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The Standard fireworks Rajaratnam College for Women places on record its appreciation towards the publishing of the book, "New Vistas in Language and Literature Teaching". This book has unearthed the academic acumen of both; staff and students. It has focused on teaching language and literature via online and offline mode. This is an evergreen topic and the research papers have thrown enough light on it. A collaborative venture of this kind has facilitated a conducive platform for aspiring scholars and we welcome such collective efforts in the forthcoming years.

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MESSAGE

The Department of English UAP has organised various programmes during this academic year. Motivating and encouraging the faculty members and students by making them participate in online programmes during the pandemic has been one of the significant initiatives of the Department. We are indeed fortunate to have a long association with the Bothi International Journal and it has become a platform for training and sharing knowledge and research outcomes. I have also seen the students and faculty members go from strength to strength through their consistent participation and enthusiastic discussion. The number of articles contributed by the students and faculty members is the testimony of the sound success of this collaborative endeavour. I believe we will make full use of the association for mutual benefit in research thinking and productivity in all possible occasions.



[Signature]
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EDITORIAL

We express our sincere gratitude to all the paper contributors for their worthy academic involvement. This special volume of journal consists of articles that discuss topics in Literature, Language Teaching and Learning, Linguistics and Translation studies. This special volume of research papers cherishes the academic endeavour that engage scholars in the field of English Language and Literature. Papers from literary works of Indian writers, Diasporic writers, Writers of third world elucidate plethora of topics like History, Fiction, Fantasy, Culture, Eco criticism, Marginalization and Plurality. Works of literary writers from the bygone era are revisited with new ideas and so are the works of modern writers analysed from a different theoretical perspective. Wide themes of papers from Popular Literature, Language Politics, Cultural issues, Changing pedagogy, Language Teaching methods, adorn this volume.

The articles published in this journal are multidisciplinary in nature. This volume is a productive output with innovative research and fascinating thoughts that is bound to encourage and enliven young minds into wider reading in their academic journey.

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Academic Excellence in research is sustained by promoting research support for young Scholars. Our Journal on Humanities, Arts and Science of research is motivating all aspects of encounters across disciplines and research fields in a multidisciplinary view, 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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IDENTITY CRISIS IN ALBERT CAMUS' *THE STRANGER*

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Abstract

With the advent of globalization, settling in other countries has become common. Identity crisis is one of the major issues for outlanders. Identity is a signature to every individual. When people lose their own identity, they too will undergo psychological crisis. Individuality is the unique character of every individual and it discerns one another. Individuals have their rights to live their lives. Intruding with others life and emotion is offensive. Albert Camus sketches his protagonist in such a way that makes others to think him as absurd. Meursault is a man of detached emotions but he respects and values his feelings. He gives priority to his innate feelings than to the outer world. This paper traces the encounters faced by Meursault for disappointing the world for being himself.

Keywords: globalization, identity crisis, psychological crisis, intrude, offensive, absurd

Introduction

Albert Camus was a French philosopher, author, and journalist. He won the Nobel Prize in Literature at the age of 44. His works include *The Stranger*, *The Plague*, *The Myth of Sisyphus*, *The Fall*, and *The Rebel*. Camus focused most of his philosophy around existential questions. The absurdity of life, the inevitable ending (death) is highlighted in his acts. He believed that the absurd—life being void of meaning, or man's inability to know the meaning of life do exist.

Meursault the protagonist lives in Algiers. Due to his meagre salary, he has sent his mother to old people home. This has created a bad opinion about him amongst others. He is informed through a telegram that his mother passes away. To attend his mother's funeral Meursault has boarded a bus to Marengo. Due to his tedious journey, he has a sound sleep throughout the trip. The people in old age home and his mother's new fiancé are agonized at her

death but Meursault remains stoic. The attendee of the old people home has prompted to open the coffin of his mother. He doesn't want to violate the customs and so he stops him from doing so. Without understanding his intention, people around him are shocked to see such a man who is impassive at the death of his mother. Meursault knows life is not permanent and death is inevitable. But throughout the novel he has been scrutinized for not mourning at the death of his mother. The director of the old people home tells Meursault that a religious funeral has been arranged for his mother. Meursault knows that his mother is not much religious. That night all the women of old age home are sitting around the casket and has started to gossip about Meursault for the act of unkindness. The next day morning the caretaker directly asks Meursault whether he wants to see his mother for the last time.

Before I do, would you like to see your mother one last time?

I said no. (Camus, 13)

By understanding the reality, he feels irrational to cry on the death of his mother as death is inevitable to all especially to old people. Judging a man for not mourning at his mother's funeral is an act of animosity.

Just like hunger and thirst, physical pleasure is also a basal necessity of human beings. Especially anatomical needs of human beings surpass all emotions. Meursault is not exceptional from this. He too concentrates on his basic needs. To satisfy his basic urge, he spends his next day with Marie. But he has been mimicked as indifferent for this act. Every human being is capable of altered emotions. Meursault nurtures the physical need of the human body than the emotional part. He is very much practical and never bothers for anything than his physical needs. To refresh and relax his mind, he watches a comical movie on the next day of his mother's death. But it is also considered to be inhuman to others. Human life and relationships are not permanent in this world. So, he moved on with his daily routine. Meursault's boss offers him a transfer to Paris. But he is content with this location. This shows how much he is disconnected towards his job and promotion.

Raymond sintes, a neighbor of Meursault invites him for dinner and asked him to be his friend. Raymond discusses about his mistress and he doubts about the fidelity of her. Raymond wants to punish her for cheating on him so he ends up beating her brutally. Meursault helps him by vouching for him as a gentleman to the police. By the next week on a beach vacation, Raymond and Meursault has confronted two men and the brother of Raymond's mistress whom he calls Arabs. They have just crossed Meursault without attacking him but the glare of the knife and overpowering sun affects his mind. He ends up shooting the Arab. "And it was like knocking four quick times on the door of unhappiness" (Camus, 59).

The second part of the novel deals with the trial scenes of Meursault. He is counselled by the advocate to mention as he is controlling his natural feeling on the death of his mother. But Meursault has refused the charge. "No, because it is not true" (Camus, 65). He is a man of truth. He is in the prison for the act of murdering the Arab. People around Meursault has treated him as a monster. A Christian monk was arranged by the jury to preach moral values. But Meursault hardly listens to any of his preaching. The Chaplin argues a lot about God and his mercy, but Meursault refuses to hear any of his preaching. He yells at the Chaplin and sends him out. He is completely desolate because he is accused of killing a person and has condemned for not crying at his mother's funeral.

Everybody was privileged. There were only privileged people.

The others would all be condemned one day (Camus, 117)

He is sentenced to eleven months. Every time his trial occurs, he is provoked for not being attached to the world and emotions. He is proved to be a heartless killer and monster. It is not that he is an absurdist, he is a man who can adapt things easily and takes practically.

Anyway, it was of Maman's ideas, and she often repeated it,

That after a while you could get used to anything (Camus, 77)

But then I had gotten used to not smoking and it wasn't a punishment anymore (Camus, 78)

At the end, the jury asks him to repent to God so that he can alter the verdict. But Meursault didn't accept it. He doesn't want to accept something which is not interested to him. He is in a society with many fundamental rules. If one fails to follow the same, they are remarked as brutal and cruel. Instead of discussing the murder, the jury is more interested to discuss about Meursault's emotions

at his mother's funeral. He is a man who is not much attached to the world and the world's so-called emotions. But the society doesn't allow a person to live as he wishes. Every religion teaches to live a life of detached attachment but the protagonist of this novel being detached from the world, is sentenced to death. He is punished for having his own identity. He is not much worried about his death. His last wish goes as

I had only to wish that there be a large crowd of spectators
the day of my execution and that they greet me with cries of hate (Camus, 123)

Conclusion

James Marica claimed, "Identity foreclosure" is an identity status in which an identity developed

by an individual without much choice. The foreclosed individuals undergo a lot of crises, because they couldn't follow the existing norms, situations, and rules. Every human has their own individual identity. They have their own rights to live their life as they like. None has the right to dictate or to criticize others life. Imposing other's opinion in one's life make the person to lose their identity. When a person loses his identity, it may cause mental illness, depression, and personality disorder.

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AMERICAN LITERATURE FROM THE COLONIAL PERIOD TO THE CONTEMPORARY PERIOD: A STUDY

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Abstract

The history of literature of any nation, country or language shows the advent of representative authors, poets, writers, playwrights and essayists along with the growth of genres and isms, in a chronological manner. It holds a mirror to the diverse matters that include social, political, economic, philosophical and religious aspects of life. American literature occupies not less than four hundred years which can be divided into periods for the same of convenient study.

Keywords: American literature, periods, philosophical and religious aspects.

The Colonial and Early National Period (1790 to 1830)

At the outset, American literature was Non-fiction writings written by the settlers who were British and the colonies occupied by them, later, became American. The content of their literary works was history, religion, poetic self-expression, autobiography, slavery and creative writing. The following are the major writers of this period.

John Smith (1580-1631): He was an explorer and led the Jamestown Colony. He was the first to shape a image from his experiences in the English colonies in America and also he is regarded as the earliest writer of American literature. He wrote about Virginia and his experiences. His writings were published between 1608 and 1624. These historical sketches initiated American literature.

John Winthrop (1588-1649): He was the governor of the Bay Colony, Massachusetts. He was one of the founders of New England. He wrote a sermon 'A Model of Christian Charity'. He wrote profusely on religion.

Anne Bradstreet (1612-1672): She was a poet who wrote poems on religion and named them 'Contemplations' which were composed

for her family. Her 'The Tenth Muse lately sprung Up in America' is an anthology.

In 1776, American Independence was declared and a great deal of literary works addressed the future of the United States of America. As a matter of fact, American literature imitated the British model and the people also were familiar with it. John Jay, James Madison and Alexander Hamilton were the political writers who wrote *The Federalist Papers*. John Jay (1745-1829), James Madison (1751-1836), Alexander Hamilton (1755-1804) are the founding fathers of the Federal papers.

Benjamin Franklin (1706-1790): He was a printer, author, publisher, diplomat and scientist. His *autobiography* expresses the story of the American life. He assisted in drafting the 'Declaration of Independence'.

Phillis Wheatley (1753-1784): She is African by birth and had flair for poetry. She was a slave in Boston. She wrote poems which deal with varied subjects like religion and morality.

The Romantic Era (1820-1865)

Romanticism is the subjective feeling of a person sans the interruption of reasoning. It is an individual's emotional experience. Nature is the

predominant objective element. Its genesis was in Europe in the 18th century. Its emergence was observed in the 19th century. Humor was also introduced in writing. American literary Romanticism evolves mainly from the English Romantic poets like Coleridge and Wordsworth and also from German Romantic philosophy. In 'Preface to Lyrical Ballads' Wordsworth said:

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of re-action, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.

(180-181)

Edgar Allan Poe (1809-1849) : He was a poet, editor and writer of short stories. He is the first American detective short story writer. It is '*The Murders in the Rue Morgue*'. He struggled a lot against the conventional inhibitions and his death was a mystery. 'The Raven' is a unrequited love poem. He wrote horror stories like '*The Fall of the House of Usher*' and '*The Cask of Amontillado*'.

Oliver Wendell Holmes (1809-1894): He was a physician, humorist and poet. He discovered a series of essays which are called 'Breakfast-Table': *The Autocrat of the Breakfast-Table*, *The Professor of the Breakfast-Table*, *The Poet of the Breakfast-Table*, and *Over the Teacups*. His works are: *Old Ironsides* and *The Chambered Nautilus*.

The Transcendental School

Transcendentalism mainly focuses on intuition and Nature. Nature is an array of physical symbols from which knowledge of the supernatural can be intuited; and we should aspire to the ideal, to changing what is to what

ought to be. Ralph Waldo Emerson and Thoreau are the two major poets of transcendentalism. The significant writers of this period are Nathaniel Hawthorne, Herman Melville and Walt Whitman. His short stories, novels and poems represent the era.

Ralph Waldo Emerson (1803-1882): Emerson is the most influential transcendentalist, his books 'Nature' and 'Self Reliance' are based on the transcendental philosophy. In 'Nature' he said "nature is a commodity, it accommodates our practical needs. Our intuitions about nature lead us steadily away from the impermanent and perishable toward the absolute. And as our relationship to nature becomes ever more spiritual, its evils disappear, displaced by goodness and virtue."

In the essay/lecture 'The American Scholar' Emerson delineated the truth of relation between man and Nature:

The first in time and the first in importance of the influences upon the mind is that of nature. Every day, the sun, and after sunset, night and her stars; ever the wind blow; ever the grass grows; every day, men and women, conversing, beholding and beholden. The scholar is he of all men whom this spectacle most engages. He must settle its value in his mind. What is nature to him? There is never a beginning; there is never an end, to the inexplicable continuity of this web of God, but always circular power returning into itself. Therein it resembles his own spirit, whose beginning, whose ending, he never can find, - so entire, so boundless. Far too as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference, - in the mass and in the particle, Nature hastens to render account of herself to the mind.

Henry David Thoreau (1817-1862): 'Walden or Life in the woods' is completely based on the transcendental philosophy. It answers to the question of how to subsist in nature while reserving most of one's time for observing, reflecting, reading, and writing—living in a direct and continuous relationship with nature and from its facts deriving ideal truth.

Nathaniel Hawthorne (1804-1864): He is immortalized by the publication of novels like 'The Scarlet Letter' and 'The House of the Seven Gables' and a short story like 'Young Goodman Brown'.

Walt Whitman (1819-1892): He was a great American poet whose *Leaves of Grass* is an immortal work. He did not care for rhyme and meter in poetry. In 1850's, America experienced a Civil War. Afro-American writers came to the limelight.

Frances Ellen Watkins Harper (1825-1911): Her speeches, poems and essays on abolition and suffrage embody the Black spirit in American literature. 'Bury me in a Free Land' bears the sentiment of anti-slavery.

Emily Dickinson (1830-1886): She was quite different from other writers of the Romantic Era. She wrote very few emotionally intense poems. 'My Life had stood – a Loaded Gun', 'I'm nobody! Who are you?', 'Because I could not stop for Death', 'Safe in their Alabaster Chambers' and 'A Bird, came down the Walk' are her popular poems.

The Period of Realism and Naturalism (1870 to 1910)

The Civil War affected people's life to a very great extent. Loss of life and destitution were the result. Nation dominated by Northern business and finance. New laws encouraged industry on a large scale. Realism and later, naturalism were literary modes well suited to interpret a materialistic society. Against these modes, writers and readers who demanded that literature

advance ideal values fought a long, ultimately losing, battle. Samuel Clemens/Mark Twain is a notable writer on realism.

Realism rejects all idealistic and philosophical thoughts, may it be ethics or aesthetics:

The question of the nature and plausibility of realism arises with respect to a large number of subject matters, including ethics, aesthetics, causation, modality, science, mathematics, semantics, and the everyday world of macroscopic material objects and their properties. Although it would be possible to accept (or reject) realism across the board, it is more common for philosophers to be perfectly possible to be a realist about the everyday world of macroscopic objects and their properties, but a non-realist about aesthetic and moral value. (online article)

Samuel Clemens / Mark Twain (1835-1910): He used the name of Samuel Clemens while writing on politics and as a fiction writer, he made use of the nomenclature of Mark Twain. He was a writer and journalist. His short story 'The Celebrated Jumping Frog of Calaveras County' is humorous in nature. He combined realism and humour in his literary works. The following is the list of his oeuvre:

The Adventures of Tom Sawyer, *Adventures of Huckleberry Finn* are his novels. *The Innocents Abroad*, *Roughing It* and *Life on the Mississippi* are Travel Write-ups. *Jim Baker's Blue-Jay Yarn* and *The Man that Corrupted Hadleyburg* are short stories.

Writers of Naturalism

Theodore Dreiser (1871-1945): *Sister Carrie* and *Jennie Gerhardt* are his novels on naturalism. Other novels are *The Financier* and *The Titan* and *The 'Genius' is another novel*, *Free and Other Stories*, a short-story collection, *Twelve Men*, a collection of

sketches, *Hey-Rub-a-Dub-Dub*, essays on philosophical topics, *The Color of A Great City*, about the City of New York, *Plays of the Natural and Supernatural* and *The Hand of the Potter* and *A Hoosier Holiday* and *A Book About Myself* are his autobiographical books.

Stephen Crane (1871-1900): He is a poet, writer of short stories and novelist. His novels are: *Maggie: A Girl of the Streets* and *The Red Badge of Courage* (1895) and *The Open Boat*, *The Bride Comes to Yellow Sky*, and *The Blue Hotel* are his short stories.

The Modernist Period (1910 to 1945)

After worldwar I, many young writers came up with new social and artistic ideas. They went to Europe and discovered new standards of craftsmanship and new techniques developed by an older generation of artists and thinkers. Though their technical refinement was European, their subject matter was American. Twentieth century brought innovative technology in science and with this progress started boosting new phases in the lives of the people. American literature proved to be productive.

Richard Wright (1908-1960): Wright was a Black novelist and writer of short stories. His novel called *Native Son* was the first to oppose the ignoble treatment of the white people. *Black Boy* is his autobiography.

Zora Neale Hurston (1891-1960): She, a folklorist, writer and amanuensis, was associated with Harlem Renaissance. Her first novel is *Jonah's Gourd Vine* that delineated the Black American life. *Mules and Men* is about folklore in Florida, was followed by *The Eyes were Watching God* and *Moses, Man and the Mountain* are novels.

Ernest Hemingway/Ernest Miller Hemingway (1899-1961): Hemingway was a novelist, writer of short stories and winner of Nobel Prize. *The Sun Also Rises* and *A Farewell*

to Arms are his remarkable novel. *The Torrents of Spring*, a parody on Dark Laughter written by Sherwood Anderson.

William Faulkner (1897-1962): Faulkner was a novelist who wrote short stories also. He won the Nobel prize in 1949. *The White Rose of Memphis* is his romantic novel. Another novel is *Soldiers' Pay* and *Flags in the Dust*.

John Steinbeck (1902-1968): Steinbeck was a novelist who got the Nobel Prize in 1962. He wrote many novels like *Cup of Gold*, *The Pastures of Heaven*, *The Dubious Battle*, *Tortilla Flat*, *The Grapes of Wrath* and *To a God Unknown*. *The Novella of Mice and Men* is a play.

T.S. Eliot/Thomas Stearns Eliot (1888-1965): By birth, he was an American but he chose to be British. *The Waste Land* and *Four Quarters* are poems portray the features of the modern world. He was a Nobel Prize winner.

Eliot aimed at the creation of an ideal world which could yield the fusion of concrete and abstract, of object and symbol, and of infinite particularity and irreducible form. He thought that the goal of a playwright was not exact verisimilitude; nor could it be merely an exercise in pure philosophy. At his best, he should present the chronical or the diary of man in such a manner as to leave the audience with some realization of a definite view-of-life. (34-35)

Robert Frost/Robert Lee Frost (1874-1963): He was a great poet who used the American slang who depicted the rural life of the people of New England. His poems are particularly concerned with real situations, though they appear simple on the surface, are actually thought provoking. His anthology of poems is *A Boy's Will* includes 'Storm Fear', 'The Tuft of Flowers' and 'Mowing'. 'My Butterfly: An Elegy.'

The Harlem Renaissance

There were a host of poets during this period; they major ones are Countee Cullen, Langston Hughes, Claude McKay, Alice Dunbar Nelson, Edna St. Vincent Millay, Marianne Moore, and E.E. Cummings. All the poets portrayed the energy of renaissance. Playwriting became a significant genre.

Eugene O'Neill (1888-1953): One of the greatest dramatists America ever produced is O'Neill. In 1936, he won the Nobel Prize. His plays are: *Long Day's Journey into Night*, *Beyond the Horizon*, *Anna Christie*, *Strange Interlude*, *Ah! Wilderness*, and *The Iceman Cometh*. The playwrights who came later are: Lillian Hellman, Clifford Odets, and Langston Hughes and Thornton Wilder.

The Contemporary Period (1945-1980)

The 1950s and '60s brought significant cultural shifts within the United States driven by the civil rights movement and the women's movement. In 1970, literature came under the scrutiny of feminist, gay, African-American, Native-American, and Marxist criticism with the

women's liberation movement. Beginning with the women's liberation movement, Black literature came into limelight and many greats were seen on the screen.

Toni Morrison: Her novels 'The Bluest Eye', 'Sula', 'Song of Solomon', 'Tar Baby' and 'Beloved' speak of the Blacks in America and their personal and societal plight.

Alice Walker : Her novels 'The Colour Purple', 'The Temple of my Familiar' 'Secret of Joy' and 'The Third Life of Grange Copeland' produce a painful picture of the Afro-Americans.

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A STUDY OF SPIRITUAL DEGENERATIONS IN ARUN JOSHI'S "THE STRANGE CASE OF BILLY BISWAS"

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Abstract

*The fictional world of Arun Joshi presents the various themes. It is an information and artistic portrayal of individual minds overpowered by conflicting urges within themselves. It highlights the basic contradictions of the post- Independence Indian society with its scientific and technological progress, growth of the materialism, sacred disintegration and puzzlement of morals. His novels present the problems of Westernized Indians who have somehow lost their spiritual moorings and suffer from cynicism, estrangement from the community, intellectual doubts and the crisis of faith. Joshi has the deep concern for the almost institutionalized corruption, moral decline and precipitate erosion of values in post-independence India. He admits it that the novel *The Strange Case of Billy Biswas* (1971) concerned about the values and attitudes of the youngsters of the modern world.*

The Strange Case of Billy Biswas

This novel is a critique of this 'diseased' Indian society. It is the study in the complete alienation of Billy Biswas from his upper class Delhi society with its material concerns, spiritual up rootedness and shameless imitation of the Western cultural norms indefiance of its traditional values. It underlines the spiritual degeneration of this society and lives through a rate spiritual rejuvenation in Billy Biswas. Joshi suggests the need for a vision-whether moral or mystical and for courage to make a decisive choice with full knowledge of its consequences to guide man through the labyrinth of the contemporary life 2with evils of materialism, confusion of - values and spiritual decay. Joshi could not feel at ease in the dwindled stream of modern, mechanized society, which is hooked on the page of money and unhinged from its cultural roots.

This novel is not merely record an existential protest against the superficialities of a grossly materialistic civilization and a romantic nostalgia for the simple mode of life of aprimitive society. The novelist presents his protagonist Billy's strong primitive urge is 'urkraft' as it is called in the book to critically at the inner decay and sterility of his society. Side by side, there is an endorsement of an anti-materialistic, essentially Hindu, world-view - the traditional Hindu ideal of simple life with its few needs, total disregard of money. Tula Lindgren, Billy's Swedish girl friend and his wife Bilasia are presented with the lack of ambition and its harmonious relation with nature - a life given to the cultivation of man's in born endowment as well as the higher things of the life. The primitive tribes of India living far from the corrupting influence and polished banality of the so-called civilized society, the tribal life of Maikala Hills in Central India becomes a

concretization of this world-view and Billy's return from White America to India and his ultimate rejection of the post-independence, pseudo-Western values of his Delhi society to join the primitives and accept their lives. Billy's fight at this hill sands obvious comparison with Siddhartha's renunciation of his palace, to fulfill the greater responsibility towards my soul. It was not a shrinking of his responsibility to his family, but an attempt to discharge a greater one. Intaking to the forest, Billy unlike Siddhartha was not fully conscious of his act. He came under some mysterious spell, which could not be shaken off for days. 'I had no idea it was going to happen. It was two days - and two nights - before I knew that I had done, by then it was too late' (111). 3

He earlier remarked about Krishna murder case and it is relevant. His act was absolutely unpremeditated and he was under the overwhelming influence of some non physical world. The next point to analysis is the type of self-motif. He finally attained in life of the tribes and the extent to which he travels back. The tribal life in the novel is a symbol of the primeval, elemental life where nature and the absolute are not conceived as separate entities. The song at the opening in this novel purported to be current among the Bhils of the Satpura hills: 'I came a thousand miles to see your face, O mountain, A thousand miles did I came to see your face' (01) is revealing. The mountain here may be the totalized object of the group. Anything can be a totem is symbolic of the elemental unity between the realms of nature and the divine. It is not to say that the tribals do not have a sacred-profane distinction.

They have it exceedingly, except that the distinction is arbitrary. The absolute as the substratum of the animate and inanimate world as understood in the Upanishads has similar echoes. The forest, which Billy escapes, is both an agent and a background in which Billy finds

himself. Here he is free of many earthly restraints. It is a place where the borderlines of divinity, the superstitions and magic converge. In the tribal village is a glowing white cliff, Chandtola. The colour of the cliff is a mystery to everyone. Billy says that the tribals like to be 'the work of some supernatural forces'. (105) Romesh quickly informs the reader that Billy was not entirely joking. Quite significantly Billy is staying somewhere around there. It is a world where the discussion is different from that of the civilized world, 'the price of food grains or new seeds or roads or elections and the stuff like that'. (113) are a non-issue here. Issues are obviously of no interest to the sophisticated world. Discussion would center around 'the supernatural, violent death, trees, earth, rain, dust storms, rivers and moods of the forest, animals, dance, singing and sex' (113) and presumably in that order. Billy got himself totally involved in the discussion and the life in general. The first night with the tribals accomplishes far-reaching repercussion in Billy. 4

Billy was slowly able to get some insight into his core, which stood divested of its civilized trappings. The tribals too noticed changes being effected in their midst with the arrival of Billy. A singular and obvious thing occurred in the night when Billy joined the group-Chandtola came alive. According to the tribals legends, Chandtola stopped glowing when the tribals were deposed from their thrones. Now when Billy comes to them, they grow returned. They consider everything about Billy kindly. For the tribals, the king and the priest are a single individual. Dhunia says him priest and believes that Billy is capable of extraordinary power for which two incidents are corroborate enough. Once, when a formidable tiger threatened the village and nobody dared to tackle him, Billy coolly sent it away by his mere presence. On other occasion Billy brought back

to life Dhunia's own grandson who had been 'deep for two hours' (159) He himself would dismiss any attempt to attribute supernatural powers to him as baseless and a part of fanciful thinking. However, the novelist himself is non-committal. He, rely records and desists from the judgement. That is what an ordinary herbal treatment does not stand to reason. An analysis of Bill's curing of Situ's migraine would show that it was not. On that day, after enquiring about Situ's illness Billy leaves Romesh's bungalow in the usual way with a promise to return around midnight.

Billy represents two different cultural and geographical locations. The combination and the conflict of two cultures reveal the spiritual up rootedness of the Indian upper crust and the utter falsehood of its superficial glamour and refinement. The novelist through Billy also presents theme of alienation. His predicaments results from his bi-cultural situation are the authentic problem of a perceptive young man belonging to the Westernized Indian society that has lost its spiritual anchorage. He suffers from discontent, a sense of irrelevance of life and a 'constant blurring of reality. The hero of this novel voices the moral confusion prevailing in the post-independence Indian society: 5

What got me was the superficiality, the sense of values... I don't think I have ever met a more pompous, a more mixed-up lot of people. Artistically, they were dry as dust. Intellectually, they could no better than mechanically mouth ideas that the West abandoned a generation ago. Their idea of romance was to go and see An American movie or go to one of those wretched restaurants and dance with their wives to thirty years-old tune (Joshi,178).

This novel despite its harsh indictment of the material concerns and spiritual degeneration of the upper-class Indian society is undoubtedly positive about the need for a guiding vision, whether mystical or moral, to encounter the

contemporary Confusion of values. Joshi said that it was that vision that ignites the imagination of his non-conformist hero and enables him to look critically at the root of the decay that corrodes our culture from within and without, to see what has been lost and how it can be regained. The struggle between two cultures is presented beautifully. The antagonistic relation between man and his environment is reflected in the plot of this novel. That derives its dramatic tension from a confrontation of two conflicting forces. The psychological conflict is presented in the character of Billy Biswas. He becomes the prey of his inner conflict. It reaches the height of the tragedy because Billy's attempt to stand up against his society results not from simple error of judgement or lack of insight but from his genuine concern about the precipitate erosion of the tradition values of the society.

Joshi presents his hero Billy Biswas with Romi (RomeshSahi) as narrator. Romi, like Conrad's Marlow in *Heart of Darkness* becomes the narrative voice of the novel but his function is to disguise the very thing that the book, like other novels is about its subjective, spiritual, autobiographical journey. He needs Romi' to provide some distance from the real 6 events, to maintain an air of objectivity and to mitigate some of the inner flame that burned his hero. Indeed the events related in this novel would be hard to believe, were they not presented in the matter-of-fact down-to-earth fashion. Unlike Sindi and Ratan, who are more or less victim of circumstances Billy is a rebel. He makes no dastardly compromises, never fumbles and suffers from self-pity. He is never given to introspection and despite his anxieties, he is not a drifter. He is a man of conviction and has the courage to translate his vision into a reality. As a result he is capable of facing the crisis of his life courageously and with absolute self-confidence. This novel is highly praised by various Newspapers as:

A most unusual novel, the events narrated would be hard to believe, were they not related in such a matter of fact, down to earth fashion (*The Hindu*). Billy's extra ordinariness is brought into sharp contrast with the banal and meaningless life around him. The first section of this novel deals with Billy's social and intellectual background and offers insight into the strong primitive urges in him, which impelled him to leave the civilized society. The second section concentrates in the transformation of Billy through his contact with the organic life in the primitive world of central India. Joshi presents the differences of the primitive life embodies in the respective geographical locals. It is an attempt to make Billy's character as well as the spiritual decay of his environment and make his strange case appear convincing. It prepares the ground for his rejection of the value of the civilized society. Romi meets Billy in New York while searching for a room. Billy offers to share his apartment, which is situated in one of the worst slums of New York City, with Romi.

At the time, of his meeting with Romi, Billy is halfway through his Ph.D. in Anthropology, although his father, who had once been the Indian Ambassador to a European country and is at present a judge of India's Supreme Court, think that his son is doing 7 engineering. Billy himself explains his fascination for anthropology, "All I want to do in life is to visit the place they describe, meet the people, who live there, find out... the aboriginal ness of the world" (14) it reveals his passion to penetrate deep into human life, not just the surface reality. At the same time, it clearly shows his deep love for the primitive men and their life had been organized. Billy is aware of a reality other than the tangible one and he has occasional glimpses of the 'their side' of life. His experience in the mental hospital in America where he works for some time and his arguments with his justice father about the Krishna murder case

unmistakably prove his perception of the other world and of the inadequacy of ordinary human laws to judge men like himself who act under extraordinary circumstances. He tells his father:

There are worlds at the periphery of this one, above it and below it, and around it, of which we know nothing until we are in them...something happens, something strange and sudden like the clerk's dream or something very gradual and you are catapulted into them (54-44).

The intermittent feeling of unreality that Billy suffers from and his interest in people who live outside the pale of modern civilization are given central importance. In fact, as Romi says, "there were many things... which Billy saw and which, step by step, led him to the only end that awaits those who see too much" (39-40) Tuula is perhaps the only person who detects this mysterious and powerful urge in him, but he is not yet sure. Such a character is bound to feel restless in the superficial and hollow world around him, and Billy, misfit in the civilized society, only waits for the final explosion. Though Billy has stayed in America for long, he, unlike SindiOberoi, has not lost roots in India does not 'suffer much, except for passing spells of loneliness, from that alienation that many other Indians seemed to be burdened with' (25). He has the advantage of a shared background while up rootedness 8 is the sources of Sindi's alienation, his lack of commitment and pusillanimity. Billy trains his root in the tradition of his society and draws his strength and sense of purpose from his inner vision. He is not bothered about cultural roots that men like Sindi desperately seek. He is concerned with deeper and far more serious problems, with the question of his spiritual identity and with the mysteries of life. His entire life is attuned to that mysterious primitive urge which finds occasional expressions in incidents already referred to and in his informal talks with his confidants like Romi and Tuula. He himself

thinks: I usually stood alone because I was an only son. At times my sister joined me. But the fun ea the greatest when my uncle visited us during his holidays and both of us spent whole days, dropping dead tired to sleep at the end of evenings just like this (5).

The most significant aspect of this novel is the way in which Billy's quest for the absolute merges with the quest for his personal identity. Finding himself was the finding of the absolute. This is in the best Indian tradition where both are identified. Joshi does not take resources to any borrowed metaphysics. Even as solution is not affected in terms of speculative metaphysics, it is well within the Indian philosophical framework. Hari Mohan Prasad comments:

Billy is like those saints who want to realize unity with the divine through awakening of their senses. Like the sadhakas of tantra, Billy hankers after self-realization, the experience of identification with the cosmos, the divine. He gets a taste of it and he cannot return to Meena or Mr. Bilasia is Prakriti and he is Purush (male) and the cosmic whole can be experienced in their union (287). Even at a psychological level Billy finds his roots. Billy's fight to the jungle, just as it is with Eugene O' Neills' Brutus Jones of 'The Emperor Jones' or Yank of 'The Hairy Ape' is a progressive rejection of the trappings of a 9 Super imposed civilization. The jungle and the drumbeat are visible symbols in both the writers. They also are agents reduced to lion clothes common place symbols of discovering the core self. Both pay for their discovery no less dearly than with their very lives.

Conclusion

The Strange Case of Billy Biswas is yet another variation on the paradigmatic pattern of the doomed existential quest for values in a mad, bad, absurd world. It holds forth the added attraction for the dark, mysterious forces of the universe like Bilasia the tribal girl and the moon rising out of the dark night that magnetize the

protagonist and drive him to the doors of death - *The Last Labyrinth* that life holds for man in the existential vision. Thus on the other hand we find that *The Strange Case of Billy Biswas* dealt with Billy's estrangement from a hostile and uncongenial reality that stifled his sensibility with its material concerns, lack of mystery and cultural up rootedness. Billy was a survivor of the deluge of materialism that overtook the post-independence, anglicized Indian society, and his survival took the form of a revolt against an individual who suffers the agony of the soul due to his escapism or rebellion but due to his conformity to, and victimization by, a crooked and corrupt society. Indictment of materialism has already occurred in the first two novels. But it is in the third novel that his condemnation comes into importance giving the book a wider social relevance.

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A SENSE OF RESPONSIBILITY AND ABILITY AS HIGHLIGHTED IN ANNE TYLER'S 'BREATHING LESSONS'

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Abstract

This article focuses on individual sense of identity explained from one's relationship within one's family by Anne Tyler, an American novelist. In 'Breathing Lesson', the characters are struggled to negotiate their balance between the senses of identity from one's relationship with one's family. It is acted as a force on an individual in positive and negative sides. America was merely a group of colonies. It distracted the eastern seaboard of the North American Continent. America became the United States. Early 17th century, with the arrival of English speaking Europeans, American Literature entered. John Smith a soldier initiated the American Literature. His chief book "The General Historie of Virginia" glorified him. In postwar period a different group of writers like Thomas Paine, Samuel Adams, and Thomas Jefferson led the new period. Poetry acted as a weapon during the American Revolution with Loyalists. Continentals stated their arguments through their works "Yankee Doodle", "Nathan Hale" etc. In 18th century onwards, drama and novels were produced based on American history. Royall Tyler's contrast was first presented as American Comedy. "The power of sympathy", the first American novel by William Hill Brown, which showed ancient prejudices. In 19th century American writers were strongly encouraged to produce a literature. William Washington Irving, J.F.Cooper, Edgar Alan Poe initiated the literary development. American Renaissance started at 1830, at the end of the civil war. Authors like Herman Melville & Walt Whitman did their work in a new spirit. Ralph Waldo Emerson a transcendentalist had an insight in transcending logic and experience. His works are Essays (1841-44), Representative Men (1850) and English Traits (1856) produced in his own time. Mark twain's "The Adventure of Huckleberry Fin (1884). These novelists were most admired in this period. In 19th century Anne Tyler, an American novelist born on October 1941 at Minnesota. She completed her graduation in 1961 and entered Columbia University. She worked as an Assistant Librarian at McGill University law school. She started her writing at her early age. After getting married she wrote many subsequent novels like 'A Slipping down Life' (1970), 'The Clock Window' (1972). She received many awards like National Book Critics Circle award; Pulitzer Prize etc. 'The Accidental Tourist' and 'Breathing Lesson' were recommended or honored for Pulitzer Prize. The novels of Anne Tyler were analyzed by many authors and critics. Nature of her work relied upon selected descriptions and insights by a limited number of the many distinguished literary figures who have reviewed her works. Tyler has revealed much about her own writing through interviews. Although she has refused to participate in face-to-face interviews until very recently, she has participated in numerous e-mail interviews over the years.

Introduction

'Literature', the word derived from the Latin word "literature". It means "writing formed with letters" and it's a record of human lives and it

represents the tradition and culture of the society.

There are myriad literatures in this world. American literature is serious of British Colony

American literature is divided into major periods, the colonial and yearly nation period (from the 17th century to 1830, 1830 to 1870 as romantic periods 1870 to 1910). It is a moment of realism and naturalism 1910 – 1945 called as the period of modernism. From middle half of the 19th century till now we call it as postmodern period. Many authors across the world from 16th centuries onwards analyze the 19th century American novelist “Anne Phyllis Tyler’s” novel the ‘Breathing Lesson’. She covered all the culture, isolation, debt and repayment, upper middle class life, marital life etc. in her novels. She had written twenty-three novels, short stories, prose etc.

Maggie and her relationship

Maggie, the female protagonist and Ira Moran, the male Protagonist of the novel. They are husband and wife lived in Baltimore. Maggie’s school friend Serena’s husband died. They are planned to attend the funeral of Max Gill. Serena, in Deer Lick, Pennsylvania. They started their journey to Deer Lick. Maggie was distracted by a caller on a radio talk show (whom she believes to be Fiona, former wife of her son Jesse) Maggie discussed with Ira Moran about their son’s upcoming remarriage. On the return trip, Maggie had planned to visit her daughter in law’s home.

Maggie suggested to Ira that they drive to Cartwheel, Pennsylvania, after the funeral to pay a visit to their former daughter-in-law, who lived in this small town with her mother and her daughter, Leroy. Ira, a reticent and cynical counterpoint to Maggie’s loquaciousness and unflinching optimism, is not at all in favor of adding this extra leg to the trip.

Max Gill’s funeral turned out to be a part of high school reunion and chewed their past experiences. Maggie and Serena connect with schoolmates. On the road once again; Maggie pleaded him to make a trip to Cartwheel to see

Fiona. Ira argued with Maggie that whether or not Fiona is indeed remarrying, the notion of her getting back together with Jesse is impossible. Jesse had a disappointment with Ira, whose own youthful aspirations of attending medical school were dashed in large part by his dependent father and sisters. Daisy, Jesse’s younger sister, more satisfied with her parents. While it angered a lot to Maggie that her daughter preferred the home.

Maggie shouted her driver, an elderly African American man, which the front left wheel of his car is falling off. Immediately after having done this, Maggie feels guilty and forces Ira to stop and assist the gentleman, Mr. Otis. Maggie behaved awkwardly at this moment. Mr. Otis remains convinced that something is wrong with the wheel. With neither car equipped to repair a damaged tire, the Morans drive Mr. Otis to the garage where his nephew Lamont, a young divorced man, is employed. The intergenerational value conflicts that Maggie and Ira experience in their encounters with Jesse and Fiona.

Maggie & Ira Moran visited Deer Lick

Maggie and Ira learnt that their granddaughter, named as Leroy, Probably the name given a masculine first, because Jesse and Fiona were hoped a boy baby. Fiona, who lacks the voice Maggie heard on talk radio, is studying to be a licensed practitioner of electrolysis. Remaining hopeful of engineering, a reconciliation between Fiona and Jesse, Maggie exaggerated Jesse’s response for their separation and divorce to the point that Fiona and Leroy agreed to join with Ira and Maggie on their return trip to Baltimore. At the right moment, Maggie dialed Jesse to ensure his presence at dinner at 6:30 that evening.

“Past is past... no it's not! People are always fond of saying that, but what's past is never past; not entirely.” (BL)

Maggie's hoped that Jesse's family to be reunited after some clashes. Maggie found some emotional and spiritual comfort in a nursing home resident's perceptions of the world. She reconciled with her friend, Serena. Maggie shared with Ira to see if Fiona will allow Leroy to live with them during the school year so that she can attend school in the larger, presumably better quality, Baltimore school system. The following day, Ira and Maggie plan to drive Daisy to college.

Sense of responsibility and ability

The novel taken for this article was 'Breathing Lesson' explained the relationship between husband and wife through the characters Maggie and Ira Moran. They started their journey to attend the funeral in Deer Lick. While on their travel, Maggie more worried about her son and daughter in law. Maggie was the female protagonist of the novel. Jesse Moran, son of Maggie and Ira Moran. Jesse Moran got married with Fiona and they had a daughter named as Leroy. Jesse went to her mother's home with her daughter. She never returned and lived with her husband. Maggie planned to bring Jessie and her daughter in law to her home. After attended Sexena's husband funeral, Sexena showed or played her wedding video. The video was seen by everyone and all began to remember their past memories. All of them thought about their old wishes and dreams of past life. But Maggie

alone thought about her son's marriage life. So she requested Ira Moran on their way to Baltimore, they have planned to visit Cartwheel, Pennsylvania to saw their daughter in law and granddaughter. On their visit, Maggie arranged a meeting for her son and daughter in law. After they met with each other, they reunited together. Maggie told a lie to Fiona that Jessie still cared about his wife. That lie came true, because Jesse always cared about his wife. They started their life again.

Conclusion

This novel explored the human relationships and individual's sense of identity through the characters like Maggie, Fiona, Sexena etc. Maggie married Ira because she needs a soul mate. Jesse married Fiona because she was in love with him. Each character in this novel longing for something. Maggie was responsible for her son's life. Through this character, every human being had a sense of responsibility and able in this Universe.

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THE SOCIAL STRUCTURE AND GLOBALIZATION IN ARUNTHATHI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

Suzanna Arundhati Roy is an Indian author known for her novel The God of Small Things (1997), won the Man Booker Prize for Fiction in 1997 and she is a non-expatriate Indian author. She is also a political activist involved in human rights and environmental causes. Globalization and imperialism are themes; we cannot be taken it separately when speaking about India's history. Roy's book says the impact of society and its people in India. The God of Small Things is a semi-autobiographical book which includes the author's political beliefs and understanding how India has been shaped and is still shaped by globalism and colonialist policies. The theme deals with India's economy, India's role and the novels own position within the global market of literature, the Indian Diaspora, why caste and colonialist ideas still have major effect on the construction of identity in times of globalization.

Introduction

The God of Small Things is considered as Indian writer Arundhati Roy's one of the best novel. It is a story about the childhood experiences of fraternal twins whose lives are destroyed by the "Love Laws". The book explores how the small things affect people's behaviour and their lives. The God of Small Things was Roy's first book and only novel until the 2017 publication of The Ministry of Utmost Happiness twenty years later. She starts writing the manuscript for The God of Small Things in 1992 and completed four years later, in 1996 and was published in the following year. The story was first recognized by Pankaj Mishra, an editor with HarperCollins, who made effort of publishing and sent it to three British publishers. Roy received £500,000 in advance and rights to the book were sold in 21 countries. In 2013, Talkhiyaan, a Pakistani television series based on this novel, was aired on Express Entertainment.

Globalization in Roy's *The God of Small Things*

In *The God of Small Things*, Roy foreshadows the private love relationships, actually socially and politically connected. It is recalling the natural uncontrollability of who to love, in what way, and to what extent of love relationships. Romantic, sexual and familial love relationships amalgamated in *The God of Small Things* but in many ways it is perverted, and destroyed by social politics. These social politics include the novels primary focus on caste and religion, as well as politics and working the surface, such as gender. In the novel, social politics are often controlled the family, even touch to their own ego, and ultimately expose the violence of reciprocal state and family policing structures. Because the agent for these social politics is the family itself, we can trace these unnatural results.

While explaining the influence that caste and religion that were related to dictating the personal relationships of the characters in *The God of Small Things*, gender is intertwined, though central, context. Gender plays a vital role

in family and social dynamics that regulate love relationships. Gender is framing the social structure that dominates the power relations within individual's private lives. Roy repeatedly demonstrates that the personal is political. Her characters public lives and private lives are mingled with the social, political, and religious structures that profoundly affect their behaviour within and outside their homes, their relationships to other people, the jobs they perform, and their understanding of the world.

Critics such as Aijaz Ahmad put his argument that Roy's portrayal of the Communist Party of India is spiteful. However, her exploration of the Syrian Christian community to which the Ipe family belongs is also highly critical of their assumed social superiority. Similarly, Roman Catholicism does not escape satire. The character Velutha is portrayed with considerable sympathy by Roy; she does not highlight Untouchables in the novel. Velutha's own father, for example, finds it impossible to deny the social hierarchy in which he has grown up, betraying his own son when his illicit relationship with Ammu. This tragic reveals the evident in Ammu and Velutha's illicit affair, they both become criminals. Through this circumstances the characters are realized after Sophie Mol's body is found floating in the river. Roy's theme deeply touched the readers by the incident with which the authorities carry out Velutha's execution suggest that strangers who threaten the domestic space of the home are transformed into criminals.

Ammu takes her children to the police station, but her case is not filed and she is asked to go home since they are illegitimate children which the police officer pin point Ammu's and her children's status, Roy wants to showcase that they are not protected by the legal framework and recognized by the state. Ammu's reaction to her crying reveals the hopelessness of the situation. It is pathetic that the children first

time watching their mother's cry. This personal failed and professional attempt, the audience understand the helpless situation and feeling of despair, faced the violent history marked by conquest and domination.

The conversation with Ammu, Chacko calls their father an "Anglophile" the synonym is "shit-wiper." Perhaps Chacko scold about the word choice because he does not want to offend his audience, Estha and Rahel. In many situations Chacko has contradicted with Ammu, it reveals that how often the ideas shifting from the individual to the communal level, characterized by familial bonds. In this regards, the Chacko is also concerned to show the deeply historical roots of the family. It is a big thing which affects the small things in the characters lives and is important to emphasize the complex relationships between these formative contexts. Communism, caste, or religion alone cannot explain how and why her characters act. Over time, these structures and beliefs have changed, overlapped, and reinforced one another.

However, *The God of Small Things* is exploring the theme of uneven development, resource extraction, environmental pollution, and different definitions of nature on the physical world, critics have primarily focused on Roy's unique style and innovation of plot. Not only does the novel highlight the damaging effects of colonization on the Indian environment, but it also draws attention to the ways in which Indian authorities and businesses continue to exploit natural resources. The point of discussion is consequences of British Imperialism on the social culture of globalization which Roy's novel s reflect, it is useful to consider how policy decisions and the historical events globally similarly affect lives at the local level.

Besides reflect on Caste system on a local level, economics is also focused a multidirectional force in the lives of these

families. For example, Rahel point out that the family business was forced to close because of the approval from the Food Products Organization. But it is not just the business that fails; sometime it affects the members of Rahel's family that leads due to violent marriages, divorces, and unlawful relationships. Rahel tried for a satisfactory explanation regarding family's troubles which is symptomatic of a deeper problem

In many instance , Roy's preoccupations with place and language connect her firmly to the tradition of fiction in English inaugurated in the late colonial period by Anand and Rao; but in other aspect , she is part of postcolonial reconfigurations that have transformed the conditions of writing as well as reception for the Indian-English novelist. That why well-known author Salman Rushdie is widely regarded as the crucial transitional figure in this respect because of the extraordinary success of his novel *Midnight's Children* (1980) .For several decades Indian-English poets and novelists had tried their attempt to describe themes like rootless, alienated, inauthentic, pretentious, self-centred, over-privileged, snobbish, mediocre, and parasitical, and had been accused of prostituting themselves for the sake of national and international attention. These objections became less when the appearance of *Midnight's Children*, which were ironical, the first major novel by an author of Indian origin to concern itself with the history of modern India as a whole. In this seminal work, the Western language became a means of intense connection rather than alienation from the nation. In her part, Roy also

put her attempt in explaining the history of modern India.

Conclusion

Roy's *The God of Small Things* explores the problems in which the culture of globalization but also among powerful members of the community. In spite of their individual difference the characters unite whenever they face a threat by society .The "Small things" – Ammu, the twins and Velutha shares their mutual love and warmth not for any material gains are crudely acted upon and destroyed them .The novel presents the life in "God's own country" that signifies ungodly. The plot deals with the opposition of the Godly scenery of Kerala; the characters are sinful which affect their childhood – innocence raped and their lives ruined. Roy tries to expose these victims who were irreparably harmed by means of powerful members of the community.

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LOVE IN THE SELECTED WORKS OF KHALED HOSSEINI

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Abstract

*This Paper entitled “Love in the selected works of Khaled Hosseini” attempts the theme of love in Afghanistan literature. In *The Kite runner* and *A Thousand Splendid Suns*, Khaled Hosseini describes the love bond between characters within the family in five dimensions. Firstly, Hosseini describes the love bond between child and father. Secondly, Hosseini describe mother's love towards her child. Thirdly Hosseini describes the love bond between brothers. Fourthly Hosseini describes about the love affair between lovers. And fifthly, Hosseini describes the love affair of Afghanistan people towards Afghanistan land. Hosseini portrays the theme of love in crystal clear manner in his notable works *The Kite runner* and *A Thousand Splendid Suns*.*

Keywords: *Afghanistan, literature, love.*

Love is a strongest bond between two individuals. The love bond is seen in several dimensions. Most of the people desires for love and affection from their parents or from the people whom they love the most. The invisible thing love occupies a prominent place in the universe. Love is essential for physical as well as psychological growth of an individual. The love bond becomes stronger when the individuals share their pains together.

Love is an important theme in Khaled Hosseini's novels. In Khaled Hosseini's novels, love bond is seen within the family. In novels such as *The Kite Runner* and *A Thousand Splendid Suns*, Khaled Hosseini describes the love bond between the characters in five dimensions. Firstly, Khaled Hosseini describes the love bond between child and father. Secondly, Hosseini describes the love bond between mother and child. Thirdly, Hosseini describes the love bond between two brothers.

Fourthly, love affair between two lovers. Fifthly, Hosseini brings out the love bond between Afghanistan people and Afghanistan.

First and foremost, Hosseini give importance to child's love towards father. In *The Kite Runner*, Amir desires love from his father Baba. But Baba didn't show love and affection towards Amir. Because Baba consider Amir is not brave as him. Baba describes that “If I hadn't seen the doctor pull him out of my wife with my own eyes, I'd never believe he's my son” (Hosseini 22). In order to get love and affection from Baba, Amir betrays Hassan for two times and gains the love from Baba. Hassan is an illegitimate son of Baba. Baba's love for Hassan and Amir is seen by the words of Rahim Khan “But your father, was a man torn between two halves, Amir jan: you and Hassan. He loved you both” (Hosseini 276).

Just like Amir desires for love from Baba, in *A Thousand Splendid Suns*, Mariam shows her

love towards her illegitimate father Jalil. Khaled Hosseini describe the love bond between Mariam and Jalil as “Thursday, when Jalil came to see her, all smiles and gifts and endearments, Mariam felt deserving of all the beauty and bounty that life had to give. And, for this, Mariam loved Jalil” (Hosseini 5). Jalil, father of nine and husband of three pretends to give fatherly love towards Mariam. But in his inner heart Jalil love his family than Mariam. Mariam wants to live happy with Jalil and his nine children. But Jalil and his family consider Mariam as an outsider. Through a letter, Jalil apologies to Mariam for not behaving like a lovable father. But Jalil’s love towards the end of the novel results in vain, because the letter is read by Laila after the death of Mariam in the hands of Taliban.

Though Mariam and Hassan are illegitimate children of Jalil and Baba, they show pure love towards their fathers. Both Jalil and Baba fails to give fatherly love towards their illegitimate children Mariam and Hassan due to their status and honor in the society. Rahim Khan describes as “People would talk. All that a man had back then, all that he was, was his honor, his name, and if people talked... We couldn’t tell anyone, surely you can see that” (Hosseini 206). Baba is very keen in his honour and status in the society

Secondly, Khaled Hosseini portrays the love bond between mother and daughter. In *A Thousand Splendid Suns*, the love bond between mother and daughter revolves around the characters Nana and Mariam, Mariam and Laila. Nana is the mother of Mariam. Nana shows true love towards her daughter Mariam. Nana loves Mariam than her illegal husband Jalil. For Nana, Mariam is her only hope in life. Nana expresses her love towards her daughter Mariam as “I’m the only one who loves you. I’m all you have in this world, Mariam, and when I’m gone you’ll have nothing. You’ll have nothing. You are nothing!” (Hosseini 27). But Mariam desires for

the fatherly love which Nana considers as betrayal. Nana can’t tolerate the pain of betrayal from Mariam, whom she loves the most. As a result Nana commits suicide. Mariam realize the words of Nana “you’ll have nothing” (Hosseini 27) when Jalil betrays Mariam by fixing marriage with forty five age man Rasheed. Because Mariam consider her father Jalil is everything in her world. When Mariam become childless she realizes the words of Nana “You’ll have nothing” (Hosseini 27). And when Rasheed betrays her by marrying Laila, Mariam realize the words of her mother Nana “You are nothing!” (Hosseini 27). But deep inside her mind Mariam desires for love, which denies from her father Jalil and her husband Rasheed.

Mariam shows motherly love towards Laila after the birth of Aziza. Though Laila become the wife of Rasheed, Mariam consider Laila as her own daughter. Laila show her daughterly love towards Mariam, though Mariam is not her own mother. Amidst physical and psychological torture from Rasheed, both Mariam and Laila strengthen their mother and daughter relationship by sharing their pain. Mariam experiences love from Laila which she has not experience in the past from Jalil and Rasheed. Mariam consider Laila, Aziza and Zalmi as her world of love. Mariam’s life becomes colourful due to the motherly love towards Laila. When Mariam come to know the love affair between Tariq and Laila, Mariam wants to reunite Laila with Tariq. Mariam wants Laila to live a happy life with Tariq. For the happy life of Laila with Tariq, Mariam sacrifices her own life in the hands of Taliban for killing her husband Rasheed. Khaled Hosseini describes Mariam as “And yet she was leaving the world as a woman who had loved and been loved back. She was leaving it as a friend, a companion, a guardian. A mother. A person of consequence at last” (Hosseini 361). From the birth, Mariam has

nobody to love her truly. But in her death, she leaves the world as a lovable soul.

Thirdly, Khaled Hosseini brings out the brotherly love between Hassan and Amir. From the beginning of the novel till death, Hassan shows his love towards his brother Amir without knowing Amir is his true brother. Though Hassan knows Amir betrays him for two times, he loves Amir. Just like a true brother full with love and affection, Hassan writes a letter to Amir, who lives in America. The letter describes about his wife Farzana and his son Sohrab. Sacrifice is the ultimate expression of love. Hassan and his wife Farzana sacrifice their lives in the hands of Taliban in order to safeguard Amir's family house. As Rahim Khan express the incident as:

But my neighbor said the Talibs were looking at the big house like- how did he say it?- yes, like 'wolves looking at a flock of sheep. They told Hassan they would be moving in to supposedly keep it safe until I return. Hassan protested again. So they took him to the street-"No," I breathed. "-and order him to kneel-" "No". God, no." "- and shot him in the back of the head." "No." "- Farzana came screaming and attacked them-" "No." "-shot her too. Self- defense, they claimed later-" (Hosseini 202, 203).

When Amir comes to know that Hassan is his illegitimate brother, Amir realizes the true brotherly love of Hassan. As a result, Amir undergoes guilt due to his betrayal to Hassan. Amir wants to rectify things in Hassan's life. Hassan is no more. But he is in the form of his son Sohrab. Amir thinks, "He was gone now, but a little part of him lived on. It was in Kabul. Waiting" (Hosseini 210). Hassan saves Amir from Assef. Amir describes Hassan to Sohrab as "he tried to hurt me once when I was your age, but your father saved me. Your father was very brave and he was always rescuing me from trouble, standing up for me" (Hosseini 292).

Amir wants to repay the debt of brotherly love by saving Sohrab from the clutches of Assef. As Amir and Soraya are childless, they brought up Sohrab as their adopted son in America.

Fourthly, Khaled Hosseini brings out the love affair between Amir and Soraya in *The Kite Runner*. And in *A Thousand Splendid Suns*, Hosseini beautifully portrays the love affair between two lovers namely Tariq and Laila. After Baba, it is Soraya, who Amir desires for love. Amir expresses his love towards Soraya using a symbol world, when Baba is admitted in the hospital. Amir says to Soraya as "I'm happy you came. It means... the world to me" (Hosseini 148). Amir considers Soraya as his world after Baba. Love affair between Tariq and Laila is different from the love affair of Amir and Soraya. Laila loves Tariq when they are young. Even they undergo physical relationship. As a result Aziza is born. When time separates Tariq and Laila, it is Rasheed who fell in love with Laila. As Laila is helpless, she marries Rasheed and gives birth to Zalmai. Towards the end of the novel Tariq rejoins with Laila and lead a happy life. Mariam plays an important role in the reunion of Tariq and Laila.

Fifthly, Khaled Hosseini portrays Afghans love for their country by the words of Amir about Baba's love for his country. As Amir describe "I think the only thing he loved as much as his late wife was Afghanistan, his late country" (Hosseini 143). Fariba, mother of Laila send her sons to join in Mujahideen force. Even her husband asks her to move to America, she denies because Fariba's love towards Afghanistan act as a catalyst to take the decision. She believes that Mujahideen will be victorious, so that Afghanistan will be free from war. There will be peace. But her dream shatters when she come to know that her two sons face their death in the war with Soviet. Just like the characters Baba and Fariba, Afghanistan people love their soil. Afghanistan people love to live in their land

with peace. But the soil is betraying them. Due to the rejection of Afghanistan people's love towards their land, they migrate to Pakistan and America as refugees like Amir and Baba. Though Afghanistan rejects their love proposal, Afghans love remains the same like Laila who love to spend the rest of her life in Afghanistan with Tariq to educate Afghan children and take care of the people who face injury during war.

Khaled Hosseini in his novels brilliantly makes use of the characters in order to portray the love as one of the important theme in Afghanistan Literature. Khaled Hosseini

describes the theme love in five ways, using his characters. Hosseini cleverly handle the love relationship between the characters, which make the attempt of presenting the theme of love a great success.

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INTERDISCIPLINARY IN LANGUAGE AND TEACHING

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Abstract

Educating a child is one of the vital endeavors aimed at transforming him into a learned and successful individual. Throughout the years, teaching and learning methods and methodologies have undergone a significant shift. Such shifts and changes are brought about by the learning needs of children. Ground-breaking technologies also have a profound impact on the field of education, as evidenced by the impact seen and felt in education. An adage that perfectly fits into the present scenario is "When in Rome Do as the Romans." As a matter of fact, the rule of sustainability and survival of the fittest can be correlated with the changes and transformations we see in education. The aim of this paper is to highlight the importance of Interdisciplinary study in language teaching. This article discusses the strategies that can be incorporated into language classrooms with an interdisciplinary approach, and how this can be accomplished successfully.

Keywords: *transformation, interdisciplinary, approach, strategies, incorporate*

Overview – Interdisciplinarity

In education and training pedagogies, the term interdisciplinary is used to describe studies that combine methods and insights from a variety of established disciplines and traditional fields of study. In interdisciplinarity, researchers, students, and teachers share their perspectives and connect academic schools of thought, professions, and technologies to pursue a common goal.

According to Klein and Newell (1996), Interdisciplinary System was typically positioned within a simple set of familiar structures: free-standing institutions, autonomous colleges, centers, departments, and programs, as well as general education courses, self-designed studies, study abroad, and internships. Several other models emerged as well, including collaborative work, research, shared facilities, and school-of-thought model, enhanced disciplinary curricula, and networking.

Newell's determination to build a platform for interdisciplinary studies was recounted by Bingham. In Bingham's words, "there is no doubt that the core integrating, complexifying, and professionalizing idea came from Bill." In the early 1980s, he said, more groups provided interdisciplinary approaches with a topical focus, employing methods of all disciplines.

During a 2013 reflection on the state of the field, Bill recalled the earliest article to present the organization's discussion. Newell and Green (1982) made the distinction between "drawing" on disciplines to gain insights and "integrating" them, foreshadowing a focus on process in following decades.

Integration is a well-established concept. Educational theory underwent two important shifts in the 1930s that are precursors to the process-based approach in use today. A first transformation transitioned from a synthesis of knowledge and culture, rooted in established

content, to a process-based theory, forging relationships between perspectives and understanding challenges in the contemporary world. "Integration" describes the act of pulling together two or more accepted ideas into one coherent model (Klein, 2005; Boix Mansilla & Lenoir, 2010; Ciccorico, 1970).

The interdisciplinarity, according to Lateuca, lies in the interaction between disciplines as much as anything else. According to her, in fields that place emphasis on critique of knowledge, "dismantling of disciplinary perspectives is a priority rather than maintaining and integrating them."

Repko and Newell focused on steps for applying cognitive insights to interdisciplinarity, following Klein's (1990) early example. The concept of integration has also been discussed by Newell, Repko, and later by Repko and Szostak (2017).

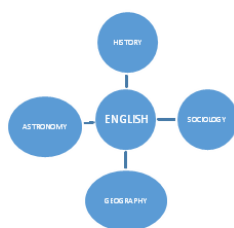
Interdisciplinary Approach and NEP

Curriculum and pedagogy reform should aim to move education away from the culture of rote learning that is prevalent today and towards real understanding and learning how to learn. It will be the aim of education not only to develop cognitive skills, but to build character and create well-rounded, holistic individuals with 21st century skills. Education brings knowledge to light, allowing it to manifest as the perfection that lies within each of us. This critical objective will be achieved by reorienting and revamping all aspects of curriculum and pedagogy. The integration and incorporation of specific skills and values across domains will take place at each stage of learning, from pre-school to high school. To ensure that these skills and values are ingrained through engaging teaching and learning processes, curriculum frameworks and transaction mechanisms will be developed.

In today's rapidly changing world, students should be able to choose their individual

curricula with a great deal of flexibility, but some subjects, skills, and capacities must be learned by all students if they are to become innovative, adaptable, and productive human beings. These skills include fluency in languages, as well as a scientific temper and evidence-based thinking; creativity and innovation; sense of aesthetics and art; oral and written communication; health and nutrition; physical education, fitness, and wellness; cooperation and teamwork; problem solving and logical reasoning; vocational exposure and skills; digital literacy, coding, and computational thinking; ethical and moral reasoning; knowledge and practice of human and Constitutional values; gender sensitivity; citizenship skills and values; knowledge of India, protection of the environment, sanitation, and hygiene; and current affairs and understanding of critical issues facing the country and local communities.

At all levels of education, various curricular and pedagogical initiatives will be taken to develop various important skills in students, including topics such as design thinking, holistic health and organic living, environmental education, and global citizenship education. India's future and India's leadership role in the upcoming fields of artificial intelligence, machine learning, data science, and other related matters will be greatly dependent on mathematics and mathematical thinking. Mathematical thinking and computational thinking will be emphasized throughout the school years, beginning with the foundational stage, using new innovations such as puzzles and games that make mathematics more enjoyable and engaging. Students will be introduced to coding activities in Middle Stage.



Incorporating Interdisciplinary Approach in Language Teaching

It is the ultimate objective of a language teacher to teach the four skills of Listening, Speaking, Reading, and Writing (LSRW). It is believed that a child has achieved a mastery of a language when he or she can listen to a content and interpret and retrieve the ideas through a speech and writing impeccably. It has become imperative to incorporate other disciplines into language teaching. Children in language classes should be inculcated with such learning experiences in the hopes of fostering their overall development. Additionally, the New National Educational Policy stresses the importance of interdisciplinary learning in language classrooms.

Incorporating Astronomy with Language Teaching

The chapter in middle school English text book that describes the life of an Indian astronaut. Neither the child may be aware of how a space shuttle works nor how rockets are launched. In order for him to be acquainted with all these details, a science teacher could be invited to the language classroom and explain how a rocket and space shuttle work, and how air propellers work mechanically. In addition to learning basic skills, students also learn about the life and journey of an astronaut, as well as their journey into outer space. It would be an opportunity for students to share their knowledge and to obtain an in-depth understanding of how planets and

their atmospheres function. The chapter's objective would be to familiarize them with space and spaceships. To allow them to distinguish between Airplanes and Spaceships.

Integration of History with Language Teaching

The poem "A Ballad of Sir Pertab Singh" depicts the love and affection of a king towards his beloved friend who died in due course and the king who was unconcerned about his caste and religion, ready to carry the casket. If, however, history, sociology, and geography are integrated, then that can be considered as an interdisciplinary approach when the child is able to correlate all these disciplines in understanding the poem's theme. In addition, the child is exposed to socio-economic cultures within the society. An analysis of the caste system that was followed during early times and how it might relate to today's situation. The students would be able to more easily understand the theme of the poem if a teacher of history or sociology were invited to the language classroom, and then all of these situations would be discussed in depth.

Integration of Art with Language Teaching

Regardless of the subject matter, art is integral to learning and teaching. In the long run, doing has a profound effect on students' minds and lives. In order to achieve the complete strand of understanding, they need to think outside the box and be able to correlate it to their everyday lives.

Adding art to language education might create apprehensions. Art, however, goes beyond sketching and painting, it includes a broad spectrum of performing arts as well, including dance, drama, role-play, photography, sculpture, and singing, composing, and writing poems. The child would have a deeper understanding of the lesson if they were exposed to co-relating the content through art. The

greatest impression would be recorded in their minds forever.

Students in high school who are reading an English text book that deals with Mother's day may be asked to compose a poem praising mother's love or a song dedicated to mother on Mother's Day. A child's memory would be etched forever when he is learning by doing.

Conclusion

When other disciplines are integrated with Language classroom lessons, it has a great impact on the acquisition of the desired skills, and in addition, the child will become acquainted with the knowledge of correlated content and achieve mastery over the skill and content. It is indeed crucial for teachers to facilitate learners accomplishing the desired objectives and goals to attain mastery over the subjects.

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SEA AS THE QUINTESSENCE OF HYDROPHILIC IDENTITY AND THE ELIXIR OF LIFE IN YANN MARTEL'S *THE LIFE OF PI*

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Abstract

The depth of our thoughts is often compared to the depth of the sea in literature, with our rage being compared to a stormy sea and the waters' apparent endlessness being equated to the endless effort. There is a component of death that humankind has been scared of in both literature and the actual world. So, man and woman have the instinct to survive, and they will go to any length to achieve their goal of survival. The Life of Pi contains a lot of imagery and symbolism, especially when it comes to water. This reading elucidates how water serves as a repeating motif and aids in the formation of identity, transforming Pi into a survivor rather than a victim.

Keywords: sea, hydrophilic identity, survivor, elixir, self-assertion.

Introduction

"The sea is emotion incarnate. It loves, hates, and weeps. It defies all attempts to capture it with words and rejects all shackles. No matter what you say about it, there is always that which you can't."— Christopher Paolini, Author

The ocean, when employed as a symbol in literature, generally refers to mortal feelings. We have the ocean of love, which is drowning in pity and is as peaceful as when it comes to sailing vessels; it's also considered as a death judgment. But then, the narrative of Pi, who survives a shipwreck while traveling to Canada with his family, is told in Yann Martel's *Life of Pi*. Pi ends up on a life raft with several creatures from his family's zoo that were also aboard the boat as the only mortal survivor. The novel of Martel revolves around the themes of reflection, and symbolism.

A youth named Piscine Molitor Patel, also known as Pi Patel, was trapped in a dilemma.

When the boat sank, he was stuck out in the ocean with an orangutan, a Bengal barracuda, an injured zebra, and eventually a hyena, Pi had lost his family on the trip to Canada. Latterly, Piscine was frequently visited by images and hallucinatory voices that further affected his state of mind and judgments. Laub (1992) claimed that this is normal in trauma victims as they're frequently affected by a distorted memory which is forcefully assessed by external wrong and struggle of a vision (p. 79). In a particular case, Piscine began hallucinating some voices and instructions from the ocean that sounded like some secrets being participated with him on what he demanded to survive.

Sea as the Elixir of Life

Yann Martel's novel, the continuance of Pi, uses the symbolism of Water to point out who or what commodity symbolizes and the way that affected Pi's survival. Pi visited

some great extent to survive his trip to cross the ocean, Pi has suffered an excellent deed through his adventure. Yet he is also blessed to be within the ocean. Pi describes his trip as a "trial" (Martel 189). There are moments in his trial that are unfaithful. In *Beyond the Pleasure Principle* (2003), Freud defines trauma as a painful event that's foisted on the mind of a victim that eventually leads to the physical breaking of defenses (p. 13).

Indeed as Pi gapes out at the water that stands within the way of land and his home, and they rely on water for survival. Not the water within the ocean, however, which individualities can not drink due to the swab content; Pi needs water to drink. Luckily, he ultimately finds some within the lifeboat. By the time he finds it, he has reached the purpose of despair, thus the water seems all the advanced to him. Still, through the betrayals that the ocean poses upon him, Pi is generally times blessed by the presents that the ocean provides him. The ocean gives Pi only enough coffers to survive. As Pi comes near the reinforcement of Mexico, Pi tries his stylish pulling the boat.

"My passions can maybe be imagined, but they can hardly be described. To the guggling beat of my greedy throat, pure, succulent beautiful, liquid water flowed into my system. Liquid life, it was (91)."

During the times of rain, he felt as if he's "at the center of a great nest of angry snakes" (156). Pi is frequently driven to the agony that made him confess "faith in God is ... a free act of love – but occasionally it was so hard to love" (208). When thirst and hunger attacks Pi, the ocean subventions acceptable rain and fish so that "at least (he) drank" (157) and "ate like a beast" (225).

Water also illustrates Pi's innocence and atrocity. During his trip, Pi encounters an islet. The ponds within the rapacious islet are

innocent, fresh to cleanse all pains and mournings from Pi's body. The pond is that the unseen violence in Pi. When Pi finds his ingrain atrocity, he falls into an ethical dilemma. Pi is certain that his atrocity should be abandoned. Pi regrets the devilish deeds that he has committed within the course of his passage. Ultimately, Pi decides to go down the island in which his suffering concludes in glory. Likewise, his mother introduces the enjoyment of swimming to Pi by saying that "(it) is (his) gift to (Pi)" (9). It represents Pi's moral conflict. Pi confesses that "(he) must live with that (guilt)" (311). This is again matched to Pi's action toward the water when he carries just enough pond water to survive the rest of the trip. At the end of the day, Pi (turns) to God" (284). And His internal fight latterly resolves in shaping his identity. Therefore, water represents Pi's unique identity.

Hydrophilic Identity

Water represents the "ocean of life" in Hindu culture, with all living beings dwelling in one contiguous body. Pi is tormented by the water, which torments him with waves, threatens him with sharks, and even takes his family away from him. At the same time, the ocean provides him with life. The fish showers down upon him, creating a magnificent garden of algae in the process, and in the end, it becomes his route to wisdom. Even Pi's name, Piscine, is derived from a swimming pool—an object designed to transport water, specifically the water of Spirit and God. The metaphor could lead to the conclusion that the shipwreck represents the beginning of life, everything that keeps us alive. The ocean is frequently used as a metaphor. The ocean has often symbolized primordial life or the just about mother

genesis of life since the theory of evolution became the prevalent paradigm.

The fact that mama taught Pi to swim further demonstrates how the creation of Pi's hydrophilic identity was linked to his religious beliefs and identity. Pi's identity is represented by water. Pi's identity, on the other hand, stays simple in a way that he is unable to describe his religious beliefs. This is sometimes demonstrated when Pi exhibits odd mannerisms when explaining his thoughts. Pi's movements of "[looking] down, red in the face"(69) demonstrate how unsure he was when he said that he loves God.

As previously discussed, Pi begins to understand God's workings, which are reflected by Pi's experience of both the treachery and thus the kindness of the Pacific. Pi now understands that water is not simply confined to a swimming pool and is static, but is also dynamic and can be life-threatening. Similarly, Pi recognizes that God is likewise capable of making his subjects suffer, while yet comprehending that the suffering is necessary for salvation to occur. Pi's identity development is frequently classified as his new complicated understanding of God.

It's revealed at the very conclusion of the novel, that "[Pi's] the tiger, [Richard Parker]" (311) and his desperate self. Thirsty is the true name of Richard Parker. Pi's need for water is demonstrated by the fact that, despite his hardships, he yearns for water. As a result, this novel shows how Pi's identity and Water are intertwined.

Conclusion

Throughout Pi's existence, water is omnipresent. It reveals his identity as well as his moral turmoil. Throughout his trip, Pi looks for ways to solve problems, such as how he tried to solve his religious problem of suffering and his fight with society over his

identity. In some ways, he has succeeded in escaping the perils of the sea and has discovered a guide to the solutions to the problems. Yann Martel immerses Pi in the sea (an isolated location), causing him to ponder his identity. Despite his difficulties, he has learned not to give up in any scenario and is attempting to discover the meaning of life.

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TONE AND LANGUAGE OF CHARLOTTE PERKINS GILMAN'S 'THE YELLOW WALLPAPER': SUSPICIOUS OR SPECIOUS?

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Abstract

The following paper deals with the specious and suspicious language and tone in Charlotte Perkins Gilman's 'The Yellow Wallpaper'. The tone and the language that seems at times pleasing is dissected to see the underlying ideas and the contradictions. The dialogues between the characters and the statements made by them are more often than not ironic. The suspicious nature of the characters is looked at and discussed in detail.

Introduction

'The yellow wallpaper' demonstrates the uncertainty that comes with a worded text. And how 'language' and 'tone' of a paper which, in principle, are supposed to give us insights can, on occasion, be contradictory to the reality. The Yellow Wallpaper is itself symbolic to this idea as on the surface it is ordinary but once we dig deeper we see the facade of ordinariness breaking. The narrator, Jane, sets the tone for this 'specious' writing style in the very beginning, presenting herself as a confident person when she makes a remark about the house saying, "still I will proudly declare that there is something queer about it." This false confidence runs throughout the story.

Body

The narrator's overconfidence fills to the brim when she is contradicting other people, especially her husband. She knows that her husband is a physician and has the second opinion of her brother, also a physician but simply rejects their claims on her illness saying, "personally, I disagree with their ideas. Personally, I believe that congenial work, with excitement and change, would do me good". Her overarching confidence presented in language is,

once again, contradictory to her actual disoriented state.

Jane is not the only character with specious language as her husband does a fine job at it too. His usage of adjectives, "silly little goose", "my dear", "darling" linguistically portray him as a loving, caring husband but his actions are anything but that. He is indifferent of his wife's condition undermining it heavily and thinking of it as nothing but a slight problem. John 'locks' his wife at home without any companion leaving her mind to wander and her thoughts to erode. He doesn't pay the slightest of attentions to her opinion on her own condition. His polite refusal of her opinion is visible when Jane asks him to repaper the room and he says, "You know the place is doing you good" "and really, dear, I don't care to renovate the house just for a three months' rental." He presents himself politely and if we go by language he is a rational person but, would a rational person do what he does and absolutely dispose of the opinion of his wife.

"What is it, little girl?" and "Bless her little heart"- these statements make John feel like a romantic which could not be far from the truth as he does his best to avoid his wife and even looks at his patients at night even though he knows that his wife is waiting for him.

Coming to the element of suspicion in the story. Jane is suspicious of her husband and questions why is it that he wouldn't get let her change the room or simply get rid of the Wallpaper and get rid of all the trouble. She says, "The fact is I am getting a little afraid of John". And calls him "queer". She remarks that even though John completely neglects her theory about the wallpaper, she has caught him "looking at the paper!". She suspects that he has been hiding something. In her opinion, he is either fixated by the wallpaper as well or he wants her to be so.

Not only is the narrator suspicious of John but Jennie as well. She says that she caught Jenny placing her hand on the wallpaper and is concerned that she was studying the pattern as well. This made the narrator insecure as she doesn't want anyone but her to make sense of the pattern.

John, also, suspicious of his wife. He suspects that his wife's attempts to remove the wallpaper are nothing but an excuse. In his

mind, Jane wants to leave the place and all the fuss she's creating is to make sure that she is heard. He trusts his judgement about her condition being not nearly as bad as she's making it out to be. His suspicion also is visible from the fact that even though he thinks Jane to be nothing serious. He still leaves a maid with her just to keep an eye on her movements.

Conclusion

The above study of 'The Yellow Wallpaper' by Charlotte Perkins Gilman shows that the language of the text falls more towards the specious side of things and i would be a stretch to call it suspicious. The characters however, are suspicious as throughout the entirety of the story they suspect something is up. The uncertainty of the language and tone is there.

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DESIRE FOR MALE DESCENDANTS IN SHASHI DESHPANDE'S *THAT LONG SILENCE AND A MATTER OF TIME*

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Abstract

Most of the men in Indian society long to have a male heir because they consider it to be a privilege to have a male heir. These men fall prey to this conventional thought. Although, the situation has changed in the recent times, some men still desire for the male child. This deep-rooted desire to have a son makes men suffer and they in turn make women characters to suffer when they fail to deliver a male child. This article titled Desire for Male Descendants in Shashi Deshpande's That Long Silence and A Matter of Time deals with how few male characters in the select novels crave for the male child. It also discusses the how men as fathers can bring a change to end the gender bias by treating their daughters well.

Keywords: son, patriarchy, heir, protector, family.

Shashi Deshpande is one of the prolific post-independence Indian women fiction writers. She has written many and novels and short story collections. The characters and settings of her works are Indian. Her work reflects the themes such as marital discords, gender discrimination, quest for identity and sibling jealousy. Added to them she has also focussed on how men become the victims of the patriarchal thoughts. Most of the men in Indian society long to have a male heir because they consider it to be a privilege to have a male heir. These men fall prey to this conventional thought. Although, the situation has changed in the recent times, some men still desire for the male child. This deep-rooted desire to have a son makes men suffer and they in turn make women characters to suffer when they fail to deliver a male child. This article titled "Desire for Male Descendants in Shashi Deshpande's *That Long Silence* and *A Matter of Time*" deals with how few male characters in the select novels crave for the male child. It also discusses how men as fathers can bring a change to end the gender bias.

In *The Economics Times* newspaper, the article titled "Census of India 2011: Child sex ratio drops to lowest since Independence" states:

Indicating a continuing preference for boys in society, the child sex ratio in India has dropped to 914 females against 1,000 males - the lowest since Independence - in the provisional 2011 Census report released today. Despite a slew of laws to prevent female foeticide and schemes to encourage families to have girl child, the ratio has declined from 927 females against 1,000 males in 2001 to 914, which was described as a "matter of grave concern" by Census Commissioner of India C Chandramauli. (*The Economic Times*)

This Indian census report 2011 clearly indicates the preference given to male child in India. This is not the facts of the year 2011 alone. It is a very old concept and a recurring concept too. Sudhir Kakar and Katharina Kakar in their book *The Indians: Portrait of a People* talk about the male preference as follows:

The preference for sons is as old as Indian society itself. Vedic verses pray that sons will be followed by still more male

offspring, never by females. A prayer in the Atharva Veda even adds a touch of malice: 'The birth of a girl, grant it elsewhere, here grant a son.' As the Indologist A.A. MacDonnell observes, 'Indeed daughters are conspicuous in the Rig Veda by their absence. We meet in hymns with prayers for sons and grandsons, male offspring, male descendants and male issue and occasionally for wives but never daughters. Even forgiveness is asked for ourselves and grandsons, but no blessing is ever prayed for a daughter' (44)

The first novel taken into consideration to analyse the desire for son preference is *A Matter of Time* which is written in the year 1996. In the novel, two male characters long for the birth of a son. They are Shripati and Gopal. Shripati is a lawyer. As per the decision of his sister Manorama, he marries Kalyani, his sister's daughter. Manorama has no son. Kalyani is the only daughter of Manorama and Vithalrao. Since, she is unable to give birth to a son, she marries off her daughter to her brother because she wants her property to be inside her family. After their marriage, Manorama expects that Kalyani will give birth to a son. But Kalyani gives birth to two daughters. Later a son is born but he is a mentally retarded child. The celebrations for the birth of a male child are described as follows:

There was great rejoicing then. Vithalrao, joking, had called it a red-carpet lying-in. It was literally that, for there was a beautiful red carpet by Kalyani's bedside for her to put her feet on, the moment she got out of bed. And the fire under the huge copper pot burned all day, so that Kalyani had hot water to wash even her little finger. The naming ceremony was the occasion of lifetime. The house was full of guests, fragrant with flowers, gleaming with silverware. The poor were fed and the dustbin in the street

was overflowing with used banana-leaf plates for two whole days. (151)

But unfortunately, Kalyani loses her son Madhav at a railway station. They could not find him. As a result of this, she has been sent to her home as "a deserted wife, with her two daughters" (151) by Shripathi. Though he is an educated man, his strong preference for son has made him to desert his wife and daughters. Murali Krishnan in his article titled "Why many Indians prefer sons over daughters" says:

Despite numerous campaigns and popular slogans over the years, the fondness for sons remains strong among Indian parents. Many of them continue to see boys as an investment and girls a liability. There is a popular perception that this preference for boys is more prevalent among illiterate, working-class people in rural areas. But this belief is not entirely accurate, as the phenomenon of distorted sex ratios can be observed even among educated and wealthy Indians in the country's metropolises like Delhi and Mumbai. (*DM Asia*)

This has become true in case of Shripati. Though he is educated and a lawyer, he falls for the society's conviction. Shripati lives alone until he receives a letter from his sister asking him to come and stay in her home during her final days. From that time, till he dies, he lives in a separate room in upstairs. He has stopped speaking to everyone. Shripati refuses to speak to Kalyani for thirty-three years though they live in the same house. Aru, his granddaughter describes his situation as:

She sees a situation she has taken for granted for years? Why doesn't Baba ever come down? Why doesn't he have his meals here with the rest of us? Why doesn't he ever speak to Kalyani? She is his wife, isn't she? And why is she so frightened of him? He rings the bell and she responds, he

controls her from a distance. What has Amma done to make him behave this way towards her? (39)

Warren Farrell in his book *Why Men are the Way They are* says: "When a man is sitting staring out of a window, a brain scan shows that he is having a conversation with himself-inside his head" (310). In the same way, Shripati ponders over the loss of his son for thirty-three years by being silent. Shripati uses his silence as a punishment to himself as well as to Kalyani. Sumi seems to realise the situation of Shripathi. According to Sumi, Shripati looks like "a victim as Kalyani" (168).

Gopal, the son in law of Shripati also carves for a male child. At various instances, he too expresses his craving for a male child. He expresses his desire for male child to Surekha as follows: "For the desire for sons is the desire for wealth and the desire for wealth is the desire of the world. No, no not my words, it's from the Upanishads he says.....I've always thought that the love for my daughters is less tainted, more disinterested" (214&215). He believes in the rhyme "Father, mother, son and daughter" (183) which indicates his wish to have a son.

The next novel taken in to consideration to trace the desire for son is Shashi Deshpande's *That Long Silence* which is written in the year 1988. Nayana is a sweeper in Jaya's house. She is pregnant and she desires for a male child. She already has four children. Among them, only two girls are alive whereas two sons died soon after their birth. When Jaya questions the reason for her craving for a male child, she replies: "'Why give birth to a girl, behnji, who'll only suffer because of men all her life? Look at me! My mother loved me very much, she wanted so much for me . . . a house with electricity and water, shining brass vessels, a silver waist chain, silver anklets . . . and what have I got? No, no, behnji, better to have a son' (28; ellipsis in original). She further adds that his husband also desires for a male child and threatens her that he

will "throw"(28) her out if she has "another daughter"(28). The reasons for this craving for the male child are that a male child has certain responsibilities for the family. He has to take care of his parents, siblings and his family. He is regarded as head of the family. His parents can be relaxed. Sudhir Kakar and Katharina Kakar in their book *The Indians: Portrait of a People* list out some of the common reasons for male preference:

Besides the universal patriarchal preoccupation with the family name being carried forward through the male line, there are ritual and economic reasons for the strong preference for male offspring. The presence of son is necessary for the proper performance of many sacraments among the Hindus, especially those carried out following the death of parents for the well-being of their souls. (46)

At the same time there are men like Vithal Rao in *A Matter of Time* who faces the societal expectation in his own way. Narasikaka, the uncle of Vithal Rao pressurizes Vithal Rao to marry again because his wife Manorama has given birth to a daughter after a series of miscarriages. There came a situation where Manorama can have no more children. So, Narasikaka asks Vithal Rao to adopt a son, preferably one of his own grandsons. But Vithal Rao rejects both of his ideas and says: "'Why should I leave my property to a stranger, to someone else's child, rather than to my own daughter, no,' looking at Goda, 'to my own two daughters?'" (128). His response proves that not all men crave for a male child. He serves as an example of how a man can bring a change in supporting a girl child against a male child.

By portraying the characters of Shripati and Gopal, Shashi Deshpande describes how some male characters expect male child. It is also to be noted that, though they expect a son, they treat their daughters well. By portraying the character of Vithal Rao, Deshpande highlights

how a man can treat his daughter well. By portraying these range of male characters' reaction to the problem of son preference, Deshpande proves that she is sensible to this problem in India. The major solution to this problem is that the people should change their mindset of preferring son. This change in mindset will be the seed to achieve gender equality in India.

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THE QUESTION OF VIRTUE IN ANTIGONE AND CREON

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Abstract

The Chorus - a group of elderly people (respected and trusted) of Thebes - in Antigone does not majorly side with anyone throughout the play but since Antigone meets death in the end, she is the one who is centralised and sympathised with. The question here arises: Does Antigone deserve to bathe in sympathy while Creon's virtuous kingship is undermined? No wit has been consumed in seeing that Creon, as we know him since he becomes the king, is integrous and wholesome. One cannot truly confirm if Antigone's actions are just or not but Creon far and away is convicted of the wrong cause. Creon, in my opinion, honours his position and fulfils his duties as a winsome king, had he chosen kinship over justice and pardoned Antigone, he would have disparaged the crown and put a stain on it.

Introduction

In a standard analysis, Antigone would be considered courageous and ethical but no one would talk about Creon's integrity and uprightness. More often, the play is seen from a feminist's point of view which ignores Creon's devotion to his state and subjects. As for written in 442 B.C., Antigone by Sophocles would indisputably steal the limelight for the kind of character Antigone is - striking and garish. Sophocles has hyped the character of Antigone while Creon remains undecorated.

Body

What would the subjects of a king expect from him? His concern and protection, justice and equity, decisions favourable to them and the state. Creon is an epitome of such qualities. His crowning was followed by an emergency - the Theban brothers murdered at each other's hands, out of which one was a traitor- which he dealt with consummately. The emergency decree was important in order to make people realise that no-one who thinks anything but the good of state shall be punished. Polynices had nothing to do with what was being done to his body after his death but that could surely set an example for

the people. Moreover, upon finding Antigone to be the culprit, Creon stays firm on his words and punishes her to death irrespective of any blood relations with her. He sets an example of morality and virtue by this. For instance, Lord Rama who was a king in Ramayana - a mythological epic - sends his wife on exile when his subjects questioned about her purity when she returned from evil Ravana's Lanka who kidnapped her. A king has always been trusted to do what favours his kingdom and that's only what makes Creon virtuous.

There's no denial that Antigone is brass-necked. When she gives Polynices burial the first time, she does not show the courtesy to make any bit of efforts but simply sprinkles some dust on his body in order to go against the decree. Second time, she goes to attempt burial in bright daylight which again hints that her intentions were more about going against the law than giving her brother a proper burial. This makes me question her virtue which has been talked about comprehensively.

Other evidences include her specious speech that questions Creon's decision at the moment when she's called in the court as a convict. Also, she talks about glory in death several times in

her speech. Being such a brave and courageous woman in 442 B.C. was a big thing, it outdoes everything for her. But still her intentions seem flickering throughout the text. Interestingly, she has the power of language over Creon thus she is more vocal about everything she is and she pretends to be. Despite she keeps talking about respecting the laws of divine, in the end she dies of suicide and disrespect the same divine God.

Conclusion

The question of virtue in Antigone and Creon can be answered in the following points:

- Antigone, somewhere sub-consciously, is lustful of glory and eminence.
- Antigone's intentions about Polynices's burial

cannot be interpreted as pure or impure.

- Creon is irreproachable and laudable as a king throughout the play but has never been paid attention to before.

Antigone is a topic of public-eye but not Creon despite Creon was accused of something he wasn't responsible for and played a worthy decent part throughout while Antigone has been furious, foolish and foolhardy.

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IDENTITY ISSUES IN PREETHI SHENOY'S *THE RULE BREAKERS*

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Abstract

Identity is one of the most influencing themes in literature that explores to find one's self. Girl children in the society faces more issues in which they just lose their own identity and individuality. Veda is the protagonist of the fiction, The Rule Breakers. Preethi Shenoy has depicted the protagonist as a great rule follower which makes the character to lose its uniqueness in any part of the life. Though Veda has her own strong decision yet she couldn't come out of the rules laid by the parents, family members and the society. The protagonist here is torn between two extents either to be whom they are or whom they must be to others. Obviously situation decides their extent in which they act accordingly and this result with the inner conflict and identity crisis. Through the novel, Preethi Shenoy suggests the readers to follow the rules for a certain extent. This paper deals with the identity issues through the character of Veda.

Keywords: identity issues, self, individuality, uniqueness, identity crisis, inner conflict.

Introduction

In contemporary literature identity issue is the major theme that has been focused by most of the writers in their works. Though technology and science has its remarkable progress in today's world yet women faces more and more problems in their day to day life. Women are always confined to certain rules that was framed by the society on the basis of their culture and tradition. On following such rules and regulations they just lose their own identity and this becomes the only reason for the identity issue.

It is difficult to define the term identity. Generally Indian culture and tradition shapes one's identity and upbrings a personality bounded and covered up with certain rules and regulations.

"Knowing yourself is the beginning of all wisdom"

Aristotle

The way we see ourselves, as an individual how we behave, the way we grew up explains the term identity. It can also be clearly projected by raising some questions such as who we are?

And in what perspective we are projected to others in the society. Some express themselves if they are the rule followers in all the situation through which they just wear a mask for the sake of the society. They feel safe to follow the rules than to face troubles by breaking it.

"Every piece has its own identity which we develop by the Rule 'we know no limits.'"

- Page Micconnell

In the society, the invisible line separates the rule breakers from the rule followers. Such a kind of work is Preethi Shenoy's "*The Rule Breakers*". Preethi Shenoy is a contemporary Indian novelist whose writings are very simple, direct, positive and uplifting. Her writing career started with her deep need within expressing herself through the characters in her fiction. Her usage of dictionary is very simple which always had a natural way of communicating with the readers. She sometimes connects her real life happenings in her works. Her writings are usually mixed up with various themes and ideas that also includes the taste of motivation and romance. Her major themes are gender equality, marginalization, relationship, romance,

parenting, loneliness, finding oneself and identity issues. According to PreethiShenoy her reflection in her works reveal that women are subjugated by the people around her even in today's world. Through which they have emphasized on the issues like identity, individualism and existentialism.

The Rule Breaker is an aspiring novel by PreethiShenoy in which the plot is set around the protagonist Veda who has high vision of dreams. Veda is a sincere, smart and studious girl born eldest of her four siblings, lives in a small hilly town, Joshimath. PreethiShenoy has initially brought out the protagonist as an obedient, calm and kind rule follower when she vows to the wishes of her parents to get married and she has discontinued her studies. Though she is new to the married life, she copes up to the new environment and attitude of her mother-in-law and also the rules in the work place where she works for a good cause but ends up with matter of nothing. All these results with identity crisis and slowly the novelist makes the character to break the rules that paves a path for the protagonist to express her own self and identity.

Twenty year old Veda pursuing her UG final year. Her dream is to become a great lecturer by completing her higher studies in metropolitan city college. Veda's father is a mild tempered man who runs his house with the precision of a military sergeant. While her mother is a pliant and accepts the decision of her father. Veda is a bookworm. She loves reading books. She is an outstanding student in the class. During her final semester, she is forced to get married. Her sister Vidhya, always a rule breaker wants Veda to talk against her father in making decision about her future – the next step of her life.

“Veda wished she could disappear. She looked down, feeling embarrassed, awkward and self-conscious”. (Rule Breakers 46)

But Veda couldn't oppose her father's wish as he convinces her by saying that she will be educated further by her in-laws in future. Veda is forced to accept the marriage proposal understanding the situation of their family and her other siblings in their marriage life. She is enhanced to the situation that leads with the identity issue of the character. She is imposed to the situation, leaving back her family and her best friend Suraj after the set-up of an arranged marriage.

“I feel I am leading a dichotomous life.

I am struggling to come to terms with being a married woman.

I felt embarrassed and self-conscious”. (Rule Breakers –68)

It's the harsh reality for Veda to realise her life with an indifferent husband and difficult mother-in-law in a flat in metropolitan city, Pune. The term marriage has transformed her condition in which she leads her life in an isolated state with the only company of Vidhya and Suraj's letters. Her father-in-law is a good and kind hearted person with whom she has communicated a little. Soon after three months of their marriage, Bhuwan's father dies and Veda is blamed as she is the only reason for his demise by her mother-in-law. Veda wishes Bhuwan to stand for her but he refuses. Veda is also considered to be the bad luck for their family. In such a situation, Veda couldn't talk any more. She feels unsecured and is struggling with the identity issues.

“People say all kinds of things when they are extremely upset”. (Rule Breakers –74)

Understanding her mother-in-law's destitute situation, Veda leads an adaptable life. In her college at Pune she doesn't find any friends. Everyone looks at her in a strange manner as she is a only married women. She couldn't concentrate on the lectures as she wakes up earlier to look after the household works assigned by her mother-in-law. She doesn't find

time to study or make notes for her final semester examinations. By the time she is just motivated by the words of Suraj in his letter saying Veda to carve her own path.

“Carve your own path, Veda”. (Rule Breakers -83)

As per Suraj's suggestion, Veda spends her evening time in library. On the first day she feels that to be so useful for her. But when she is late to her house she faces the cruelty of Padma Devi (her mother-in-law). When she tries the same on the next day, Padma Devi behaves indifferently. Her behaviour makes Veda to be disappointed. As a result Veda has failed in her final year end semester examination. She feels very bad on herself thinking it to be the end of the whole world. But she is temporarily healed by Kanika who has introduced Shankalp – free tuition for poor children. Kanika is Veda's neighbour whose mother Shanta is a friend of Veda's mother-in-law.

With Bhuwan and Kanika's recommendation to Padma Devi, Veda is allowed to volunteer as a teaching assistant at Shankalp. There she is impressed by the students and their behaviour. She also writes to Vidhya about the same.

“When God closes one door, he opens another.

It may be a cliché, Vidhya, but I can vouch that it is true.

In my case, the ‘other door’ came in the form of Kanika”. (Rule Breakers -148)

Veda thinks that God always closes a door to open another. Kanika, Veda and Ronaldo worked very hard at Shankalp for the board exam results. They moved in a sincere way conducting extra special classes, mock tests and improving the talents of the students to prove themselves. Shankalp has its own set of rules to which the volunteer must agree at first. Their main rule is that one should not have personal contact with the students. But the three attends the birthday party of Kajol, student at Shankalp.

Meanwhile Veda and Bhuwan leads a friendly life rather than husband and wife. Bhuwan often moves out with his business deals. Sometimes Veda, Bhuwan and his friend Vikki moves out together to dine and party. Veda doesn't care for Bhuwan as she made herself busy with the work at Shankalp and her letters to Suraj and Vidhya. She feels happy with Bhuwan when he gives his support in her needs.

At Shankalp, Kanika, Veda and Ronaldo met up with another issue created by Sanju who steals his father's money for question paper business from a great don Agni. But Sanju the small boy is betrayed whose money has withheld and left all alone. In a critical condition he is admitted in the hospital and his father has said that his money is safe with Veda so that he will be ready to meet his son. But Sanju at his last breath repeats Veda's name saying about question paper business. This made the three to be suspended from the Shankalp and the case is handled by the investigation committee. They worked for a good cause but they are left with matter of nothing.

“Unless we base our sense of identity upon the truth of who we are,
It is impossible to attain true happiness.”

- Brenda Shoshanna

To the investigation committee, for everyone's surprise Veda was boomed out in anger and agony explaining them the truth about Sanju who took his own decisions but in order to save him the three have spent their own pocket money. She also added that they have worked and cared much for the student's welfare. Her Rosen voice across the conference room stunned everyone. Here, Preethi Shenoy has made the character to break the rules and to stand for truth. As per her suggestion one may follow the rules to a certain extent as Veda does.

When she had a break from Shankalp, Veda wants herself to be distracted and so she decides to clean her room and give a new innovative

look. During the process Veda finds several copies of “Bombay Dost”, a magazine for gay people. Veda was shocked to look at the magazines in which also found an innocuous photograph of Bhuwan and Vikki with the quotes wishing “Happy birthday with all your love 'V'”. Looking at these things Veda realised as,

“She felt like a complete idiot. What a fool she was not to have realised this.

She felt she was the biggest moron in the world, the prize-idiot.

What should she do now? Her mind was in a whirlwind”. (Rule Breakers –292)

On Bhuwan’s return Veda confesses everything to him. Bhuwan also admits it by saying that Vikki was his whole world and he couldn’t live without him. This made Veda to think a lot. She blamed herself as she made herself committed to Shankalp and other works not caring for Bhuwan. She also remembered happy faces of Bhuwan when he was with Vikki. Now Veda has been left all alone. She met with identity issues.

“As far as I am concerned, that is a closed chapter, Vidhya. My circumstances were very different then. Things happen to us and we change as people. And as long as this growth makes you a stronger person, a more compassionate person and a kinder person, then that is all that Matters”. (Rule Breakers – 320)

She decides to apply for divorce but when she approached the things to her father, again she was blamed as if she has not fulfilled his

pleasures. On hearing those words from her father, Veda in an anguish and sincere tone she requests her him not to do the same mistake for her siblings too as he did for her. Instead she needs him to educate the them strongly.

“Education is the most powerful weapon Which you can use to change the world.”

-Nelson Mandela

The protagonist Veda has made her father to admit his mistake while she rang true, clear and deserved better. With mutual decision Bhuwan and Veda did not live together anymore. Veda has moved in search of her own identity to follow up her dreams to the Rocket school founded by Kanika. Thus as per the research, through this paper I conclude that if the identity seems to be in trouble or in issue then break the rule and stand to find your own self and individuality.

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CONVERGENCE OF LITERATURE AND MUSIC

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Abstract

Based on the experiences and encounters of well-known literary writers and great music composers, this writing describes how literature as one form and music as another form merge in harmony and act as a bridge or ladder to experience the Divine Feeling of the Almighty for any reader, regardless of religion, caste, or culture.

Introduction

Once, Albert Einstein, widely acknowledged to be one of the greatest physicists of all time, said, "If I were not a physicist, I would probably be a musician." I often think about music. I live my daydreams through music. I see my life in terms of music. "Though Albert Einstein is known to the world as a great scientist, many of us might not know his other side as a poet and literary writer. He is a romantic poet, which perhaps highlights merely another aspect of his genius. Relativity and the "Physics" of Love, Solitude, Morality, War and Peace, and Mystery are the few poems composed by Albert Einstein, and to add to that, he was an extraordinary violinist.

The great western composer, Ludwig Van Beethoven, said, "Music is a higher revelation than all wisdom and philosophy." A good work of literature should carry the philosophical values of life along with offering copious wisdom. They are inseparable by nature. For example, the cry of an infant is definitely soulful music to its mother, but perhaps an annoying noise to others. This is because music is sanctified while noise is not. Similarly, many great literatures were initially unrecognised and later lauded, as many failed to predict the sanctification of such fine writings, and the Shakespearean plays are the best example. As

we take a look into the Catalogue of English Literary Manuscripts, it says the early readers didn't prefer the works of Shakespeare over the other contemporary rivals of the time, such as Christopher Marlowe or Ben Jonson. Later in his plays, Shakespeare adopted vocal music to evoke moods by realising that music was a vital part of Elizabethan society. This aided Shakespeare's plays in astounded audiences of diverse culture and language with Biblical morals as well as the philosophy behind mortal life. Even if people did not understand the language or the plot, the music could make it easier for them to follow along. Hence, the two streams of literature and music flow together in their everlasting journey and they remain inseparable.

The Convergence of Literature and Music:

Hans Christian Anderson, a renowned symphony music arranger and composer, said, "Where Words Fail, Music Speaks." The Genesis of any literature is impossible without music. Even when a literary person writes a great piece of literature without providing any space or relevance to music, the message written cannot be expressed to the readers without a certain imagination while reading it, and according to the research, when someone imagines, music flows as an inevitable brook after rainfall.

A recent study published in the year 2017 under the title "Happy creativity: Listening to happy music facilitates divergent thinking" says listening to music facilitates divergent and convergence creativity. These two forms of creativity initiate the creation of an unexpected combination of themes, and having this in accordance with the works of literature, the association of combining two different ideologies, going together in an unexpected form, worked very well with the older to recent literary works. One such example is the poems of John Keats. Through the poems "Ode to the Nightingale" and "Ode on a Grecian Urn", Keats has attempted to relate the power of "Immortality" to a singing bird and an imaginary Grecian Urn.

The most important aspect is that one cannot intake the quintessence of these poems without music, for the poet himself composed them in the form of an Ode, which is nothing but a song. The word "Ode" comes from the Greek word "Aeiden", which means to sing or to chant. Likewise, another instance of evidence which shows that literature and music have converged right from their genesis could be found in the ancient classics of English and Tamil literature. One among them is "Koothu" (In other terms, it is widely known as "Terukkuthu"). It is a folk art that originated in the state of Tamil Nadu, India. It is an entertainment in the early times which prevailed right before the birth of Christ, since it is mentioned in Sangam Literature, which later emerged in a threefold form as IYAL (Literature), ISAI (Music), and NATAGAM (Drama).

Koothu or Terukkuthu was not only a form of entertainment, but it also taught rural people about their culture, history, and legacy by enacting scenes from great literature and religious texts such as the Ramayana, Mahabharata, and other Tamil classical epics.

The important aspect which grabs our attention here is that the artists who perform "Terukkuthu" will not use dialogues but instead songs of narration with music, and this form of art is mentioned in "Silapathikaram", the greatest piece of literature in Tamil Classics.

Conclusion

I would like to conclude by emphasising the values of the convergence of literature and music. Since then, it has the power to transform minds and act as a bridge to connect an individual with the love of the Almighty. Because the Lord has set forth the power of literature and music to cleanse the soul. Hence, all this evidence from the great literature proves that literature and music converged to enlighten the readers and help them attain holistic wisdom.

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