleazy effects of brothel whereas on the other Bonifacia's attempt of helping the native children in their attempt to escape from the Chapel marks Church as protested against. The saddening effect of civilizing efforts by the missionaries is also stripped bare in the plight of Bonifacia who ends up as a prostitute in *The Green House* by the name of 'wildflower'. Here the subject of protest predominantly remains the indigenous population of Peru. *The Green House*, is his nation building attempt, as he strives at highlighting their plight and bringing them to center stage of Peruvian cultural and political frame.

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A STUDY ON THE WHITE'S DILEMMA WITH REFERENCE TO J. M. COETZEE'S DISGRACE AND DORIS LESSING'S *THE GRASS IS SINGING*

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Abstract

This paper deals with The White's Dilemma with reference to J. M. Coetzee's Disgrace and Doris Lessing's The Grass is Singing. It captures the difficult circumstances and problem faced by the whites at the hands of the blacks when the power shifts. Both the novels have certain thematic similarities such as politics, race, male domination, crime, poverty, rape, conflicts between rural and urban life, conflicts between history and the future and loss of ethical values in South Africa. Author and literary critic J.M. Coetzee was born in Cape Town, South Africa, in 1940. Coetzee received especially strong praise for Disgrace (1999), including another Booker Prize, making him the first author to win Britain's most famous literary prize twice. Doris Lessing was born Doris May Tayler in Persia on October 22, 1919. In 1949 she published her first novel, The Grass Is Singing, and began her career as a professional writer.

Keywords: Dilemma, Male Domination, Race and Conflict.

Introduction

With reference to the Greek etymology, dilemma means an ambiguous proposition; di- two, lemma-premise, anything received or taken. A dilemma is a situation in which a choice must be made between alternative course of action or argument. It is sometimes claimed that because the di-in lemma comes from a Greek prefix meaning "two", the word should be used only when dilemma can be defined as situations in which whites are forced to choose between two choices both unfavorable to them.

Featuring a White woman who is raped by three black men, *Disgrace* proved to be controversial. Coetzee took off his skin to write the almost unbearably truthful story of a 52 year old college professor who is accused of sexual harassment after an affair with a student, is disgraced and seeks refuge on his daughter's farm. When she is the victim of a brutal attack, their disagreements about what course of action to take force an examination of their place in South Africa's changing world. The fact that the rapists are black, and that the black farm worker who lives close to his daughter isn't cooperative in catching them, provoked anger in the upper echelons of South Africa's post-apartheid government.

The Grass is Singing is a master piece of realism. Lessing allows the reader to experience the nature and sources of commonplace destruction of people, places, environment, relationships, and communities on this earth.

Set in Rhodesia, it tells the story of Dick Turner, a failed white farmer, and his wife Mary, a town girl who hates the bush. Trapped by poverty, sapped by the heat of their tiny house, Mary, lonely and frightened, turns to Moses, the black cook, for kindness and understanding. It is a superb evocation of Africa's majestic beauty, an intense psychological portrait of lives in confusion and dilemma.

Lucy and Mary faces dilemma when they surrender themselves to Petrus and Moses, their black servants. Both the novels capture the difficult circumstances and problems faced by the whites at the hands of blacks when the power shifts.

J. M. Coetzee's *Disgrace* and Lessing's *The Grass is Singing* share similar themes and ideas. In both the novels the characters face the fatal end. It is known that the successful work of any writer is influenced by real life incidents or from the writer's observation of a particular place in a particular time period. Both the novels share a wide range of the author's thoughts and feelings towards the South African society, were the Whites' face unfavourable choices and end their life miserably.

Racial discrimination is a very crucial problem which appeared since the presence of different races at the same place. The essence of this problem lies in the belief that there are superior races, usually the whites, which should be obeyed and served by the other races which are considered inferior

Doris Lessing, from the beginning of the novel, has shown that the Rhodesian society is a multi-racial one which consists of white races and the Afrikaners. She shows how the white people take no notice of the black race because they believe that the white race is the important race and other races are nothing when compared to the white race.

In the novel *Disgrace*, Lucy does not show any differences to her black servant Petrus. She treats him well, has given him a place to put his hut in the end of the farm, allows him to take care of his own personal issues, and does not pester him or scorch him under the sun to work from morning till evening. Lucy becomes mentally upset and fear clings on to her as she had to face the aftermath of the rape by three black men. Being an independent woman, who chose her own way of living unlike her parents, was frightened about her safety in the land of Africa. She believed that the same accident would happen again at any moment and so she fears for her life. Three men at a time trusting themselves upon a poor soul, made her to lose all the hopes she had in life, she lost the charm and did not take care to make her beautiful. It was only fear, and only fears which clinged to her life.

On the other hand, Mary in the novel *The Grass is Singing*, is just the opposite of Lucy. She wants her black servants to be under her control, which she really enjoys. Their sorrows become her joy.

Mary rejoices the power she has over her servants. She feels a sense of achievement, a sense of pride when she shouts at them and makes them to work under the sun for hours without rest. This made Moses to quench his thirst of revenge by killing her. Even after the death of Mary, they did not put Moses in the car which carried her dead body.

Lucy signs in the agreement and agrees to be the wife of her once servant for her protection. She used Petrus as her shield to protect and safe guard herself from further threats. She decides to dwell under his shelter not for the marital pleasures but only to safe guard her life. Whereas Dick marries Mary only to create a family of his own, which she disliked from childhood.

The idea of sex and men made her nauseate. The idea of giving birth to a baby made her sick and she didn't want a creepy creature to cling to her.

The theme of suffering, the willingness to suffer is common in both the novels. It was the patriarchal society which made the protagonist of both the novels to choose the life which they didn't want to choose.

No other options were left for them to continue with their life they wished to continue. Their life ended abruptly, without even giving them a hint of what is waiting for them.

Conclusion

"When we lost everything, including hope, life becomes a disgrace, and death a duty"

– W. C. Fields

J. M. Coetzee's *Disgrace* and Doris Lessing's *The Grass is Singing*, are original and striking novels of dark truths, which were seldom mentioned. It is obvious that racism is the root cause to the dilemma faced by the people, which cannot be solved. The message given by both the authors makes people understand women's need to act freely without fearing the cruel patriarchal society they live in.

Disgrace continues, and so do the characters' lives, which at the end of the books remain unresolved and unfinished, their problems and possibilities still open for discussion to fix it right. The author tries to throw light on the challenges of the oppressed and the ostracized to initiate a change in the mindset of the society.

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A STUDY IN COMPARISON – INNER REALITIES AND PSYCHIC ECHOES IN THE SELECT NOVELS OF ANITA DESAI AND MARGARET ATWOOD

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Abstract

The present work is a comparative study into the inner character of individuals through psychology and literature in the certain works of the Indian writer Anita Desai and the Canadian writer Margaret Atwood. The study is limited to two works, Anita Desai's Cry, the Peacock and Margaret Atwood's Surfacing. In the contrasting external and inner realities, two novels suggests to find the true expression of psychological states of human mind, the innermost region of human psyche from where the original ideas of human mind come into operation. It also digs deep into how individuals suffer mentally in the absence of a meaningful relationship.

Keywords: *Psychopath, Psychological tensions, Man-woman relationship.*

Introduction

Atwood find a way out of victimization through several survival strategies, but the victims of Anita Desai end up in their victim state. Sunaina Singh has remarked that, one significant difference between Atwood and Anita's protagonists is that where Atwood's protagonist go through a phrase of neurosis to reach the ultimate sanity, Desai's protagonists end up victims of insanity, mainly because they are unable to adjust to their domestic events.

The present study has analyzed that though the writers write about various themes in common they are also very much concerned about the world and the various problems the world is facing today. Their concern is reflected in their writings also. Margaret Atwood and Anita Desai are much worried about the modern world, which is over-consumed with technology and losing the organicity of life. Above all, what matters most is that the human race is losing its humanity and violent terrorist acts are performed. Love and peace the two essential qualities which is required for the human race to sustain in the world is in its dead end.

Analysis of various similarities in the writings of both the novelists

In both the novels, a sense of disconnection is felt from the beginning till the end. In the *Cry, the Peacock*, Maya is disconnected emotionally and physically from Gautama. The unnamed protagonist in *Surfacing* disconnects herself from her parents, friends and her boyfriend Joe.

The abortion haunts her all time, so to escape from the painful realities the protagonist tends to disconnect totally from the world around her. Like India, Canada also follows the principle of Unity in Diversity. Despite the multi – racial region, religion, language, the Canadians co-exist in a state of fraternity. This cultural value is greatly reflected in the writings of both the novelists. The other common aspect in the writings of Margaret Atwood and Anita Desai is that all their central characters are mostly women and the entire plot revolves around them. The narrative technique is quite similar in both the novels. The use of first person narration gives a personal touch. The novelists use the flashback technique to describe the past memories and also the stream of consciousness technique is used in an efficient way.

Victimization is a major theme in the writings of both the novelists especially victimization of married woman. The only dissimilarity between the novelists is the survival politics. The protagonists of Desai give up things and become victims but the protagonist of Margaret Atwood struggles hard to survive and finally they find a way. Thus a comparative study of each of the novelists in the parameter of psychoanalytical interpretation distinctly reveal that both Atwood and Desai are chiefly concerned with the psychoanalysis of the minds of their characters, essentially the women characters who occupy usually the centre place in their novels. Margaret Atwood and Anita Desai are making use of the psychological study through a

filtered process so as to arrive correct application of these psychological theories on their characters:

We have not faded into the earth like snow

Before the summer sun of nor have we

Stagnated in some sort of retrograde time capsule

We have survived and will continue to survive (Damn 16)

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TRANSFORMATION AND ENDURANCE OF AN IMMIGRANT IN JASMINE BY BHARATI MUKHERJEE

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Abstract

The paper talks about the transformation of the protagonist throughout her life. It talks about the dislocation and relocation of the roles and moving further westward to the memory of the past. Diasporic literature has emerged as a distinct literary genre. It gives voice to the traumatic experiences of the immigrant who gets into the middle of the culture. It is totally an unpleasant experience. The novel tries to unravel the complicated layers of cross-cultural confrontations through a series of adventures which the protagonist undertakes during her life. It marks the transition from expatriation to immigration. As a refugee, Jasmine faced many problems throughout her journey of her life. The movement further reinforces the notion of her life as an immigrant. Mukherjee's novel always talks about the transformation through the disintegration and regeneration. Refugee is also the class of diaspora resulting from movement owing to World wars and natural disasters. These refugees had not only left their homes but were without the same in new places.

Keywords: *Immigrant, Transformation, Identity and Refugee.*

Introduction

Mukherjee is one of the best writers of the Asian immigrant experience in America. Most of her works reflect her own life as an immigrant. This novel comes under the post-colonial. She is one of the most influential literary figures of Indian women writers in English who is honoured as the 'Grande Dame' of Diasporic Indian English literature. She wants to transform herself as an artist from expatriate writer into a confident re-defined artist in the immigrant tradition of American main-stream writers.

The people of the diaspora scatter from their motherland to the other countries through many reasons. They settled themselves to spread their culture and to have a different exposure in their life. It is used to refer to the diffusion or migration from one place to other place. This diaspora result in a loss of remorse for a single home as people re-root in a series of meaningful dislocation. They faces the experiences of injustices, inequality, discrimination, prejudices and a threat to a cultural identity in the unfamiliar country. The protagonist of the novel caught up between two culture of the East and the West, past and present, old and new. It projected the strength of a women to fight and adapting to a brave new world and not the damaging effects of immigration. It is about the story of a young widow who uproots herself from her life in India and how she re-adopts herself in the search of a new life in America.

The characters reflect the adventures and explores rather than refugees and outcasts of a new changing person in America. Her transformation is gets changing through her names from Jyoti to Jasmine to Jazzy to Jase to Jane. Once she entered into America her real transformation gets take place and it represent the symbolic representation of Jasmine: Abandoning the past like a baggage she feels light and reborn. With the first streaks of dawn, my first full American day, I walked out the front drive of the motel to the highway and began my journey travelling light. (P. 121)

She started to master herself with the English language to get adopt to the American culture. She keeps reinventing herself to belong and get assimilated into the American life. Her transformation is seen with both a positive and optimistic journey. She tries to adopt a new ideas and values. The intrinsic qualities of her personality gets changed and changes herself with visible minority to being just another immigrant. She has faced the lot of problems especially once she entered into the new culture.

Jasmine originally shares her husband's dream of an American life of prosperity. Though many people comes into the life of the heroine, she tries to adopt with them. As a immigrant she faced lot of struggles and it made her to learn many new things which gets suit with the American culture. As the name gets changed the

transformation process also gets take place in a stronger view. It totally talks about the growth of her goal to change herself as an American girl. This encouragement has got from her husband. So, this was also one of the best part in the novel.

The theme of identity is gets ensured in the life of heroine. Diasporic writers also feels that they did not get their identity in a new culture. So, that was reflected in their work. The quest of identity is found as an unresolved one for the immigrant people. The person realizes that they were limited in all the places and with much of sort comings. The process of merging the identity of the individual is found in the community of the lands. Identity becomes the core issue in any exploration of diaspora. Every immigrant has their own problem of history.

Post-colonial, is often associated with Mukherjee's work. It is actually the critical theory that examines the ways former colonies, like India. It has been discarded with the culture, values and language. It speaks about the human consequences of external control and economic exploitation of native people and their lands. It examines the effects of the colonial rule of the cultural aspects of the colony and it gets switched over to the women, literature and also the humanity. The heroic represents the colonies who gets migrated to the new situation with full of willingness.

Once she entered as the refugee into the world, she looks the lifestyle of the people and the way of the talk. It was wholly different and it gives new exposure to the heroine. Though others treat her with less importance, she started to learn more things from those people. It is done by her only to achieve the goal which she dreamt long before. It has made her to move into another step of illegal relationship with the American man. It gives the negative connotation over the character as one part of the novel which portrayed the real happenings of the society.

Conclusion

Thus, it is conclude with the successful one. The heroine totally changes herself as an American women. Now, she was well versed with the foreign language. She changed her way of dressings, cultures and lifestyle. She lives along with those people in the apartment. She struggles in the society and faced many male domination. At last the heroine achieved her goal of changing herself fully to the new world.

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CULTURAL TRANSCENDENCE AND STRUGGLE IN KIRAN DESAI'S THE INHERITANCE OF LOSS

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Abstract

*Kiran Desai is an Indian author, short story writer and the daughter of famous Indian writer, Anita Desai who was a born storyteller. Some scholars have distinguished different kinds of diaspora, based on its causes such as imperialism, trade and labor migrations. Kiran's magnificent work *The Inheritance of Loss* belongs to the Indian diaspora literature which confesses the problems and struggles in migration. The study focuses on the concept of the dilemma life in migration which changes the style, appearance, behavior, culture, tradition and language because they are very important to associate with other country. She implies that the immigrants should have the quality of adaptation and adjustment which are the essential features to live in another country. She includes the critical condition of refugees in foreign country those who are always thinking about their affiliations and reappearance to their own country. The play explains all about the divisions between regions, nationalities and religions. Culture has an important role in the play which represents the illness and cultural differences.*

Keywords: *Diaspora, Immigration, Refugee, Struggle, Culture and Inheritance.*

Introduction

Kiran Desai was born on September 3, 1971 in New Delhi. *The Inheritance of Loss* is the second work of Kiran which won the 2006 Man Booker prize and the National Book Critics Circle Fiction Award. It belongs to the diaspora literature which represents the movement of population from its original homeland. The diaspora is derived from the Greek word 'diasperin' which means scattering and dispersion in the period of ancient Greece. The meaning of the play is unfastened the ritual practice, belief and conventions. Brubaker speaks about the diaspora that

Most early discussion of diaspora was firmly rooted in a conceptual 'homeland'; they were concerned with a paradigmatic case, or a small number of core cases. The paradigmatic case was, of course, the Jewish diaspora; some dictionary definitions of diaspora, until recently, did not simply illustrate but defined the word with reference to that case. (p. 20)

The word migrant comes from the Latin word which indicates the problem that whether to accept the English lifestyle or favor it for the traditional Indian way of life. Immigrants are completely cut off from the main habitation when they leaving their country. They are also leaving everything in life especially their family, support network and culture.

She includes that the migration process itself can be stressful. It is explained by the life of Biju who is the son of unnamed Cook. He believed that he cannot fully adopt the new culture. After the migration he realizes that he cannot live happily and peacefully in foreign country. He feels alienated from the society and family. Therefore he wants to reunite with his dad. It is due to the struggles and humiliation undergone in the new place as a migrant.

Kiran Desai implies that some migration is for personal reasons, based on a family reconsolidation. It implies the critical condition and life of Biju in migration. The writer described another problem in after the migration that the struggle in follow the tradition and convention of own country which is explained by the character of Jemubhai. He studied at Cambridge University of England. He adopted and practiced the lifestyle of English which gives studies, jobs and better standard in life. He is the retired judge and grandfather of Sai who loss her parents in accident. In order to take care of his granddaughter, Jemubhai returned to his native place. The problem in his life is that he cannot change his life style of abroad which is different from the culture and tradition of India. Though he was born in India, he cannot follow the custom of India after his migration and adaptation of English lifestyle. It is explained through his attitudes that he uses

fork to eat and left his wife for being more prominent to the Indian culture and ritual.

There are many reasons for migration such as to find in paid work, to better their standard of living. It indicates the enforced migration which means a person migrated to another country for a valuable reason. They are conveying the life of Biju who migrated to New York illegally for escaping from the poverty. There he is living in the cheap restaurants of the city and sleeping in cellars with others like him. Therefore the writer represents him as a refugee in the play who forced to migrate from his native place.

Biju tried to return to India because he is used and abused by his bosses in other country. He cannot live with them. So he escaped and reunites with his dad in the end of the play. The cause for his migration is personal problems, family commitments and other causes. He is the son of cook who works in the house of Jemubhai. Therefore Biju wants to raise the quality of their life. Due to that Biju migrated to New York which gives only pain and discomfort to him.

Conclusion

The Indian diaspora has the third largest place in diaspora literature which is next to the British and the Chinese. Diasporic writings are invariably concerned with exile, memory and diasporic consciousness, desire for return, alienation and mental illness which can affect their families also. Migrants and refugees have to face many problems in migration that they have to find a new job, start to learn language and culture because they are the basic things for them to live in foreign countries. Enforced diaspora refers to an unwilling dispersion of people which is related the life of Biju.

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THE REALISTIC INTERPRETATION OF EMOTIONALESS BOND IN UPAMANYU CHATTERJEE'S *THE LAST BURDEN*

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Abstract

*In Indian literature, twentieth century plays a key role because many contemporary writers of English have made the most significant contribution in the fields of English novels. Many Indian writers realistically projects human lives in today's world. Upamanyu Chatterjee is one of India's most celebrated writers. Most of his works deeply describes the human lives in Indian scenario. Chatterjee's novel *The Last Burden* ventures cruel relationship and communication gap between sons and parents in today's world. The study focuses on suffering and obstacles faced by the contemporary middle class Indian families in day to day life, through the trails and tribulation of a family, full of strive, frustration. It also illustrates the struggle of newer generation in order to move to nuclear family from joint family structure.*

Keywords: *Generation gap, Parental guidance, Children – parent relationship.*

Introduction

Upamanyu Chatterjee's imagination is widely involved in the darker sides of human lives. In the novel *The Last Burden* Chatterjee portrays the life of Indian middle class family. In this novel he travels the lives of different people and brings out their needs, emotions and desires. He also talks about the emotional, social and financial problems that make people to change from joint family to nuclear family. The novel opens at the death bed of Urmila and the story is narrated through Jamun, protagonist of the novel. Urmila and Shyamanad had a love marriage against their parents. So they both started their life in poverty and without roots. They had two sons the elder Burfi and younger Jamun, Burfi is married to a Christian girl Joyce and they both had two sons. Shyamanand is the head of the family. He is such an egocentric character that he demands too much from others but in return he never think of imparting to others. Though Shyamanand is a government employee, he is money minded person. Urmila's concern for the welfare and well-being of her sons annoyed not only her sons but their father too. Quarreling is the central feature of the novel. Urmila always tries to shield her sons from the eye sight of their father. When Shyamanand and Jamun have an argument Shyamanand utters to Urmila, "Savior your handiwork, our sons fostered for decades to hate me. Like a perfect mother, you kneaded them against me, you are saint and I the demon, but notice the damn you too" (TLB 52).

Through his character the author shows the Indian middle class family setup. A state of disorganization in the family also exists when there is a role of conflict between the members in the family. Husband –wife relationship is the most important relation in the family. Healthy relations mean the partners not only to perform their roles but also help in proper socialization of their children. But in the case of Urmila and Shyamanad everything is contradictory. Though they had love marriage, there is no proper understanding in their relationship. For Shyamanand money has become the most important thing even at the time of his wife's illness.

Jamun struggles hard to free himself from the burden that relationships had become to him. His mother's death is an apparent release; he tries to free himself from his sense of family duty as his elder brother Burfi manages to escape from the task. The elder son Burfi is apt like his father Shyamanand, he is very narrow minded and extremely selfish. As he always concerns his own family and not their parents. Apart from his wife and kids he thinks everyone is the obstacle and burden. When his mother dead, he hardly things his old father and Jamun are burden to his family. By showing this kind of family relationship Chatterjee explains generation gap and the change of culture and time.

In morden generation, women are not forced to do the day to day task of family responsibilities. Burfi is money

minded like his father on the other extreme; he seems to be a toy in hands of his wife. Joyce's relation with her-in-laws is totally like an outsider. Being a member of the family she neither communicates nor sympathy for them. Even when her mother-in-law is hospitalized she does not make a wish to visit her. Since Joyce is working woman, she economically independent in the family. At one point because of family problems Burfi gets violent towards Joyce and this caused much impact on young children at home. She does not want to compromise with anyone in the family and wants equality which has been lost in the family. So she orders to move to nuclear family instead of joint family.

Old age is the period where husband and wife can live more strong with mutual understanding. But in Shyamanand incident the condition is not normal; he is so unlucky that he himself has become the burden for his family because of his cruel character. Everyone feel other member in the as a burden in the family. Chatterjee realistically picture the emotionless bond in the novel *The Last Burden*. The present generation is affected by the western culture to a large extent and believes in nuclear family concept which provides more economic independence.

Thus all the members in the family show a kind of family in modern world that lack fondness and care. Old generation projects the importance of joint family and their affection, respect, care etc. Through these characters Chatterjee explains the younger generation is habituated by the western culture in aspects.

Conclusion

Upamanyu Chatterjee typically portrays the idiosyncrasies and erratic events of the social context and everyday life of his characters in the novel *The Last Burden*. The author uses some strong language to depict the generation gap between the families. Even the word 'burden' keeps it effect all the way through the pages of the novel. Thus I conclude my article stating that Chatterjee's *The Last Burden* portrait current status of Indian middle class life and their financial and emotional issues in the family.

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ABOLITIONISM AND SOCIAL REFORMS IN SELECTED AMERICAN NOVELS

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Abstract

*Jazz. A word that today signifies cool cats in dark sunglasses and black turtlenecks, a word that brings to mind the - predominantly white—big bands of World War yore, or that singular, immediately recognizable rasp of Louis Armstrong. It's a word that reminds one of names like Miles, Coltrane and Coleman. Maybe even a man whose last name, for most intents and purposes, is the letter. Many, however, do not associate jazz with racism, repression, and, perhaps most surprising, a disease that renders its victims hysteric and prone to fits of dance. But if they were to read either Ishmael Reed's novel *Mumbo Jumbo*, or a number of venomously racist articles, often run in ubiquitous publications, they would note that jazz was once indeed perceived in such a way—a way that dismisses jazz as a dangerous product of the jungle that will send Western civilization back at least 2,000 years. This is a fear that stems from a combination of racism and the jazzy tendency to threaten comfortable conventions. In *Mumbo Jumbo* Reed employs an aesthetic that is arguably "jazzy," and this paper will attempt to define its origins and how it manifests in the novel.*

Mumbo Jumbo is a novel written by the African American writer Ishmael Reed. It is an experimental postmodern detective mystery novel. Its plot describes the rise and fall of a revolutionary movement called Jes Grew, an abstract dance epidemic, constantly threatened by its opposers Atonists, who employ a military organization the Wallflower Order. In the centre of the narration, there is a trickster Papa LaBas, the Vodoun detective. The main mystery of the plot involves the location of Jes Grew's sacred text. Jes Grew is a plague that starts spreading, but it is unlike physical plagues. It is an anti-plague (Reed, *Mumbo Jumbo* 33). It is a dancing epidemic, which is very infectious, but it is actually a disease only in the eyes of the Atonists, who try to cure it in their "hospitals". LaBas and his friends, Earline, Black Herman and Abdul, investigate the origins of Jes Grew and its connection to the villains of the mystery story. Throughout the novel, it is not very clear what the mystery actually is, and revealing of the mystery of mystery is a central point of the plot.

The structure of the book is not linear. The reader can find photos, newspaper clippings, signs and posters in the book. The narration is fragmented. Reed is critical of Western culture and uses parody and satire to mock the concepts that he undermines. But he is not only critical of Western canon and culture, he denies and criticizes just about anything connected to tradition or traditional values. His style is playful, experimental and cunning, integrating

many allusions and drawing on intertextuality. It is a multi-layered, multi-framed novel that transcends the boundaries of a novel; in fact, it goes beyond any conventional categories whatsoever.

The main character of the plot is not only the detective LaBas, but also the abstract dance epidemic Jes Grew, which is searching for its text. The fact that Jes Grew is in the process of searching for its text, of writing itself, makes the novel seem rather complex and quite challenging to understand in its abstraction and ambiguity. A detailed analysis of the novel from the perspective of the meta-levels of postmodernism offers multiple interpretations which not only help reveal the concrete allusions in the fragmented flow of the narration, but also offer a general understanding of the African American rhetoric, postmodern strategies and meta-levels of postmodernism as such.

Because this book is written in the African American rhetoric tradition, it might be useful to clarify one term that has been influential in the African American literary criticism: it is Henry L. Gates' term "Signifying", which is elaborated in his book *The Signifying Monkey: A Theory of African-American Literary Criticism*. The term Signifying was coined with the capital letter and bracketed "g" by Gates to distinguish the usage of this word from the one in standard English. Gates borrows a standard English term "signifying" and transforms and shifts its meaning to fit

African American rhetoric tradition: "Whereas in standard English usage signification can be represented by *signified/signifier* and that which is signified is a concept, [...] in the black homonym, this relation of semantic has been supplanted by a relation of rhetoric, wherein the signifier 'Signification' is associated with a concept that stands for [...] Signifying" (Gates 48, original emphasis). Similarly to Genette's transtextuality that serves as an umbrella term for all kinds of relationships between the texts, Gates' Signifying can be basically understood as an umbrella term for the tropes of the African American vernacular: "Signifying is a trope in which are subsumed several other rhetorical tropes, including metaphor, metonymy, synecdoche, and irony (the master tropes)" (Gates 52). But it is more than that. Signifying is a provocation, teasing, loud talking (provocation so loud that the other person can hear it but so indirect that the other person cannot respond) and playing the dozens. It could be any other kind of game with words, such as punning, joking and indirect implication.

In African American rhetoric tradition, it is the "trickster figure" that performs Signifying. The trickster is someone who, by using the tools of the system in a new way, combats the system. It is a way to overcome the system from within, because the trickster is using the master's tools, master's own language, but the master cannot understand him, because he takes everything what the trickster says literally. But the trickster means it figuratively (Gates 85). Gates demonstrates this process on African American narrative poetry where the "Signifying Monkey" is the trickster figure who finds a way to resist the oppressor, the Lion. Reed uses the tactics of Signifying in *Mumbo Jumbo*, where the central character Papa La Bas is a trickster figure. But what is more, I believe that Reed himself uses the tactics of a trickster, when he signifies upon a traditional novel. Using the tools of the oppressor, writing in a Western canonical genre of a detective novel, he tricks a critique of this genre in a code that is figurative and has a hidden meaning invisible to the oppressor.

It is crucial to understand that parody, the central mode of postmodern expression, also represents an essential core in the concept of Signifying. Signifying consists of many subtropes, parody being one of the central ones. Signifying is mainly a technique of allusive implication, where the hypotext could be the whole body of texts or even the hypertext itself. Moreover, in his concept

of Signifying, Gates makes a distinction between parody and pastiche as "that between motivated and unmotivated Signifying" (Gates xxvi). According to Gates, the difference between the two is not the "lack of intention" as he is aware of the presence of intention in both parody and pastiche. It is rather the "absence of a negative critique" (Gates xxvi) in pastiche that draws the line between parody and pastiche.

In his analysis of *Mumbo Jumbo*, Gates argues that the text of *Mumbo Jumbo* "constitute[s] a Signification of a profoundly motivated order" (Gates xxvii). In other words, *Mumbo Jumbo* by Ishmael Reed is a book in which parody is one of the central aspects and this parody is highly motivated, critical, subversive and mocking. And as I already stated, parody is, according to Hutcheon, one of the most important modes of expressions that postmodernism uses. This allows me to classify the novel *Mumbo Jumbo* as an African American *postmodern* novel. It may be perceived as a "textbook" of African American rhetoric tradition written in a postmodern manner, parodying canonical texts, African American texts, documentaries, novels, detective fiction and academic papers; more than that, Strombeck suggests that a short list of Reed's satirical targets in *Mumbo Jumbo* includes "Afrocentrism, literary journals, Marxism, Warren Harding, and black power" (Strombeck). *Mumbo Jumbo* is not a typical Western canonical novel. According to Davis, Reed escapes "the problematic association with an 'all-white genre' through parody, in particular through breaking the pattern of the traditional Western novel" (qtd. in Strombeck). Rather than a linear Western novel, Reed's *Mumbo Jumbo* is a self-reflexive parody of canonical genre embodied in the canonical genre itself. There are instances of the self-reflexive aspect of the level "meta-": *Mumbo Jumbo* is a parody of a detective novel written as a detective novel, self-consciously pointing at itself as being a fictional detective novel. Reed himself says in an interview with O'Brien that this book presents all kinds of styles: "There are naturalistic passages and there are some which are not naturalistic. There are some passages which do what painters do, using peripheral information to explain an event, meshing the factual and the imaginative" (Reed, *Conversations with Ishmael Reed* 18). What is more, Reed uses, consciously or not, the techniques that operate on the meta-levels, such as metanarrative, metafiction, metahistory and meta-parody that can be found in the novel.

EXPLOITATION OF IMPERIALISM ON INDIAN SLAVES OF 19th CENTURY IN SEA OF POPPIES

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Abstract

Sea of Poppies a novel written by postcolonial writer Amitav Ghosh. It is the first in a trilogy has been received favourably by the Booker Jury for the compelling story told against an epic historical canvas. It is set in 1838 in India. Ghosh is anthropologist. Sea of Poppies is a story of export of opium with their lives in which planted by Indian slaves, during which, what and how they encounter problem and affected by the leaders who are imperialists. Ghosh he depicts convicts and indentured labourers taken to the island of Mauritius by Ibis ships to as slaves there. During their journey they meet so many hazardous days and in the years since the formal abolition of the slave trade. This paper attempts to bring to remember colonial power upon Indian labourers during Opium trade in 19th century. Indian poor people, how Zamindari system demolished and women were become victims in the hands of imperialists for their own developments. This paper has also focused to remember the Indian colonized in Indian history through Ghosh's Sea of Poppies. There was Opium trade between British and China. From India, slaves were sent to plant Opium plant for importing in China. The slaves were Indians, some women such as widow and destitute, low caste man who broke up sati system, are tortured and are forced to work under British clutch. This colonial power made to vanish raja of Zamindari dynasty. It leads to lose their own identities.

Keywords: Colonial power, 19th century Opium trade, suffering of women, Casteism. Sati system

Introduction

Amitav Ghosh was born in Calcutta in 1956. He grew up in Bangladesh (then East Pakistan), Sri Lanka, Iran and India. After graduating from the University of Delhi, he went to Oxford to study Social Anthropology and received a D.Phil. in 1982. In 1980, he went to Egypt to do fieldwork among the rural fellaheen, which contributed to his 1993 non-fiction work, *In an Antique Land*. Ghosh published his first novel, *The Circle of Reason*, in 1986, followed by *The Shadow Lines* (1988), *The Calcutta Chromosome* (1996), *The Glass Palace* (2000), *Incendiary Circumstances* (2006) and *The Hungry Tide* (2004).

Let us consider quickly the conditions through which history interface fiction in this novel. The account creative ability of Amitav Ghosh signposts the persuasive settings of the characters by focusing in on painstakingly chose details. It is likewise evident that Ghosh's projection of pilgrim personality or subaltern reaction is an activity in particularization. Pilgrim involvement in *Sea of Poppies* is evoked through a few samplers that encourage the developments of the story. While this isn't a completely acknowledged India of the mid nineteenth century's history

The activity begins with the entry of Ibis, and the tying up, close Gangasagar Island in the second frail of March 1838. As the ship sits tight for the Pilot pontoon to take it to Calcutta Port, the story began in a riverside town in eastern Bihar where Deeti, the main casualty of authorized

opium development in the book, is introduced. atrices are intricately arranged

The sea shapes the establishment of the novel and the ship the Ibis, which had earlier been used for transporting slaves and was by and by modified for the new transport, is at within. The novel is secluded into three areas: 'Land,' 'Conduit' and 'sea.' In the fundamental range 'Land,' the characters who were by some methods related to the ship are displayed close by the ship. The second part 'Conduit' concentrates on the activities of the proprietor of the Ibis in Calcutta and besides some of his allies. The third part 'Sea' is stressed over the detainees of the ship as it takes off Calcutta and continues forward towards its destination. Even before the authentic ship is depicted, it is envisioned in without a doubt the beginning stage of the novel by a Bhojpuri woman Deeti, the life partner of a master in Ghazipur's Opium Factory, a poor, oblivious woman who did not have the shot of seeing a ship when she imagined one.

"She had never seen the sea, never left the district, never spoken any language but her native Bhojpuri, yet not for a moment did she doubt that the ship existed somewhere and was heading in her direction. The knowledge of this terrified her, for she had never set eyes on anything that remotely resembled this apparition, and had no idea what it might portend". (8)

he voyagers on the Ibis get on with various needs, some under servitude, other professionally determined and

still others, as Paulette and Nob Kissin, following driving forces that have odd individual histories, even under to a great degree attempting conditions, a persuasive guide expounds an attitude, which can not be separated from its beginning conditions. A contention, for example, this is interested in the inquiry regarding. Inceptions' or tongues and sources yet from one viewpoint there is no endeavor here to peruse roots and heritages of history which interface to current fiction as coordinating a case for an argumentative or social embeddedness which adds to the way we comprehend, characterize or arrange these characters.

The early pages of this novel shows in incredible realistic detail the conditions encompassing Deeti's existence with an inept affemkhor spouse, turned by the opium economy and plagued by thorough standing wrist bindings. Deet's prospects had dependably been beset by her stars, her destiny being ruled by Saturn-shani a planet that practiced incredible power on those conceived under its impact. She realized that on the off chance that she were ever to be hitched it would presumably be to a considerably more established man, conceivably an elderly widower who required another spouse to nurture his brood.

For example, those above words pass on the woeful and hopeless existence of Deeti with her own understanding. All things considered, additionally there were such a large number of honest ladies who cheated by very rich individuals like Nawab Sahibs of Soudi or Kuwait or Zemindars in the Indian history at this moment. Indeed, even now – a-days likewise occurrences like this are going on that are being watched and seen by daily papers and TV Channels. A similar circumstance had happened quite a long time ago in the rules of Kings and Kingdoms. This is only history through interface the fiction. He additionally elucidated the British arrangement of 'partitioned and administer' as per which the class of Indian individuals that helped the British to proceed with Colonial run in their nation must be upheld by the British. Subsequently, Ghosh has examined this mentality of the colonizers and also uncovered the different methods for misusing the locals to enhance their coffer.

The Colonial rulers misused this subaltern class as well as the well-off Indians, the landowners specifically, who had unwavering confidence in the Company's arrangement and a high respect for the Queen's run the

show. It was because of their obliviousness of reality that the well-off people like the landowner of Rashkhali, Neel Rattan Halder, were caught by the British representatives and got demolished. Neel Rattan was fiscally misused by Burnham and being blamed for phony, he was sent to a Jail over the dark water, as a piece of the death penalty. That the British legal framework was a long way from fair is by and by demonstrated for his situation. At the point when Neel Rattan saw that Mr. Justice Kendulbushe would direct the trial, he questioned his unprejudiced nature, as he was very much aware of the Judge's companionship with Mr. Burnham. Besides, the outcome was by his foresight. The Judge go upon him the sentence of the law of phony and disclosed to him that it was a wrongdoing the very pinnacle of gravity. The Colonial pride is communicated in each word expressed by the Judge. As a matter of fact (this trial is based, as Ghosh writes in his 'affirmations', on the 1829 fraud trial of Prawn Kissen Holdar in the Supreme Court of Calcutta). With him, we additionally meet, in Alipore Jail, another convict anticipating expelling. The man is Ah Fatt, the ill-conceived child of a Parsi broker in Canton and a Chinese lady, and a living observer to the horrible human wreck caused by the Opium exchange.

"Forgery was a hanging offence-a measure which played no small part in ensuring Britian's present prosperity and in conferring upon her the stewardship of the world's commerce. Moreover, if this crime proved difficult to deter in a country such as England, then it is only to be expected that it will be very much more so in a land such as this. How is society to Judge a forger who is also a man of education, enjoying all the comforts that affluence can bestow, whose property is so extensive as to exalt him greatly above his compatriots, who is concentered a superior being, almost a deity among his own kind?...would it not be the duty of this court to deal such a man in exemplary fashion, not just in strict observance of the law."(235-37)

Neel Rattan was taken over the dark water in the ship the Ibis where he needed to endure such mortification as would never be longed for by a man of his status. He was to remain with a man who lay oblivious, influencing the place to loaded with poop and pee and Neel needed to rinse the place has sweepers do. Step by step, notwithstanding, he built up a kind of kinship with his phone mate, Ah Fatt, who had been such a great amount

of dependent on Opium amid his initially meeting with Neel Rattan that he was practically silly at the time. Both Neel Rattan and Ah Fatt were hassled by the main mate who enjoyed savage delivering torment on them in unfathomable courses and towards the finish of the Novel them two are seen getting away in a watercraft alongside Serang Ali, Jodu and Kalua. Kalua murdered Subedar Bhyro Singh - the man who drew in for caring for the contracted workers, happened to be a relative of Deeti's better half and he whipped Kalua out in the open obviously to rebuff him for eloping with a lady of privileged.

As a matter of fact, for rendering a retribution on him after his inability to distort sex association with Deeti, she typifies a self troubled by male centric and very much sedimented station directions. There are others still, minimal, yet conveying the signs of particular social and rationalistic qualities, the Burnhams, Zachary Reid, Baboo Nob Kissin, Jodu, Ahfatt and Serang Ali. Amitav Ghosh utilizes distinctive modes to draw in the settings in which they are set. Ghosh likewise makes isolate outlines through which every single one of them shows up especially individual and one of a kind. It is this mixing of rationalistic social memory and independence that is acknowledged in Paulette view of the common world: Now, viewing the natural foliage sneak past, Paulette's eyes loaded with tears. These were more than plants to her, they were the colleagues of her most punctual youth and their shoots appeared to be practically to be her own, dove profound into this dirt, regardless of where she went or for to what extent, she realized that nothing could ever attach her to a place, as did these adolescence roots.

Actually, the situation from which Deeti flees reclaims and engulfs her very sense of being. Bhyro Singh, representing her deceased previous husband's family in the most horrific avatar imaginable demonstrates to Deeti the past is infinite capacity to surprise. He knew prior to Bhyro Singh's revelation that Deeti is identified all along her past. At least she believed, which was left behind the shores that the Ibis had distanced herself from so long ago. In effect, Deeti has none but Kalua and Neel his friend Ah Fatt. This brings us to another assumption that informs the transgressors. Pairing: Kalua and Ah Fatt are conditioned to function as foils. Each serves to remind them social deviants of what they have become, and also what they have ended up choosing as their destinies.

Because existence in the present novel is caught up with the process of alteration. The ways in which these people occupy their new spaces engage the condition of inevitability. If the Neel-Ah Fatt performance bears the marks of a private understanding, the case of Deeti is fraught with traces of social rhetoric. On the ship, with in the society of women, she takes on a magisterial role (she is now Bhauji) and is at great pains to follow norms that convey to her a sense of cultural realism.

During the imprompt organization of marriage rituals of individuals actions operate through a variety of registers, some quite 'marginal' and other wholly immaterial in terms of their impact potential, yet they carry great value for those who struggle for identify themselves with it. Whether in the maintenance of the evil. As stricter clan and caste, rigour would mark them in narrower social brackets. For Deeti, the proposal of an option topography is permeated with the characteristic of the obscure, as she and Kalua headed out to trek the new region, her stresses are mounted upon a decision she has not made by will: She attempted to envision what it resembles to be in their place, to realize that you were forever an outcaste, to realize that you could never again go into your dad's home, that you could never toss your arms around your mom, never eat a feast with your sisters and siblings, never feel the purging touch of the Ganga. Also, to realize that for whatever remains of your days you would squeeze out a living on some wild, devil tormented island?

Neel winds up in Alipore Jail; alongside an adjustment in clothing standard, Neel experiences his go wrong through various different distinctions. He adjusts very will to his new conditions, however as he faces his new supper menu, he gazes directly at a circumstance stamped with the mark of culture. As he was raising his hand to his lips, it struck him this was the first run through in every one of his Years that he had ever eaten something that was set up by hands of obscure standing... the power of his body's protection astounded him: for the reality was that he didn't have faith in position, or so in any event he had stated, numerous, multiple occasions, to his companions and any individual who might tune in. On the off chance that, in reply, they blamed him for having moved toward becoming excessively tash, excessively Westernized, his counter was dependably to state, no, his loyalty was to the Buddha, the Mahavira, sri Chaitanya, Kabir and numerous

other such-every one of whom had combat against the limits of position with so much assurance as any European progressive.

Conclusion

Against this chronicled scenery, *Sea of Poppies* illustrates the human pulverization caused by British Colonial manage and its disproportionate arrangements. With a strangely sharp eye, Amitav Ghosh looks through the fabulous recorded patterns at how these patterns shaped standard human lives. Rather than being drawn towards the portrayal of the political interests of the Opium exchange itself, the novel keeps its attention on making its extensive cast of characters, and giving history a chance to let itself know through their lives and stories which are molded and affected by socio-political powers outside their ability to control.

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FRAGMENTATION OF FAMILIES IN PHILIP ROTH'S SELECT NOVELS

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Jewish American Literature holds an essential place in the literary history of the United States. The origin of Jewish literature can be traced to the historically significant migration of East European Jews to the promised land. Beginning with the memories by the immigrants who arrived in America during the mid 17th century, Jewish American writing grew over the subsequent centuries to flourish in other genres as well, including fiction, poetry and drama, and reached some of its most mature expression in the twentieth century Jewish - American novels of Saul Bellow, J.D. Salinger, Norman Mailer, Bernard Malamud, Joseph Miller, I.B. Singer and Philip Roth. Their works explore the conflicting pulls between secular society and Jewish tradition which were acutely felt by the immigrants.

The Jewish- American literature speaks about the dreams and aspirations of the immigrant Jewish People, passionately seeking a homeland of their own. It speaks about the individual in the face of duality, history, suffering and ultimately transcendence. The Major themes revolved around cultural assimilation, anti - Semitism, holocaust, Zionism, alienation, identity, religion, and freedom. The 'trio' of Jewish Literature- Bernard Malamud, Saul Bellow and Philip Roth made a mark in American Jewish literature. The faithful and honest depiction of Jewish life by writers like Saul Bellow, Bernard Malamud and Philip Roth has helped the modern Jew to be identified in American fiction with " righteousness and restraint with just and measured response" (Roth 224). These writers have touched almost all the important aspects which constitute the life of the modern Jew. Themes like Jewish sufferings, religion, family, quest for identity etc. have found their due place in the fiction of these writers.

One among them was Philip Roth whose works are undoubtedly examples of the rejection of traditional Judaism already exhibited by the Yiddish writers a generation earlier. Philip Roth contributed mightily, not only to the secularization of Judaism and America in general, but also to the de-mystification of the Jewish tradition. This

means that both for non-Jews and for Americans of Jewish origins who had left the tradition behind, Roth provides insight into twentieth and twenty - first century Jewish life as it is lived each day and explains what is important to contemporary American Jews.

The Jewish tradition had their own core values or principles to be followed. Firstly, any Jewish should be honest. He should not deceive, cheat or steal instead be reliable. He should have the courage to do the right thing. He ought to be loyal towards his family, friends and country. Secondly, he must respect others. He should be considerate to the feelings of others. Perseverance was to be the third value in a Jewish tradition. A Jewish was to be self - disciplined man. The fourth value of Jewish man was to be fair in his way. Fifthly, he should be a kind- hearted, a compassionate and also had to be a man of expressing gratitude, and also forgiving. Sixthly, he should be a man who does not separate himself from his community. Seventhly, a Jewish man should have a cheerful and pleasant countenance towards the other fellow being. He should be optimistic. The Eighth core value of a Jewish man was not to be hypocritical, instead be true and loyal towards his words. He should be role model. Finally, a Jewish man must be an excellent steward of the earth.

When a Jewish man does not abide to all such ethics he gets break out from his own culture, family, society etc, and this breaking up is called as fragmentation. Fragmentation is the process or state of breaking or being broken into fragments Philip Roth tries to depict this kind of fragmentation of Jewish family through his novels in a convincing manner.

Jewish family, being a strong, unified force, symbolized great warmth between parents and children. Jewish mothers are known for their self- effacing nature and the relationship between husband and wife has lots of sanctity attached to it. Family constitutes the same basis of life for the Jews as do synagogue and rejects bachelorhood and spinsterhood. Besides, a life of chastity before marriage and matrimonial fidelity after marriage are

expected from Jews strongly. It also emphasizes a "respect of children for their parents and unlimited love and devotion of parents for their children (Simpson and Yinger 481). Authority in the Jewish family is in the hands of man but the husband's authority over his wife and children rests upon tradition rather than force. Jewish parents are supposed to bring up their children in a proper way. A prime responsibility of parents is to reprove and correct their children for any moral wrong – doing. Jewish tradition values justice and kindness in all relationships and gives specific responsibilities to parents and children". The responsibilities of parents include disciplining children so that they know the difference of right from wrong, teaching them Jewish tradition, and seeing that they learn a vocation. The specific responsibilities of children include taking care of, obeying, honouring, and revering their parents.

All these values, are now, gradually losing their significance. The Jewish – American family is no longer "holy or symmetrical" (Malin 33). Jews in America prefer to live in nuclear families. They reject the house consisting of grandparents and parents. Jewish young men are opting for gentile wives but finding the adjustment very difficult with them. On reaching adulthood, some Jews who remain unmarried become source of shame to their parents. Their Unmarried life suggests that their parents have failed in some way. Philip Roth's sense of family is very strong. He has pictured the degeneration taking place in Jewish family in a convincing manner.

Goodbye, Columbus (1959) is Philip Roth's first book. This book contains five short stories " The conversion of the Jews", "Defender of the Faith", "Epstein" "you can't tell a man by the son He Sings", and "Eli the Fanatic". Each story deals with the problems and concerns of second and third generation assimilated American Jews as they leave the ethnic ghettos of their parents and grandparents and go on to college, the white – collar professions, and life in the suburbs.

The story is told from the point of view of the narrator, Neil Klugman. Neil is a intelligent graduate of Rutgers University who works in a low paying position in the Newark public library. He lives with his aunt Gladys and uncle Max in a working class neighbourhood of Newark, New Jersey. One summer, Neil meets and falls in love with Brenda Patimkin, a student at Radcliffe college who is from

a wealthy family living in the affluent suburb of Short Hills. The novella explores the level of classism which afflict the relationship, despite the fact that Brenda's father, Ben, originally came from the same environment as Neil. The issue of assimilation is intrinsic as well, since Brenda is much more assimilated than Neil. As the book proceeds, Neil finds that their relationship is falling apart. It is finally realized that Neil and Brenda's relationship is not based on love but lust. Thus the title may be seen as a metaphor for Neil saying goodbye to the affluent, assimilated world of the Patimkins.

In Goodbye, Columbus, Roth shows the typical Jewish child in rebellion against members of the older generation. Neil Klugman and Brenda Patimkin, both represent the younger generation. Neil is resentful of his family. His parents have gone to Arizona for their health. So his present residence is at Aunt Gladys house which lacks traditional evidence of warmth and togetherness. Neil tells us

"None of us ate together: my aunt Gladys ate at five O'Clock ray cousin Susan at five thirty, me at six, and my uncle at six thirty. There is nothing to explain this beyond the fact that my aunt is crazy. (Good bye, Columbus 2)

Aunt Gladys is an over - protective and dominating Jewish mother. Neil is troubled at the over protective nature of his aunt. On the other side, Aunt Gladys feel that Neil is not reciprocating her love in a proper manner. She exclaims, "someday you'll have a family you'll know what 'its' like (88). Brenda Patimkin undergoes a bitter relationship with her mother. She has been unable to receive the affection she needs at home. Brenda's father thinks he has fulfilled his duty by giving Brenda sufficient money to buy whichever clothes she wants. Beneath the beautiful proud and self assured facade of upper middle class family to which she belongs, one can easily perceive frightened insecurity.

Letting Go (1962) is the first full- length novel written by Philip Roth and is set in the 1950's Gabe Wallach is a graduate student in literature at University of Iowa and an ardent admirer of Henry James. Fearing that the intellectual demands of a life in literature might leave him cloistered, Gabe seeks solace in what he thinks of as "the world of feeling". Following the death of his mother at the opening of the novel, Gabe befriends his fellow graduate students Paul Herz. Much of the tension in the novel

comes from the conflict between the characters and the social constraints of the 1950 s Romantic relationships are most heavily scrutinized. Paul Herz and his wife Libby become estranged, from their families due to the fact that one is Jewish and the other is Christian.

Social class also plays a role, especially between Gabe and his girl friend for much of the novel. Martha, who is divorced, mother of two struggling to make ends meet. Martha repeatedly fears that Gabe will leave her, Gabe at one point, tells a fellow university of Chicago faculty member that he should marry her, but he ultimately flees back to Martha. Throughout the novel, the characters are confronted with the sometimes - thin line separating sexual promiscuity from sanctity in the eyes of the predominant culture. Abortion, divorce, remarriage and adoption affects the lives and psyches of Roth's subjects as the plot unfolds.

Letting Go reveals the fragmentation of the Jewish American family. The two main characters in this novel are Jewish intellectuals. Gabe Wallach is still unmarried and lives a separate life from his parents. He displays a feeling of detachment of one's proper distance from those around him. Gabe's father feels loneliness and vacuum in life after his wife's death. Instead of trying to remove his father's loneliness, Gabe rather feels troubled if his father rings him up from a longer distance.

Gabe does not even like to visit his father on such occasions as Thanksgiving etc. For Gabe, such festivals have no meaning or value. His father eagerly looks forward to these occasions thinking his son would visit him but gets disappointed. "It isn't dinner with you, I said firmly, trying to keep separate my emotions and the facts. It's all the travelling. It wouldn't be worth it coming all the way East for one or two days" (18). He does not appreciate that his father should ring him up so often. His father's implorers, "I just thought a father had a right to call his son when he wanted to. Five minutes a couple time a week..." (18). Gabe does not care for all this. Paul Herz too is a source of tzuris to his parents because he has married a catholic. His inter- marriage with this girl cuts him off from his parents. Consequently, it affects his married life also.

Paul's father also expresses his grief at the different behavior. The situation, however, is saved by Paul's sense of propriety. When his father dies, he returns home to attend his father's funeral. He comes to grasp the truth as

his mother kisses him after a long separation. Earlier, he had always been lost in admiration and self - pity. Now he sees that he is, after all, a son even more, an orphan. "He felt himself under a wider beam"(452). Later, his mother visits their house on Christmas eve. At the end, Libby tries to make her married life pleasurable. Paul adopts a child with the help of Gabe Wallach. Even Gabe's father is no longer a lonely man on the other end of a long distance call. He has found Fay Silberman, who can fill the vacuum in his life. Only Gabe is left to drift as uncommitted but now he does not show the same feeling of detachment for others.

Portnoy's complaint (1969) is the novel that turned Philip Roth into a major celebrity, sparking a storm of controversy over its explicit and candid treatment of sexuality, including detailed depictions of masturbation using various props; themes of sexual desire and sexual frustration, a self - conscious literariness- went on to become Roth's trademarks. In Portnoy's Complaint, Roth views Jewish family from an entirely different perspective. He presents the neurotic aspect of closeness and warmth in a Jewish family. Portnoy's mother is infected with the disease of closeness and passes it on to her child. Portnoy attempts to attain responsible adulthood and fulfill his desire for independence. But his mother's overpowering and dominating nature condemns him to lead a life of guilt. He may seek emancipation of guilt feelings through psychoanalysis or other forms of therapy but parents, particularly his mother, have left their mark on him. Portnoy want to escape the restraint. As an adolescent, he discovers the secret thrill of masturbation, an easy way to rebel against his mother's authority. This was the thing he could call his own, his throat and his stomach belonged to his mother. In his youth he is out to take revenge on his parents. He makes love to gentile women to torture his parents. His first affair involves a girl from Midwest; second affair goes with a girl from an upper class New England background; third with another shikse. According to some Jews, the most effective way to hurt parents is to sleep with gentle girls.

Portnoy marches a head all those Jewish sons who blame their parents for everything and do not respect the feelings of their parents for everything and do not respect the feelings of their parents. They "care only for love which they missed... and they will defy their parents by trying to

overthrow the parental system - the establishment or by withdrawing from it"(Hag 126-127). Portnoy is 33 years old and still unmarried.

My life as a Man (1974) is Philip Roth's Seventh novel. This is the first of Roth's work that tackles the issue of the writer's relationship to his work. In this novel, Peter Tarnopol, the hero, has Jewish homes and protective parents. But he refuses to be overpowered by his parents from the very beginning. Right from the school, he begins to act on his own, he refuses to take someone to school along with him as his guardian. When on a rainy day, his mother reaches his school with a raincoat and hat, he walks out, right past her, and home in the storm, with his mother chasing him. Very early in his youth, he learns to live separately from his parents.

Peter Tarnopol chooses a shikse as his life partner. His parents advice him considerably that he is making a wrong decision. For Tarnopol marriage is not a sacred and memorable occasion for which he must seek the blessing of his father and mother. He tells them frankly, "No, there is no need for you to be there It's just a formality. I'll call you afterwards (200). The Jewish parents release their pent up emotions by saying: "you left us when you were too young, that's the problem. You always had your way. The apple of your mothers eye- you could have anything" (201). Peter Tarnopol's marriage with Maureen ends badly. She proves to be a real misfortune and drives Tarnopol to a Psychiatrist's office. Maureen finally dies and peter's father advices him to join the funeral, that way, nobody will call him a pisher. His father's guides him.

Now Tranopol realises how he had squandered his familial inheritance of industriousness and pragmatism - all those lessons learned from his father on Saturdays in the store. Peter repents. Atlast, he recognizes the value of parental affection and care.

The Professor of Desire (1977) displays Roth's tender and gentle mood as compared to his contemptuous ferocity in earlier novels. David Kepesh, the hero, is another of those neurotic Jewish intellectuals. His parents run a small kosher hotel in the Catskill. Kepesh, like other Rothean heroes, attempts to break loose from his restrictive world. In order to avoid the smothering solicitude and ragging exhortations of his parents, he finds refuge in the pursuit of literacy studies like other Jewish heroes in Roth's novels. While away from home, he marries Helen, a

gentile woman who spoils his married life. Kepesh's parents love their son so much that they do not interfere in his life. Each winter his parents come down to Newyork city to spend three or four days visiting family friends and favourite guests at his uncle's place. But nowthat his uncle and aunt live in Cedarhurst and Kepesh is back East, Kepesh invites his parents to stay in his apartment rather than at a hotel. For the first time, Roth writes about people without ridiculing despising and mocking them. The novel deals with the mother's death and father's old age. Kepesh's mother is a nice Jewish lady and affectionate mother. She prepares different variety of dishes all frozen of her son. She develops cancer of the pancreas, the - news which gives Kepesh nightmare. He feels concerned for his mothers who are to survive for a short Period.

Two months later in the hospital in Kingston, his mother dies leaving the frozen food for her son, the last things cooked by her. His father is left alone to bear the isolation. Kepesh, unlike Gabe Wallach, sensitively realizes his father's loneliness. Within a week after that, David Kepesh drives back upto the country again, this time with uncle Lariy, to take his father to Cedarhurst, where he will move in with his brother and sister - in law. Later his father becomes friend with another old man, Mr. Barbatnic, in whose company he is able to spend his time with ease.

Philip Roth faithfully depicts the Jewish - American family as he finds it today. All Roth's heroes are modern Jews, educated and bread in affluent families. They are no longer dwellers of ghettos or dynamic world. With high Educational level, the modern Jew wants to bring about desirable change in family. He wants to follow the gentile models. The progressive environment he lives in demand him to shed his age - old burden of family values. However, the realistic though dismal portrayal of the social forces that have caused fissures in the strong Jewish - American family are the pressures and complexities of modern American life which have to be contended with. As a result, "rebellion supplants acceptance, violence replaces tenderness and fragmentation defeats wholeness" (Malin 33) in Philip Roth's fictional world.

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***Oliver Twist* and the ‘burden’ of society:
A look at the “neglected, unloved, and misused” Children of 19th-century
England**

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Abstract

Charles Dickens's second novel, *Oliver Twist*, is considered by many as the first novel to take up the issues of childhood in the Victorian period in a rather serious manner. However, the lives of the children that he focuses on are not the ones who are socially accepted, but the ones that have mostly remained hidden in mainstream literature as well as in reality. The lives of these children have been almost a secret not in the sense that they are unknown to people, but in that they are considered to be unimportant. By throwing light on this known secrecy, the novel opens up the readers to the part of the world that comprises of people who are sacrificed for the “greater good” – the success of capitalism. Dickens not only gives a truthful presentation of the most neglected people of the 19th century England by showing the ugly truth, but also criticizes the hypocrisies and the injustices of the time. The protagonist of the novel, *Oliver Twist*, moving to and from the supposed “good” and “evil” sides of the society is not only an exemplary victim of capitalism, but also a symbol of “goodness” that goes on to prevail till the end. Thus, *Oliver* also problematizes the dichotomy between ‘good’ and ‘evil’ by showing that everybody lives in and is charmed by one form of illusion or the other. Lastly, the novel is an attempt to give light to the social evil of the time and to provoke social consciousness in every class to effect change, by giving the hope that good will prevail no matter what.

Keywords: childhood, greater good, capitalism, hypocrisy, social consciousness

Charles Dickens's second novel, *Oliver Twist*, is considered as the first novel to take up the issues of childhood in the Victorian period in a rather serious manner. However, the lives of the children that he focuses on are not the ones who are socially accepted, but the ones that have mostly remained hidden in mainstream literature as well as in reality. The lives of these children have been almost a secret not in the sense that they are unknown to people, but in that they are considered to be unimportant. By throwing light on this known secrecy, the novel opens up the readers to the part of the world that comprises of people who are sacrificed for the “greater good” – the success of capitalism. Dickens not only gives a truthful presentation of the most neglected people of the 19th century England by showing the ugly truth, but also criticizes the hypocrisies and the injustices of the time. The protagonist of the novel, *Oliver Twist*, moving to and from the supposed “good” and “evil” sides of the society is not only an exemplary victim of capitalism, but also a symbol of “goodness” that goes on to prevail till the end. Thus, *Oliver* also problematizes the dichotomy between ‘good’ and ‘evil’ by showing that everybody lives in and is charmed by one form of illusion or the other. Lastly, the novel is an attempt to give light to the social evil of the time and to provoke social consciousness in every class to

effect change, by giving the hope that good will prevail no matter what.

Oliver Twist first appeared in the magazine called *Bentley's Miscellany* in 1837 as “*The Parish Boy's Progress*”. Characters of the novel comprises of people from different classes. 19th century London is marked by the degradation of feudal system which was gradually substituted by class antagonism of capitalism. The novel is centred on the under-privileged and the poorest of the poor of the society which are discarded as “burden” and “inconvenience” by the authority. These ‘savagelooking’ people who live on the street, mostly starving themselves to death are nothing but the waste material of capitalism. While the country “flourish” and “prosper” in the name of the great advancement of capitalism, these people who are not fortunate enough to having been born to an upper class family, who do not have at their disposal the power to compete in the “survival of the fittest”, are made sacrificial lambs for the “greater good”. The child protagonist, *Oliver Twist*, is the representative of this ignored lot which are the people that deviate from the well-to-do and developed image put up by the privileged classes that enjoy the fruits of capitalism.

The attitude towards the concept of “childhood” has had a gradual change in the last few decades. One can

say it is improving in some sense. In the 12th century, childhood was not an identified idea. There was no place for a child or childhood in art as well as in society. Children were recognized only as a small man, not as a separate category with different needs. A critic, Chris Jenks, writes, "They (children) were apparently considered of such little importance that they did not warrant representation in a unique and particular form" (Jenks 64). And, if there was any representation, it was as "a small shrunken man, a wizened homunculus without the rounded appeal and vulnerability of the latter-day infant" (Jenks 64). Jenks also says that the discovery of childhood began in the 13th century and the understanding of it had been developing till the next four centuries culminating in the 18th and 19th centuries. The fact that they started having different dress codes is to be taken as an indication that they had been recognised as a separate category. From 18th century onwards, parent-children relationship became more affectionate and the institute of family became more child-oriented. By the 19th century, children were included in the works of art. Teaching methods were improved. All of this betterment, however, applies to children of the upper class, middle class and wealthy workers. There is a group of people for whom time has brought no significant improvement. They remain unseen, discarded and neglected, only to be visible as a burden. Generally, girls and especially children of the lower classes do not receive education and a level of devoted love and care that other fortunate categories receive from the parents as well as society. On the contrary, lower-class children are forced into child-labour to support their starving family. They enjoy no freedom or a sense of ownership to taste the fruits of the time. People's goodness and kindness do not reach them, and they are left with the filth of the society however advanced in many ways. Consequently, exposed to the worst of the time with no shield, they remain vulnerable to crimes which sometimes seem a better alternative to death by starvation, a calamity the poor often falls into. Although the lives of children have generally improved over time, there are these poor and downtrodden children who have not received the status of a living person let alone a child. Thus, through the characterization of a child protagonist who has no one or money or status in the society, *Oliver Twist* puts emphasis on the lives of the unfortunate children who are basically invisible.

The novel shows a world of misery, poverty and crime that the privileged people of the 19th century chooses to overlook. A critic, Edgar Johnson writes, "Dickens opened the floodgate of his sympathy for all the neglected, unloved, and misused, all the innocent and suffering victims of society, all the prisoners of injustice and pain. Their cause became his cause." In the novel, this burden of a world is represented by Oliver, the children of the workhouses, Fagin and the children under him, Nancy, and several other homeless people. In this sense, Dickens' fiction deals with the socio-economic issues of the time more truthfully than the official records the authority likes to highlight. As it is stated in *Marx & Engels on Literature & Art: A Selection of Writings*, "the present splendid brotherhood of fiction-writers in England, whose graphic and eloquent pages have issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together". As such, through his novel, Dickens gives a real presentation of the 19th century Victorian society and a critique of its hypocrisies and paradoxical views.

Victorians are known for upholding high moral values. They appear to be strict about the values of good and bad, right and wrong, and yet, they ignore the poor. Under the new Poor Law of 1834, the workhouses torture children to long-hour work and slow starvation. On top of the scolding, beating and leaving to survive in the miserable conditions of the workhouse, "Oliver Twist and his companions suffered the tortures of slow starvation for three months..." (Dickens 26)). The evident irony here is that the workhouses have been established to take care of the poor and homeless children by taking the figure of a parent. On the contrary, the state and the authority consider the orphans as inferior 'creatures' not worthy of care and proper protection. Therefore, many children and homeless people like the one under the crime-master Fagin think it better to indulge in criminal activities for survival rather than completely committing/surrendering to the "safeguard" of the authority. The Victorian morality is further criticized through the character of Mrs. Mann who steals from the children and only practises good hygiene for the children when there is inspection. Through the novel, Dickens points out the falsities of the state, the authority and the Victorians by attacking the law, the workhouse system and the moral hypocrisy of the time.

The orphan children, having been born to an unfortunate and unwelcomed life, are separated and marginalized as social outcasts in their own society. From the very moment of birth, Oliver is received as a burden, a troublesome inconvenience. He is "a new burden... imposed upon the parish" (Dickens 9). He is considered a "burden" by many other characters in the novel. For example, the parish surgeon at Oliver's birth predicts that "It's very likely it *will* be troublesome" (Dickens 11). The children are troublesome experience, "juvenile offenders against the poor-laws", and "dreadful creatures born to be murderers and robbers from their very cradle" (Dickens 13). In a way, the future of these children is decided by the authority as crime-oriented from the start. Ironically and unfortunately these adults are the ones who are supposed to take care of them.

However, some people who are in the capacity to help the poor prefer to do otherwise because they do not understand why they should. They think that they are already doing what needs to be done for those 'filthy' and 'bad' creatures. They believe they are doing more than enough, that their "good" work is satisfactory. Oliver asking for more food at the workhouse is taken to be rebellious and "ungrateful" by the authorities. This is heightened by the shocked and "paralyzed" faces of the assistants, the Beadle and the board members. In their astonishment, the board members even decide that "the boy will be hung." They are blind to their wrongdoings and the lack in their service. They are of the opinion that whatever they are doing is enough for these creatures because these creatures are not human beings but "items" born as a burden, only to die miserably. The narrator describes the birth of Oliver as such: "Among other public buildings in a certain town which for many reasons it will be prudent to refrain from mentioning, it boasts of one which is common to most towns, great or small, to wit, a workhouse; and in this workhouse was born the item of mortality whose name is prefixed to this book" (Dickens 8). As Oliver is born as an "item of mortality" to the warehouse, the boy who asks for more food remains a rebellious and ungrateful creature who has failed to accept all the "good" work the authority has done for the homeless children. All of them seem to live under the illusion of capitalism by which they are convinced that whatever they are doing for the worthless 'creatures' is satisfactory and that it is better to serve the

"greater good" (success of capitalism; well being of dominant classes) than to devote effort and money to the 'worthless' marginal people of the society.

The station in society marked by his birth does not leave Oliver throughout the novel. It acts as an impediment to his wish to be 'good'. After escaping the workhouse, Oliver falls into the trap of Fagin, who has taken in homeless children in his apprenticeship of theft. Once Fagin has Oliver under him, he works to transform him into a criminal by teaching him the ways of robbing and pick-pocketing by presenting the scenario of theft as if it was a game. Fagin's aim is to make Oliver a part of his gang. He plans to do this by filling "his mind with the idea that he has been a thief" after which his cunning mind imagines Oliver will be "ours! Ours for life!" The children under Fagin are criminals of the society. However, it does not seem that they think of themselves as such. Indeed, they are constantly trapped in the game-like illusion Fagin has set-up. They do not think of themselves as 'bad' persons. They do not know how to separate good from bad or from right or wrong. They choose to be with the person who gives the faintest hope of being a 'great' man someday rather than starving and sleeping at the pavements. As Fagin tries to lure Oliver in his world of crime, he tells him that becoming a good thief will make him "the greatest man of all time" (Dickens 87). As the children are without the faculty to think for themselves, they have been living with this illusion to be "the greatest man of all time" by mastering criminal activities. Oliver, however, remains unaffected by evil ways that Fagin tries to introduce to him. He is horrified by the ways of these thieves. Fagin is not successful in making him another apprentice. He would rather go away somewhere than steal. In the middle of the robbery at Mrs. Maylie's house he cries out: "Oh! For God's sake let me go!" "Let me run away in the fields. I will never come near London – never, never! Oh! pray have mercy upon me, and do not make me steal" (Dickens 197). Fagin himself seems to believe that he is doing a great service to these poor, homeless children by feeding them and giving them hope however false it may be. When Oliver chooses to stay at Mr. Brownlow's graceful guardianship over returning to Fagin, Fagin takes his conduct to be that of "ingratitude". According to Fagin, Oliver has "been guilty, to no ordinary extent, in wilfully absenting himself from the society of his anxious friends; and, still more, in

endeavouring to escape from them after so much trouble and expense had been incurred in his recovery" (Dickens 168). Both the authorities and a criminal like Fagin treat the poor children miserably under the pretext of false hope. Although people of power treat them differently, but miserably, they seem to hold the same conviction that these children are no more than burdens of the society.

Throughout the novel, Oliver moves between the worlds that are supposedly good and evil. Mr. Brownlow and Mrs. Maylie are the representatives of goodness among others. They both see goodness in Oliver and take him in during his dire needs to be treated kindly and gracefully. He feels "cheerful and happy" in their presence. It is under their eyes, in their houses that Oliver experiences and also is given an opportunity to show the goodness in him. However, there is no evidence that indicate that they are good to all the homeless orphans. They seem to treat Oliver well for a special reason. For instance, Mr. Brownlow finds Oliver's face familiar which sets him apart from the other unfortunate children. He tries to remember whose face Oliver resembles and later in the novel, it is found to be Oliver's father. It is this sense of familiarity that Brownlow feel towards Oliver that helps him build a family for Oliver at the end. The peculiarity of his face has been marked by many characters in the novel. Mr. Brownlow is enchanted by Oliver's face: "There is something in that boy's face," he says, "something that touches and interests me" (Dickens 95). Mr. Sowerberry, on the other hand, sees "melancholy" in his face while Mrs. Mann sees the "good sturdy spirit" in him. Oliver's distinctive qualities that set him apart from the rest of the under-privileged children is validated in a way when the reader finds out that Oliver's father is, in fact, a wealthy middle-class man. However, this would seem to contradict Oliver's position of being a representative of the displaced, marginalized and ill-treated people of the time. However, he is born of an illegitimate relationship and his mother died giving birth to him at a workhouse. Thus, his position is more of a complex nature to be categorised easily. His illegitimate birth, illegitimate existence and the numerous sufferings he undergoes in his childhood make him an outsider to any established well-to-do community. On the other hand, it makes him the representative of all the victims who have to suffer from the evil ways of time.

Oliver, although unable to belong to any of the categories that he comes across— the 'good' side or the 'bad' side—his humanity remains intact. He is a polite child who is horrified to see evil deeds and who is always inspired by a desire to be good throughout the novel. Dickens writes in his Preface to *Oliver Twist*, that he "wished to show, in little Oliver, the principle of Good surviving through every adverse circumstance and triumphing at last." Thus, Oliver, besides being a symbol of the sufferings of the 19th century, is also the epitome of Goodness, at large. With this, Dickens wishes to give hope to the unfortunate by showing how humanity prevails and succeeds at the end. Simultaneously, he wishes that his 19th century readers see their wrongdoings and encourages that they do not fear to make them right.

On a side note, the novel ends on a happier note with Oliver's elevated position in society and legally adopted by Mr. Brownlow. The change is brought about by Mr. Brownlow, a generous middle-class man, who gives the status of middle-class to Oliver. This seems to suggest that social change would be possible only when the middle class revolts. There is hope of the possibility that the miserable state of the poor and the lower class could be improved with the advent of the interruption by the middle class. Thus, Dickens seems to perceive middle class as a site of social change that 19th century would benefit from.

Dickens's novel, *Oliver Twist*, is a social novel that gives a truthful presentation and critique of the socio-political ills of 19th century London. It is a pioneer of a type of English novels that focuses on the poor and homeless children who are the victims of the time with due importance and seriousness. Dickens does not only shed light on the hypocrisies of the time, but also encourage social change by giving the hope that the Good must prevail.

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