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Special Issue Chief Editors

Dr. S. SUGANTHI

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Dr. P. ASHOK KUMAR

Message from the Secretary

It is my pleasure to give this message for a one-day international conference on “***Social Perspective in Contemporary English Literature***” organised by the department of English and Bodhi International Journal. The social perspective in contemporary English literature is an approach to understand human behaviour by placing it within its broader social context.

The social perspective opens the window into unfamiliar worlds and offers a fresh look at familiar ones. This perspective enables us to analyse and understand both the forces that contribute to the emergence and growth of a global network and our unique experiences in our small corners of life. In today's world, the responsibilities as friends, philosophers and guides to build a better experience. I believe that you will benefit highly from this conference. My hearty greetings should go to the faculty members of the department of English and Bodhi International Journal for organising a conference on an important topic of academics interest. My best wishes for the successful conduct of the international conference.



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Er. A. SHAKTI PRANESH

Message from the Director

At the very outset, I express my appreciation and sincere thanks to our young energetic and dedicated staff of English department of our college and Bodhi International journal for organising an international conference on “*social perspective on contemporary English literature*” and the publication of the book. A college is a hub of various activities starting from teaching and learning, giving and sharing of ideas, imparting knowledge and experiences, inculcating ethics and values, innovation of various programmes.

In this context, our International conference kindles progressive ideas among participants and in large stage, gets translated among students. We are in the era of globalisation and cultural change. I am sure that speaking about social perspective in literature is quite apt which will bring radical changes in the minds of the youth who look forward for the betterment of the society. The theme of the conference is very informative and based on current issues. This enables the organisers, resource person and the participants to bring together on a common platform in different ideas. It is believed that such interaction would be lightly effective in pushing forward the frontiers of knowledge in different areas of literature. I hope that this book would go a long way in fulfilling the objectives of the organisers.



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Dr. Mrs. RAJESWARI

Message from the Principal

At this juncture I express my heart felt gratitude to the faculty members of English Department and Bodhi International Journal for organising an International conference on “***Social perspectives in contemporary English Literature***”. The past few decades have witnessed an enormous interest in social perspectives in contemporary English literature. Many contemporary writers have argued that the goals of social perspectives that are mutually reinforcing; Ultimately they involve in the development of world views and practices. I welcome with open mind the contemporary writers and the future writers who intend to be the pioneers, ready to hone their thoughts and expressions; who dare to dream, fulfill aspirations and can inspire others to dream and thus take strides along the line. I believe that the conference on social perspectives in contemporary English literature is solely to bring enrichment and enlightenment to the society. I am sure you will undergo an immensely rewarding experience. I believe that you will benefit highly from this conference. I wish you every success in your deliberations and a successful conference on behalf of our institution.

From Editorial Task...

Contemporary literature has emerged as the most interesting and fertile area of study. It is one of the most critically debated terms in current scenario. In recent years, contemporary literature has registered a remarkable growth. It has emerged as a vibrant area of research and main stream literature in the present century. Contemporary era witness a tremendous growth due to globalization in all fields and on the other hand social evils have got multiplied as the society encounters many problems. The main objective of the conference is to provide a platform for academicians to trays the different societies by analyzing its literature.

It is our immense pleasure to present this book and the articles presented here prove that “*Social perspectives in contemporary English Literature*” is multi-faceted and multi-located, analyzing social issues it explores. It examines the social issue from a contemporary perspective, assessing the significance in current society. They also show the depth of various social issues that has recently received considerable attention from the contemporary perspectives.

At this juncture, we express the deep sense of gratitude to the Management, Principal, and other faculty members who have been the source of inspiration in our academic pursuits. We take this opportunity to thank the entire faculty and students of our institution and other institutions who have contributed their papers. Our erstwhile colleagues of the department deserve our thanks for their constant support and encouragement. Without them, this great task would not have been possible. We are indebted to our students of the Department of English for their whole-hearted co-operation and support with concern at each level of this venture.

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

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TRACING COMPLEX HUMAN RELATIONSHIPS: A STUDY OF MAHESH ELKUNCHWAR'S *FLOWER OF BLOOD*

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Abstract

Family is the basic unit of Indian society. The importance of family and familial relationships forms the foundation of an individual in India. Regarded as an ideal and highly functional unit with equal rights for all individuals, family is what we also understand as Kutumbh which has witnessed dynamic meanings from ancient to contemporary times. The idea of Kutumbh comes from the Indian philosophical idiom Vasudhaiva Kutumbhakam which means 'the world is one family' hinting toward a unified sense of whole concerning all the members of a family. However, with the advent of modernisation, industrialization, and globalization, the idea of a unified kutumbh has undergone a massive shift from being an organic unified whole to having dysfunctional traces. This paper attempts to trace and decode the dysfunctional, complex, and individualistic familial as well as gendered relationships through Mahesh Elkunchwar's play Flower of Blood (Raktapushpa).

Keywords: Existential crisis, incompleteness, postmodernism, dysfunctional families, troubled marriage, women's psychology, trauma.

Padma: But I don't understand myself. Am I wrong or are the others wrong? How should I behave? I don't seem to find anything interesting. Nothing attracts me. I keep wondering what I am doing, and for what or for whom.- Flower of Blood, Mahesh Elkunchwar

The above-mentioned lines have been spoken by the character of Padma in Mahesh Elkunchwar's play Flower of Blood (1972). These lines entail the metaphorical as well as the philosophical theme of the play which revolves around the feeling of nothingness and existential crisis both at the familial as well as gendered levels. The play is about a woman named Padma who suffers from an identity crisis. It portrays the inner conflict of the woman with passion and compassion wherein Padma confesses, "I'm a very unhappy woman." (Elkunchwar 63). After her son Shashi's death, she falls into depression. Due to her depression, she is unable to maintain healthy relationships with her daughter Leelu and her husband Bhau. Amidst this tripartite family structure, there is a character of Raja who lives as a tenant in the same house. Padma tries to find her lost son in Raja but her mental condition lands her in having a strange attraction towards Raja. Along with the psychological conditioning of Padma, the play also hints at

the dilapidated state of familial relationships wherein there is indifference between the husband-wife relationship of Bhau and Padma, an apathetic mother-daughter relationship between Padma and Leelu as well as the oedipal overtones in the relationship between Padma and Raja.

Now, when it comes to tracing the complex human relationships in the play, it is imperative to understand the issue of self in relation to society as everything relationship emerges from the self. In a society that is majorly interconnected and deeply involved in historical changes, the emergence of dialogical relationships between individuals, groups and cultures holds utmost importance both within the self of the same individual and of the other. The self is not an isolated entity. It is shaped by the social, historical, and political upheavals that define an individual-society dialogue. Generally, the concept of self refers to an internal journey through the mind of the individual person while dialogue is associated with the external processes that take place between people who are involved in communication directly or indirectly. On merging the inner and the outer journey, the composite concept of 'dialogical self' goes beyond the monolithic understanding of self by

bringing the external to the internal and, in reverse, considering the internal and the external as one. The notion of self is the individual's idea about the beliefs and opinions that have the primary association with the individual's behaviour. This idea of one's own thoughts and beliefs relatively offers a continual experience in different social, cultural, and political scenarios. The development and evolution in the social process define the behaviour of the individual which often results in the emergence of an evolving self.

Search for an identity in a modern world occupies an important place in the understanding of this play. Padma, Bhau, Leelu, and Raja undergo dialogue both with their own selves and with each other hinting at how the notion of the dialogical self weaves two concepts, self-self dialogue and self-other dialogue resulting in a deeper understanding of the interconnection of the self and society. Different levels of negotiations take place in terms of understanding one's sense of self. To understand the impact of such identity formations, the Dialogical Self-Theory (DST) plays a vital point of reference. It was Hubert Hermans who coined it. The DST is particularly relevant for two reasons. Firstly, it understands the self as comprising Me-positions drawn from the immediate environment and therefore underscores the importance of context. Secondly, the framework understands it from the perspective of the 'self as the experienter' and does not discriminate based on predefined identity based on social and cultural hierarchies. Moreover, Herman's analysis of self and society also emphasizes that the existence of self without experience in the social process is impossible.

Every character in the play contributes to the examination of a complex process in which the dual commitment of one's own self and to one's environs takes the act of existence to the philosophical and psychological levels. While Bhau and Leelu are self-centred individuals, Padma keeps on seeking validation from everyone else in the play. Padma is the only one who is caught in the feeling of self-pity and self-effacement. Raja is the only person in whom she finds solace and waits for him to come back so that she can talk to him. In one of the instances in the play, when her husband Bhau reprimands her for being a difficult person, she cries out saying that it is only Raja who talks to her. The lines are:

Bhau: God! It's difficult these days to talk to you, even about simple things.

Padma: Do I insist that you talk to me? Do you know why I want Raja in the house? He's the only one who cares to talk to me of his own accord, with sincerity. That's why. Or else between the two of you you'd have driven me mad with your indifference. How should I pass my days? Tell me how. How? (Elkuchwar 28-29)

Her fascination and affection for Raja magnify to the level of making Raja uncomfortable. She says to Raja:

Padma: There's something the matter with me. I'm wearing such a saree but somehow I don't feel happy about it. Raja, it's a terrible thing to grow old. One should always stay young. You're sixteen, aren't you? Just turned sixteen? There's a faint moustache on your upper lip. In a couple of years, you'll begin to shave. Silly child. Why are you blushing? When Shashi started, he closed all the doors and windows of his room and scraped his cheeks raw.

Raja (uncomfortable): Kaku, do you mind if we sit out there? (Elkunchwar 62)

Through the above lines, it is evident that the Padma starts developing an incestuous possessiveness for Raja thereby making him feel uncomfortable. Padma always wants constant reassurance from someone that she is not ageing and that she is pretty. When Raja tells her that her hair was greying a bit, Padma defensively says:

That has nothing to do with age. It started going grey soon after Shashi's birth. Giving birth is like being born again. That is when my hair started falling as well. You should have seen me before that, You won't believe it if I told you...I was quite a beauty in my youth, you know...In those days my hands used to be sheer silk like rose petals. (Elkunchwar 42)

Leelu feels jealous when she witnesses her mother's feelings towards Raja so much so that she asks Raja to leave the place. It was only when Raja offers a red rose to Leelu that she feels secure. Initially, Padma's approach towards Raja has incestuous undertones but later on, it is revealed that she is emotionally inclined towards him and tries to find her way of incompleteness. She derives her identity of being a woman through Raja as she does not receive any consideration in Bhau and Leelu, thereby giving rise to a lack in her psyche. While Bhau remains busy at his parties, Leelu spends time only with her friends. Padma's depressive state of mind and existence are never addressed by her family members. All they do is

give her medicinal pills to make her silent when she has an emotional outburst. Bhau and Padma's marriage suffers through constant troubles wherein Bhau keeps on blaming Padma for being a difficult woman and Padma repeatedly complains of being avoided by Bhau. Padma's continuous unravelling of her psychological condition in long paragraphs either meets callous short responses or sharp comments on being a mental patient. The tripartite familial structure of Bhau-Padma-Leelu depicts the hollowness that is prevalent in the contemporary idea of a kutumbhwherein lack of interaction and communication among family members leads to a postmodernist lifestyle defined by meaninglessness, apathy, identity crisis, individualism, and degenerated state of life.

Therefore, the play revolves around the flower and blood symbol which hints at the troubled relationships between Padma-Leelu, Raja-Leelu and Padma-Bhau defined not by unified wholeness but discreet emptiness. Amidst the prevailing barrenness and brokenness in the family, the red rose as well as Raja acts as the symbol of emotional support which acts as a release from the dilapidated existence of Padma and Leelu. SayanDey, in his book titled *Decolonial Existence and Urban Sensibility: A Study on Mahesh Elkunchwar*, discusses the role of the red rose in the light of it being a medium of women's emancipation and exercise of women's sexuality: In the midst of all frustrations and boredom, sexuality is often regarded as a genuine medium through which one can emancipate his/her wings of desire. The evil of impotence has enraptured the entire human race and it is well expressed through the failure of lovemaking between Padma and Bhau. Amidst all chaos, the 'flower of blood' or the 'rose' stands high as a manifestation of optimism and hope. (Dey 63)

Here, the reference to emancipation and wings of desire is aligned with the theory of *écriture féminine* or 'women's writing' coined by French feminist and literary theorist Hélène Cixous in her 1975 essay "The Laugh of the Medusa". In the essay, Cixous talks about women's need to write and express themselves:

Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies-for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text-as into the world and into history-by her own movement. (875)

This theory examines the relationship between the cultural and psychological meaning of the female body and female identity where women's minds must be written because their sexuality has been repressed and denied expression. Superimposing this theory onto the understanding of this play, Elkunchwar attempts to highlight women's voices by giving Padma and Leelu agency to speak their minds out. They have created their own narratives in the play by being eloquent about their thoughts and desires. Raja's gesture of being courteous to Padma and his act of giving a red rose to Leelu make both of them feel heard and important. On a symbolical level, it is through Raja that both the women in the play are able to assert their identities. While Padma finds Shashi in him, Leelu finds a romantic partner in him. Unlike Bhau who is least concerned about his family, Raja is the one who offers them emotional stability and release from the trap of restricted living. Despite being an outsider, Raja's character acts as a balm to the broken inner consciousness of the women in the play, he acts as the catalyst which propels the women to be open about their preferences. The title of the play *Rakhpushparefers* to not only the red rose, but also to women's minds, women's sexuality, and women's body. Also, *pushpais* synonymous with women's psyche while *raktaentails* women's overall identity. In the play, the men have been given peripheral existence while the women hold the centre stage. Moreover, it is only Padma's psychological lack which becomes the major reason for the family's downfall. However, it is only through the expression of the lack that makes her feels liberated. SeylaBenhabib, in her book titled *Situating the Self: Gender, Community and Postmodernism in Contemporary Ethics*, discusses how the feminists argued that the private space of a woman affects her way of responding to situations in the public space:

Feminists have argued that the "privacy" of the private sphere, which has always included the relations of the male head of household to his spouse and children, has been an opaque glass rendering women and their traditional spheres of activity invisible and inaudible. Women, and the activities to which they have been historically confined, like childrearing, housekeeping, satisfying the emotional and sexual needs of the male, tending to the sick and the elderly, have been placed until very recently beyond the pale of justice. (Page 12)

Though Benhabib discusses this proposition in the western context, it is relevant in the understanding of Padma's stance in *Flower of Blood* as well. Even Padma is doubly confined, firstly within herself and secondly within her own family.

In conclusion, on a literal level, Padma appears to be a victim of the postmodern and patriarchal society but deep down she is the one who keeps on evolving till the end. Moreover, it is Padma who acts as the fulcrum of the family in the play as she is the one who binds all the characters together in terms of problematic relationships with each other and with their own selves. Therefore, when it comes to tracing the complex relationships in the play, the relationship to one's own self turns out to be the most complex one. Be it Bhau, Padma or Leelu, all three of them constantly are in the process of finding their own postmodern selves, the postmodern selves which are defined by fragmented and distant living that results in an emotional flatness further making it difficult for them to connect with each other. Thus, Mahesh Elkunchwar's play *Flower of Blood* deconstructs multiple social and

psychological issues all interconnected to each other: the idea of kutumb, women's identity, and meaninglessness as well as nothingness in the postmodern era.

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CULTURAL DILEMMAS AND WOMEN'S IDENTITY IN THE SELECT WORKS OF JHUMPA LAHIRI

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Abstract

Women in literature have acquired multifaceted dimensions. Simon de Beauvoir in The Second Sex says, "Women have always been man's dependent, if not his slave; the two sexes have never shared the world in equality." In Lahiri's stories, the first generation women are often determined to maintain their alienation and isolation, to enhance their home land's customs and culture in the host land. The first generation women immigrants find very difficult to adjust with the new culture and atmosphere whereas the second generation women immigrants enjoy the unlimited freedom of America. They do not have identity crisis unlike the early Indian women immigrants have faced. Though Lahiri presents the predicaments in women's life, their emotions, nostalgia, sense of alienation, identity crisis, she exposes the way to recreate their life, their individualities, their responsibilities and their achievements in a feministic perspective.

Keywords: *Dimensions, immigrants, host land, customs and culture, alienation, isolation.*

Introduction

Jhumpa Lahiri belongs to the second generation immigrant writers. Her writings describe her own experiences, relatives, parents, acquaintances and others in Bengali society. Lahiri's stories successfully address the sense of alienation, nostalgia and sensitive dilemma in the lives of the first-generation Indian immigrants especially female characters. They struggle to identify their own identity in the foreign land.

Indian women in Lahiri's stories are often determined to maintain the experience of isolation in an alien land. They want to maintain their nation's values and ideals in the new country. Lahiri is capable of representing the clashing identities and integrating them effectively from a feminine point of view. Western feminist values may vary from African and Asian ones who claim to be powerful. Lahiri's female protagonists are sometimes isolated in the new country because of the marriage. They are not able to assimilate themselves with the new society and new culture of the land. Her female characters are the strictly followers of the conventional values and customs of India especially Bengali homes.

Lahiri's stories are focused on the inner conflicts of the migrant Indian women more than the male characters. In her writings, women who are initially meek and

submissive, become independent later. At first, they are unable to accept completely with the culture of the adopted land. They are swinging between the home culture and the host culture. They want to live their own comfort and build a cocoon around themselves from the customs and culture in the new country. They live in the nostalgia of their homeland.

No doubt, Lahiri's female characters' life style in abroad, their food habits, their rituals and ceremonies show that they are typical and conventional Bengali followers. The first generation immigrants are always closer to their roots. They feel unfriendliness in the new country because of their cultural indifferences and strangeness of the language. Her women struggle to assimilate in the new countries. Hence, they wish to make friends in their own Bengali community in America. They always gel with their native costumes and follow their rituals. Women's migration is not out of their wish and curiosity but it is for duty towards their husbands as well as for their family. These women are the ideal wives following their native culture in the host land. They put an effort to be happy in the family life bearing silently the pain of alienation and the past memories of their homeland.

Lahiri throws light on the feminist problems like pregnancy, distress and obsession, lack of confidence,

tolerance, nostalgia and aloofness in her works. Mostly her early Indian female immigrants are home makers, spend their time by doing domestic chores such as gives birth, takes care of their babies, sweeping the floor, cooking and doing service for the family.

Ashima, Mrs.Sen, Ruma's mother, Gauri belonged to the first generation. Ashima Bhaduri in *The Namesake* becomes Ashima Ganguli after her marriage with Ashoke Ganguli. In Boston, Ashima is emotionally alienated from her native land. Though she tries to adapt the foreign culture, she never wants to forget her root culture. She struggles to adapt herself to the new spatial and cultural setting. She tries to recreate her past by preparing the native food and snacks, by reading Bengali poems and stories. She does not want to change her dress codes and her way of living. When time changes, Ashima's identity is also changed, feels comfort with Bengali acquaintances in America. She comes to know the need to change herself for the atmosphere. Finally, she learns to cope up with the reality and tries to assimilate with the culture for the sake of her grown up children. Not only that, Ashima's transformation from a dependent lady to an independent lady is also highlighted by Lahiri.

Mrs. Sen in *The Interpreter of Maladies* is an Indian immigrant, wife of a professor in America. Her main issue is home and homelessness. She is always alone when her husband goes for work. This view is endorsed by Das. N in the following lines;

Mrs. Sen is new to the foreign land and her sense of alienation becomes complete when she has to spend the day alone cooped up in the apartment with none of the neighbours coming over for a friendly chat. In India under such circumstances, she would have been flooded by visits from the neighbours who would be there to get acquainted with her and also offer their assistance in settling down.

Mrs. Sen feels alienated and she hardly sleeps at night which gradually leads her to mental depression. Women immigrants often face certain symptoms like homesickness and insomnia. To overcome her loneliness, she acts as a baby-sitter to Eliot, an eleven-year-old boy. She expresses her life in Calcutta to Eliot, "Whenever there is a wedding in the family", she told Eliot one day, "or a large celebration of any kind, my mother send out word in the evening for all the neighborhood women to bring blades just like this one, and then they sit in an enormous circle on the roof of our building, laughing and gossiping

and slicing fifty kilos of vegetables through the night." Her nostalgia and her strong desire to follow Indian dress and costumes, her passion on Bengali food show her inability to embrace the foreign culture and aversion on the new way of life.

Lahiri's second-generation women characters are born and brought up in the foreign land. Moushmi, Shoba, Twinkle, Mina Das, Ruma, Sangeeta belonged to the second generation women characters. The first generation female characters have migrated from India to abroad where as the second generation women are merged with American identity. Though they often visit their parent's native place, they accept the American ways of life only.

They live their own life and they make use of the American liberty and independence to show their individualities and to achieve their goal. But their mothers' insistence on to follow Indian patriarchal culture and strict them to wear traditional Indian dresses. The second generation women do not want to wear dress like saris, pyjamas and they never put vermilion on their forehead. They celebrate American festivals like Christmas instead of Pujas and Indian rituals. Avoid to speak their mother tongue is another cultural shift; they prefer to speak English and other European languages. The first generation mothers insist to speak Bengali in their home. Ruma's mother, being an Indian mother who teaches Bengali language seriously and she never allows their children to speak English. It can be seen in the following lines: Her mother had been strict, so much so that Ruma had never spoken to her in English but her father didn't mind." But Ruma prefers to speak English and easily prefers the foreign culture.

Moushmi in *The Namesake*, daughter of Ashoke's friend is a financially independent woman and a decision maker. She loves the Western ways of life. She doesn't want to be a normal housewife like her mother. She regrets her teenage for her typical Indian life followed by her mother, "She regrets her obedience, her long, unstilted hair, her piano lessons and lace collared shirt. She regrets her mortifying lack of confidence."

Lahiri presents her first and second generation female characters in a realistic way. The early immigrant women characters struggle to adapt the alien culture, food habits, language etc. They are conventional and try to hold their values and customs of their homeland whereas the second generation women characters are merged with the American culture, food habits and language itself. They are

bold and unconventional. They are the representation of Americanized Indian women.

Among other Lahiri's first generation mothers, Gauri is an exceptional one. In *The Lowland*, Gauri is an angry, selfish woman and emotionless mother. Subhash wants to marry Gauri, after the demise of her spouse Udayan, brother of Subhash to relieve Gauri from the Indian customs. One of the customs is grieving over the loss of the spouse which describes in the following lines:

For ten days after his death, there are rules that must be followed. Gauri was not allowed to wash her own clothes. Or wear sandals or wash her hair. Gauri closed the door and window to keep any invisible elements about Udayan floating in the atmosphere. She slept in place where he slept, on a pillow that is used by him and continues to do so for several days, until everything is replaced by Gauri's own smell, the smell of oily skin and hair.

So Subhash takes her to the United States, she starts her life in a new way. She wants to achieve her goal and to create her own identity. First she changes her dress codes and hair style, and then she wants to stand on her own feet. She leaves her daughter Bela and Subhash and takes her own way to reach her goal. Bela, the second generation daughter of Indian immigrant mother, has no faith in marriage and no affection on her mother Gauri. She gives birth to a female child before marriage. Both Gauri and Bela break the cultural norms to live the life in their own way. They create their own identities in their life.

Conclusion

Lahiri's stories are more realistic and examine the need for identity, extreme miseries, self-realization, and cultural dilemmas of each woman character. Her women's struggling nature to raise their family in the new atmosphere in the middle of different cultures and traditions are well-portrayed in the stories. Lahiri's familial background and her own experiences as a second generation immigrant as well as the experiences of other Indian women make her writings more sensitive and effective. She is the mouthpiece of the diaspora woman and the living example of the second generation immigrant who is swinging between Indian culture and American dream.

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AN EXPLORATION OF THE PRETERNATURAL CORRESPONDENCE IN STEPHEN KING'S *MR. HARRIGAN'S PHONE*

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Abstract

This paper is an attempt to study the nature and impact of the paranormal communication in Stephen King's Mr. Harrigan's Phone which is a novella in his If It Bleeds (2020) collection. It is an investigation to ascertain the effects of the supernatural or paranormal communication on the characters involved in the narrative. The story revolves around the protagonist Craig who is in touch with his dead mentor and former employer Mr. Harrigan, who is buried with his cell phone. Craig is able to send voice messages to him and he gets responses through encrypted text messages. Things take a macabre turn when he learns that a bully Kenny Yanko, who had troubled him earlier, is driven to his death by Mr. Harrigan, to whom he had casually mentioned about the incident through a voice message. The dialogues between Mr. Harrigan and Craig are always formal and result in significant consequences that are dark and gruesome. Another voice message to Mr. Harrigan serves justice in the form of the death of an irresponsible man Dean Whitmore who had been the cause of the untimely death of Craig's favourite teacher Ms. Hargensen.

Keywords: supernatural correspondence, communication, messages, cell phone, death, elimination

Introduction

Mr. Harrigan's Phone is a supernatural horror novella written by Stephen King, the American writer of horror, thriller, crime, fantasy and science fiction. It was published in the collection called If It Bleeds in 2020 along with three other novellas titled The Life of Chuck, If It Bleeds and Rat. Merriam-Webster dictionary defines horror as "the painful and intense fear, dread, or dismay". Horror fiction is a genre of speculative fiction that intends to arouse feelings of fear, repulsion or disgust. King, in the novella Mr. Harrigan's Phone paints an eerie and dark picture using the interaction between the living and the dead which is preternatural or supernatural correspondence. The term preternatural can mean "belonging to a realm or system that transcends nature, as that of divine, magical, or ghostly beings; attributed to or thought to reveal some force beyond scientific understanding or the laws of nature" (Preternatural). The Oxford English dictionary defines it as something "that does not seem natural; that cannot be explained by natural laws." The paranormal dialogues in the novella are

between the characters named Mr. Harrigan and Craig. The correspondence between them is always formal and result in significant consequences that are dark and gruesome.

Materials and Methods

The research is an investigation that aims to study the nature of the supernatural or paranormal correspondence and ascertain its effects of on the characters involved. The primary and secondary sources required for this research paper were collected and acknowledged both through in-text citation and the "works cited" section at the end of the article, adhering to the norms of the latest Modern Language Association (MLA) style sheet.

Findings

Mr. Harrigan's Phone is a novella revolving around the protagonist Craig, who resides with his father in Harlow and works for Mr. John Harrigan, a wealthy but lonely retiree. He helps Mr. Harrigan with many chores and reads to him in the afternoon. Gradually, the duo starts bonding with each other and has a good time together discussing

anything and everything. Craig uses a portion of the money he wins from a lottery scratcher sent by Mr. Harrigan to gift him an iPhone. Mr. Harrigan, a Luddite reluctantly accepts the phone but quickly learns to use it from Craig. The phone eventually becomes his favourite companion alleviating the pangs of old age and solitude. Craig is extremely upset when Mr. Harrigan dies and after the funeral service in church he takes out Mr. Harrigan's phone and unbeknownst to others, drops it into his suit which leads him to be buried with his fond possession.

His first interaction with Mr. Harrigan following his death happens after he leaves his dear departed friend a note on the note application of his phone before leaving the phone: "Working for you was a privilege. Thank you for the cards, and for the scratch-off tickets. I will miss you." (King 35). On his way back from the funeral he receives a letter from Mr. Harrigan's through his business manager Charles Rafferty which ends with the postscript that reads "PS: You are most welcome for the cards and the enclosures" (King 39). It astounds and perplexes Craig as the postscript seems like a reply to the note, he had left him in his phone.

The second interaction Craig has with Mr. Harrigan after his funeral is when he sends a voice message to him saying that he misses him and to his bewilderment gets a response from Mr. Harrigan's messaging handle named "pirateking1" that very night. "The text was from pirateking1... C CCaa. It had been sent at 2:40 A.M." (King 41). Craig immediately assumes that Mr. Harrigan had been buried alive and attempts to talk to his father to dig him out and rescue him. But this just shocks him further as he learns that an autopsy had been performed on his body and so there is no way he could be alive. In addition to getting responses to messages, whenever Craig tries calling Mr. Harrigan's number he would be directed to his voicemail that called out "I'm not answering my phone now. I will call you back if it seems appropriate" (King 40). Time flees and Craig has no choice but to move on and soon he begins to his journey as a middle school student. On the very first day of his middle school, he meets a bully named Kenny Yanko who hands Craig a bag with supplies and asks him to polish his shoes. Craig refuses and manages to escape when interrupted by Ms. Hargensen, the Earth Science teacher. Yanko eventually gets expelled from the school because of being a repeated troublemaker but Craig falls a prey to him on the day of the Autumn Dance organised by the school. He is drawn out of the

school building pushed onto the pavement and is once again asked to shine Yanko's shoes. Craig punches Yanko in the eye and this is followed by Yanko hitting and hurting him repeatedly. Craig is traumatised by the mistreatment and it haunts him till later.

Craig manages to receive help from his friends and his teacher Ms. Hargensen but manages to keep the identity of the bully a secret. He goes home and in the dark of the night he considers himself lucky to be left alive and a feeling of uneasiness creeps upon his spine when his mind tells him that it may not have been his final encounter with Yanko. He is terrorised by the thought and feels both physically and mentally unprepared to face him again. This leads him to his old friend Mr. Harrigan. He is able to open up to him and confide in him more than in his father and teacher and this reflects the uniqueness and irreplaceable nature of their bond. He takes his phone out and gives his friend Mr. Harrigan a call. The phone appears to not have gone dead and leads him once again to his voicemail. Though Craig realises that it is implausible, surreal and way beyond the confinements of logic to find an iPhone's battery powering up a phone for three months without being recharged, he briefly narrates his troubles with Kenny Yanko.

"I got beat up tonight, Mr. Harrigan. By a big stupid kid named Kenny Yanko. He wanted me to shine his shoes and I wouldn't. I didn't snitch on him because I thought that would end it, I was trying to think like you, but I'm still worried. I wish I could talk to you." I paused. "I'm glad your phone is still working, even though I don't know how it can be." I paused. "I miss you. Goodbye." (King 56, 57).

To Craig's consternation he learns about the death of his bully Kenny Yanko by suicide many days later. Though he gets to hear many reasons as to why Yanko could have killed himself, he is almost sure that Mr. Harrigan had driven him to his death. He also gets to know that half of Yanko's hair had turned white when he had died which is an implication that he had witnessed something indescribably dark and ghastly. He experiences mixed emotions of guilt and relief. "I felt guilty, but I also felt relieved. Kenny Yanko would never come back on me. He was out of my road." (King 58). Even though his curiosity fuels him to brave another call with Mr. Harrigan to find out regarding the Yanko's death, the fear of communicating with a dead man continues to grip him intensely.

Feeling foolish, talking to a dead man—one who would be growing mold on his cheeks by now (I had done

my research, you see). At the same time not feeling foolish at all. Feeling scared, like someone treading on unhallowed ground. (King 59).

The interaction between Craig and the dead Mr.Harrigan is very unique. Mr.Harrigan does not respond when Craig asks him to knock on the wall if he had been the one who led Yanko to his death. He never admits to have been a catalyst to his death but just leaves a text message from his pirateking1 handle the very next day.It was "Just six letters: aaa. C C x. Meaningless. It scared the hell out of me" (King 60). This proves that he had been listening to everything that Craig had said from the phone inside his grave and is audacious enough to respond to it in his own pace and style. Mr.Harrigan, who is fairly new to the advancements in telecommunications,is also prudent enough to protect himself and his interactions with Craig from being exposed. To anybody but Craig the mysterious encrypted messages that appear on the phone might only seem like a glitch or a spoof.It takes a while even for Craig to decodethat the C's in the messages just represent his name.

Though Craig understands that he has a supernatural companion to help him sort through difficulties and that he would just have to send a voice message to the dead and undeadMr.Harrigan to immediately annihilate them, it hits him that he is getting involved with something macabre and unholy. This realisation motivates him to store his old cell phone away and he gets himself an iPhone 4. He transfers all the contacts including Mr.Harrigan's to his new phone and gathers the courage to try calling him once again.He is relieved to hear nothing: "There was nothing but smooth silence. You could say my new phone was,heh-heh, as quiet as the grave. It was a relief." (King 66).

It takes a long time and a matter as grave as the unfortunate death of his favourite teacher Ms.Hargensen to get Craig to start seeking Mr.Harrigan again.Ms. Victoria Hargensen Corliss and her husband Ted Corliss had been on a motorcycle trip across New England and they had been hit by the thirty-one-year-old named Dean Whitmorewho had been driving under the influence of alcohol. Craig is affected by the fact that Dean Whitmore's influential father managed to get him a reduced punishment with just a few years in the rehabilitation institution. Craig finds it unfair and intends to punish him in the way he can. So he deliberately goes and grabs theold iPhone, recharges it and tries calling Mr.Harrigan once again. He

gets a response from his friend's phone which was buried with himfor almost seven years. He narrates the untimely death of his teacher and about Dean. He finishes his voice message with the words "I wish he was dead."(King 73).

Very soon, Craig gets to hear about Dean Whitmore's suicide on his second day in the Raven Mountain Treatment Centre. He had chugged down shampoo followed by half a bar of soap in the shower. When Craig is informed about the contents of Dean's death note he is able to decipher that his death is the handiwork of Mr.Harrigan as it had the line "Keep giving all the love you can" (King 75), from the song "Stand by Your Man" by Tammy Wynette which used to be Mr.Harrigan's ringtone. When Craig checks his phone, he finds a new message from pirateking1 that says "C CCsT" (King 75). He construes that the "sT" in the message is an indication for him to stop summoning Mr.Harrigan every time he needs help. The message also leads him to become conscious of the fact that he could be holding back Mr.Harrigan and preventing him from resting in peace in his afterlife.It dawns on him that he could be hurting Mr.Harrigan and himself in the process of binding him to earth through a cell phone.He takes the phone with him to the Castle Lake, and calls him one last time to say goodbye "I waited for the beep. I said, "Thank you for everything, Mr.Harrigan. Goodbye." (King 77) and throws the phone into the lake liberating each other from affection-bound obligations.

Interpretation and Discussion

The plot of Stephen King's Mr.Harrigan's Phone is deftly constructed with preternatural communication as the key element propelling the advancement of the plot. Both Craig and Mr.Harrigan are able to continue their relationship even after the death of Mr.Harrigan. A distinct quality of their interaction is that Craig's cell phone is not always haunted and disturbed by Mr.Harrigan. He answers only when he is needed and is summoned. But when he does answer he never fails to do whatever Craig requests. Craig never loses the formal tone in his messages to Mr.Harrigan who he just registers his presence through codes.These codes are deliberately made to seem like a technical glitch in the earlier versions of the iPhone in order to protect himself and Craig. The logic interwoven in the narrative when the new iPhone does not connect to Mr.Harrigan, as it had not been around when he was alive helps build credibility allowing perforation for the reception of the uncanny.

The paranormalexchanges between Craig and Mr.Harrigan can never be dismissed as paltry banter because of the gravity of its outcome. Even the early conversations between them are momentous and significant as they re-establish the connection between the two who are separated by death. The clues thrown in along with the messages helps Craig confirm the identity of the supernatural speaker and also allows Mr.Harrigan communicate with Craig sans impediments. The personal cell phone being used as the medium allows the interchange of thoughts without any compromise on privacy. This favours Craig and aids him to confidently express himself to his preternatural listener.

The magnitude of the simple exchanges between the protagonist and Mr.Harrigan can be understood from its repercussions. The elimination of the menacing, antisocial lad Kenny Yanko and the rash and irresponsible Dean Whitmore are outcomes of the communication between the unusual dyad. Because of the grave and gruesome nature of the incidents following the verbalisation of Craig's whims to Mr.Harrigan, he keeps proving time and again that his deeds are unmistakably what Craig had desired. Mr.Harrigan and Craig are very close-knit even after one of them ceases to physically exist, that they do not even need Craig to elaborate on his wish to see Yanko sent away to a place he could never return from. "I hadn't specifically wished Kenny dead, I just wanted to be left alone, but that seemed somehow lawyerly" (King 57).

Conclusion

Bill Crawford, an American comedian says "Sometimes knowing what to do is knowing when to stop." At the end of the novella both Mr.Harrigan and Craig apprehend the demands and impact of their supernatural dialogue and find it necessary to put an end to it and allow the peaceful retirement of Mr.Harrigan in his afterlife. Craig's disposal of the cell phone into the lake marks the dissolution of the ties with Mr.Harrigan. The pendulum that begins to swing with the commencement of the interaction between Mr.Harrigan and Craig decelerates and comes to a standstill with the termination of their conversation, thereby proving the undeniable gravity of the preternatural correspondence.

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CLIMATE CHANGE AND MIGRATION IN AMITAV GHOSH'S GUN ISLAND

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Abstract

A tale of travel and migration, myth, and the worsening effects of climate change are all woven together in Gun Island. It features a complexly entwined story that links humans and animals, the past and present, the natural world and the paranormal. This essay aims to investigate how each of these components exemplifies the idea of interconnectedness. Gun Island compares the Little Ice Age to the modern world, where epidemics, wildfires, floods, and cyclones have become a regular occurrence, using the myth of the Gun Merchant as a nexus. Unprecedented climatic conditions, according to Gun Island, are to blame for these natural disasters. As it expertly depicts people and entire communities being uprooted from their native land and the drastic changes in the migratory patterns of various species due to changing climates and warming waters, it becomes a clarion call for climate-induced migrations. Gun Island places more emphasis on inspiring readers with hope for a better future than it does on foretelling impending catastrophe and the end of the world due to changing climates and warming waters. Instead of projecting warnings of impending doom and apocalypse Gun Island focuses on giving the readers hope for a better tomorrow.

Keywords: weather, hurricanes, ecosystems, storms, earthquakes, refugees

Climate change is one of the most important things in recent history. It is debated, discussed and granted lots of money to fight against climate change. It is the change in the long term weather patterns around the world or certainly in certain areas. It is also how a place and its climate are made up of seasonal temperatures, average rainfall, and wind patterns. All these are included in climate change. However, when there is a long term change in these weather patterns, whether it only happens in one place or all around the world, ultimately, all of this relates to climate change.

The weather is getting more unpredictable because of climate change. Due to this, a lot of areas that depend on weather reporting are under strain. For example, it hurts agriculture communities as they cannot rely on a proper climate pattern. They do not understand the expected temperatures and rainfall levels at any given time. Climate change is also a major destructive weather event. It has brought about hurricanes, floods, downpours, droughts, wildfires, and so forth. Since the start of the Industrial Revolution more than 200 years ago, people have put a lot of greenhouse gases into the Earth's atmosphere. All

these greenhouse effects have had a major impact on society at present. "Global warming" is the term for the rise in the temperature of the Earth's atmosphere as a whole, and it certainly poses a great threat to humanity. Because of this, the atmosphere and oceans have warmed up a lot, which has caused the melting of the polar ice caps and sea level. Because of this, different habitats and ecosystems are also changing quickly. And weather patterns are changing as well.

Many ecosystems that are home to indigenous, endangered species are also on the verge of extinction. The pandemic and climate change have all had a great impact. The World Economic Forum's 2020 global risk report shows that climate change and other environmental issues are the top five global risks at present that are more likely to happen in the next 10 years. Even though climate change is important on a global scale. It is scientifically proven that the issues are a matter of urgency to tackle. It and the discussions around it are not given much importance. But climate change has been out of mainstream literature for a long time, especially in Indian literature. However, Amitav Ghosh, an Indian author, is

known to bring about a change in the way of thinking and to bring the topic of climate change to the forefront of modern Indian fiction. Amitav Ghosh has been writing great fiction for many decades now.

His stories show how people are connected across time and space and against the powerful backdrop of climate change. Almost all of his works try to make sense of the climate crisis, and they tend to raise awareness of how our planet is suffering from a number of disasters related to climate change. Ghosh often puts a lot of emphasis on themes that are related to travel. It also includes history, memory, political struggle, and violence in the community. Both his fiction and nonfiction tend to move towards climate change. They impact the continents and oceans, and irrespective of cultures, they are common to all. It should be noted that in his first book, *The Circle of Reason*, the main character is an Indian who is thought to be an activist, and he leaves India for Northern Africa and the Middle East. However, in the next novel, *The Shadow Lines*, he talks about Indians and English. Similarly, all these novels are translated. But in recent times, if one takes a look at the fiction of Amitav Ghosh, it is clear that his fiction has moved to address climate change.

Climate Change and Migration

Ghosh has written many books, including *The Glass Palace*, *The Hungry Tide*, the *Ibis Trilogy*, and also *The Great Derangement* and *Gun Island*. All these works have specifically dealt with the ecological crisis and climate change. His nonfiction, *The Great Derangement*, on the other hand, is one of the most important and powerful pieces of nonfiction about climate change. He also won the Padma Shri, one of the most prestigious awards given in India for his important contribution to literature. This paper, however, tries to figure out the idea of interconnectedness that shows up in *Gun Island*. This novel is about travelling and moving, along with myths and folk tales and the worsening effects of climate change that are woven into the script. It certainly has a complex plot that seems to tie together people and animals, the past and the present, the natural and the supernatural.

It is also an interesting mix of things that have nothing to do with each other. *Gun Island* tells the story of Deen, a book dealer from Bangladesh who had moved to Brooklyn and had started a new life there. At the beginning of the story, Deen wants to get away from the cold winter in Brooklyn. While Deen is at a party, he meets a distant

relative who tells him a different version of the story than he already knows. This is a Bengali folktale, and this recurs throughout the novel. It is about Chanda Sadagar, a merchant who tried to escape Manasa Devi, the goddess of snakes, all his life. It shows how Manasa Devi fought to make Chanda a follower and how he refused to become her follower no matter how hard she tried. In his fight with the goddess, the gunman loses all of his money and his family. He is forced to leave his own land, being chased by the goddess.

The merchant is captured by pirates. He was sold as a slave and then set free by his master. And then he finds a treasure trove along the coast of the Indian Ocean, and hence he travels to Venice. And during that time, it was the most important trading port of the 17th century. The Mediterranean is having weather that isn't normal for this time of year, with storms and floods that are bad. This is also seen as a sign of the prolonged chasing of the Goddess. The merchant is forced to go back to Bengal to make peace with the goddess and build her temple. This temple protects the local villages until it is destroyed by rising waters and frequent storms in the Sunderbans. And when he learns the story, he is called the Gun Merchant.

This story intrigues Deen, and he wants to find the old temple which is hidden in the Sunderbans mangrove swamps, and thus the journey starts to the Sunderbans to find out about this temple. *Gun Island* looks at different kinds of migration from people and whole communities and how being uprooted causes problems. Ghosh gives many examples of disasters caused by climate change that have led to such migrations. He talks in detail about cyclone Aliah, which hit the Sunderbans in 2009. The long term effects of Cyclone Aliah were even worse than those of other cyclones. Hundreds of miles of coastline had been washed away, and the sea had moved into places it had never been before. Even the evacuation had consequences that no one could have seen coming. All these things are focused on in the novel.

The Sunderbans had become a habit for traffickers as well. This was especially true after Cyclone Aliah, which caused a lot of damage to people in the Sunderland area. They lost all their jobs, and the only way to have a brighter future was to escape from the place because the cyclones and natural disasters took away their livelihood. Even the most experienced fishermen had trouble navigating the rivers because they kept changing the paths. People are forced to leave in large numbers because life there

suddenly seems to be getting harder and less predictable. In a similar way, there are characters who decide to leave for reasons that are completely different from each other.

Tipu is a tech genius who helps people looking for a better life move to other countries. Both Rafi and Tipu help Deen figure out what the merchant is all about. Both of them don't feel they belong in the world where they live. Tipu has also been abroad and is used to living a comfortable life every day. It seems to be getting harder for him to be a part of the poor and superstitious community. Ravi, on the other hand, thinks that if he wants to truly be free, he has no choice but to leave the last member of a family to die. He doesn't have any roots. And so he aims to escape from the place as soon as possible.

The migration of animals is portrayed well in the novel. Ghosh keeps this theme of migration alive with animals and people. Animals like spiders, snakes, dolphins, and even shipworms are shown in places they don't normally live because of the change in temperature and humidity that is one of the causes of normal migration patterns due to climatic changes. One example of this is when yellow bellied snakes washed up on the Venice Beach coast.

They usually live in warmer waters to the south, but they are being seen more and more in southern California. "Their range was changing because the oceans were getting warmer, and they were moving north" (Ghosh 134). Similarly, there are many other incidents in which different animals like spiders and snakes are found in different parts of the world where they are not supposed to be found. Thus, Gun Island becomes a call to action for climate driven migration because it shows how different species move because of changing weather and warming water. Marine Biologist Piya is a Bengali American who lives and works in Oregon. She had helped the Tipu family because she felt that because of her insistence on going to the Sunderbans in the novel *Hungry Tide*, her father was taken away from him and so she once again helped him.

Large amounts of waste from factories and chemical fertilizers are dumped into water bodies. And so there are many dead zones where all these freshwater living fish are dying. And this is the area in which Piya is presently pursuing her research. "It's when you see tens of thousands of dead fish floating on the water or washing up on the shore. It's happening all over the world, and it's getting worse as more chemicals flow into rivers (Ghosh 96).

It is also interesting to know that in 2018 there were wildfires in California and Ghosh mentioned these wildfires. They were destroying Los Angeles during Dean's visit. From his seat in the plane, Dean could see the burned out landscape. The conference in Los Angeles talked about climate and the end of the world in the 17th century by an historian who looked like a hipster. He mentions something called the Little Ice Age. This could have been caused by changes in the sun's activity or a series of volcanic eruptions.

But following this, famines, droughts, and epidemics hit many parts of the world in the 17th century. At the same time, a series of comets appeared in the sky, and there was a huge number of earthquakes and volcanic activity during this time as well. When people hear stories, they recall the legends that they have once heard. Thus, he used the myth of the gunman as a link to show similarities between the Little Ice Age and the world we live in right now where droughts, floods, cyclones, wildfires and a printer mix are all commonplace. The Gods not only find similarities between the past and the present but also between two very different places and groups of people.

Conclusion

Ghosh then ends with a new troupe called the Blue Board, which is a boat full of refugees that is stuck in the eastern Mediterranean. They were stopped from getting close to Italy, and many other Mediterranean countries also sent coast guards to stop them from getting into their territory. Palash, who is a Bengali immigrant, says that the blue boat has become a symbol of everything that is wrong with the world, including inequality, climate change, capitalism, corruption, the arms trade, and the oil industry. For Ghosh, it's a wakeup call for people to realize what's going on now. Dean and Cinta join the group of human rights activists who decided to help refugees by using civilian boats. When Pierre Rafi heard that people might be in the blue boat, they also joined this journey. So the blue boat becomes something that brings together all the important characters of the book near the end.

Ghosh skillfully connects the end of this book to the story of the convergent. By doing so, he shows how myths and legends from the past are still a part of life today. After the gun merchant left Venice, pirates took him as a prisoner. They were taking him to the island of chains, but a miracle happened. In fact, she doesn't believe it, and she thinks it is likely that the traders were on the way to Sicily

when the miracle happened, but at the end of the book, the blue boat is also going to the same place as the red boat. Schools of dolphins and whales almost every species in the Mediterranean seemed to have come together to block the way for the warships that were coming. There were also millions of birds migrating north, and the area around the boat was lit up by bio-luminescent.

The water on the border of Refugee started to change color. For a few moments, it was filled with an unearthly green glow. Just like in the story, the creatures of the sky and sea came to rescue these people. This caused the admiral in charge of the warships to give an order to save the migrants. Ghosh takes a series of migratory patterns that intersect in an unusual way and turns it into something beautiful and mysterious. Gun Island ends on a happy note. Unlike many other stories about climate change, in this one, the refugees are saved, and Deen and Piya come to an agreement and decide to try to be together. Ghosh manages to keep a positive attitude throughout the book. Instead of simply warning of an impending disaster or the

end of the world, he gives readers hope for a better tomorrow.

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THE ELEMENT ECHOES IN MARK TWAIN'S NOVEL THE ADVENTURES OF HUCKLEBERRY FINN

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Abstract

The purpose of this paper is to espouse the element echoes in Mark Twain's novel The Adventures of Huckleberry Finn. The novel narrates in Picaresque form, and it became highly adopted by writers and enjoyed by readers across the globe. A picaresque novel is a literary form which emerged in sixteenth-century Spain. The novel Adventures of Huckleberry Finn by Mark Twain is the typical story for its subject's capades of an in-souciant rascal who lives by wits. It shows a slight alteration of character through the long succession. This novel's adventures are realistic, episodic, and satirical in aim.

Keywords: Picaresque, Picaro, in-souciant rascals.

Introduction

The Adventures of Huckleberry Finn written and considered one of the nineteenth century's greatest novels in American literature written by Mark Twain. A picaresque feature is the core thing of discussion in this novel. In this novel, Huck is the protagonist and also the first-person narrator. This novel relates the episodic adventures of a rogue or low-born adventurer. The hero Huck and his friend Jim drifts from place to place and from one social milieu to another to survive. The picaresque novel originated in Spain. The meaning of picaresque is anti-hero or rogue, derived from the Spanish word *Picaro*. It is generally an autobiographical account of the hero's fortunes, sufferings and wanderings. It is a combination of episodic tales arranged as the journey.

This episode is generally in the form of low life in a rambling manner and ends abruptly. The first prose fiction in the nature of the picaresque was John Lyly's *Euphues* published in 1578, detailing the loves and adventures of a young Athenian called Euphues.

A picaresque novel is to take a central figure through a succession of scenes. The adventures introduced a significant number of characters around the main character. It builds up a picture in society. In the eighteenth century, the only way to get travel was to be acquainted with social life. The hero in a picaresque novel is always in the whirlpool of adventures. The hero has to be present in several human situations. Another feature of the picaresque novel is the dynamic movement of the hero. The novel goes deeper into a contemplation of the more intricate relationship between good and evil. It reveals

the strange truth and generous impulses in a society considered rogues. The picaresque novel has many key elements. It contains an anti-hero described as an underling with no residence in society.

Mark Twain was an American author whose real name was Samuel Langhorne Clemens. He was born on the Missouri frontier and lived in a town on the Mississippi river. He learned several trades and travelled widely. He transformed himself into Mark Twain, the larger-than-life writer, lecturer and symbol of America; He depicted his two most famous novels, *The Adventure of Tom Sawyer* and *The Adventure of Huckleberry Finn*. Twain began work on *Huckleberry Finn*, a sequel to *Tom Sawyer*, to capitalize on the popularity of the earlier novel. The book was published in 1884 and had over a hundred editions.

It was a study of moral dilemma as facing all human kind. It was published in more than one hundred fifty-three languages worldwide as both American classics. It is a novel mixing humour and seriousness.

"Persons attempting to find a motive in this narrative will be prosecuted; Persons attempting to find a moral in it will be banished; Persons attempting to find a plot in it will be short". (10)

The Adventures of Huckleberry Finn is about understanding changes in America itself. It was a novel examination of life. It was a portrait in the centre of the American Premier River in the middle of the geographical United States. It depicts slave states below and free states above, which was the route toward freedom to escape for Huck and Jim. The journey started from Missouri on the

shore of Mississippi valley and moved to Illinois on the Jackson Island, Kentucky, Arkansas, and the Phelps farm.

The Elements of Picaresque Novel

The Adventures of Huckleberry Finn has moulded itself seamlessly to all the essential elements of a picaresque novel. Huck Finn is unquestionably the Picaro, and the Mississippi river is his method of travel, as well as how he wanders around with no actual destination. The fact of the river is in control, not Huck. The highlight is the crucial experience that Huck travels through throughout the novel. Huck is a young boy with adventure on his mind; thus, the characterization of Huck as a picaro is done flawlessly. The Adventures of Huckleberry Finn contains the vital aspects of a Picaresque novel. Picaro hero is one most successful novels and one of the most famous adventure stories.

A Picaro is defined as a low-born but clever individual. He wants to err and out of various affairs of love, danger and farcical intrigue. These involvements may occur at all social levels and typically present a humorous and wide-ranging a tire of a given society. In Missouri, Huck escaped from the place under the guardianship of the widow Douglas and Miss Watson and then moved to Jackson Island because of his drunken father Pap and the same time, Jim also escaped from the slave of Miss Watson. After that, Huck and Jim became friends and moved to Kentucky. They met two kinds of families the Granger Ford and the Shepherdson family.

"But I reckon I got to light out for the territory ahead of the rest because Aunt Sally she's going to adopt me and civilize me, and I can't stand it. I had been, therefore". (37)

Huck was separated from Jim by Granger fords and given a place to stay in their tacky country. They escaped after hearing the death of Peter Wilks, and they moved to Arkansas by raft after the performance of The Royal Nonesuch and then to Phelps farm, where Jim was being held at the estate of Silas and Sally Phelps. They are the good people; the Phelps never the less hold Jim in custody and try to return him to his rightful owner.

Conclusion

At last, Jim was free, Tom was on his way recovering from a bullet wound, and Aunt Sally offered to adopt Huck. Thus, society thinks every boy should have religion, clean clothes, education and indoctrination in right and wrong. The life of Huck expects ways to continue living with the same freedom he felt on the raft. Huck's break from society is complete, and before the dirt from his adventures is fully settled, he is already devious to detach himself again. Thus the novel Adventures of Huckleberry Finn echoes the picaresque element.

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INNER BATTLES OF THE WOMEN CHARACTERS IN SUDHA MURTHY'S *DOLLAR BAHU*

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Abstract

Sudha Murthy's novels are mostly the impact of our everyday lives. The boldness and characteristic of her characters are highly influenced by the society and the individual's behaviour which is influenced by the early stages of their routine. The Apprehension is a part of every woman's life as we can relate with the characters of Jamuna, Vinutha and Gowramma from Sudha Murthy's Novel "Dollar Bahu". This Paper attempts to bring out the spontaneous reactions and experience of their own inner battles of the characters through their behaviour upon the society. It also portrays the insight and tries to discuss the plight of the characters on the basis of social concepts, emotions and thoughts.

Keywords: Control, Suppression, Anxiety, Societal Conventionality and family.

One of the most popular Writer and an Entrepreneur fills in her valuable thoughts and experience through her Novels and Short Stories which gives the readers the glimpse of the reality through her characters portrayed in her works with acute detailing. Her *Dollar Bahu* relates to the issues of women in the middle-class society who faces the downfall of the restrictions and the societal beliefs which brings in the depth of their pain which remains silent forever. It clearly tells the true reality of love, affection and the effects of money which plays a major role in understanding that relationship are concerned more expensive than the Dollars.

In Indian Society, especially when it comes to marital life a woman has to take care of her husband as well as his family throughout her life. Murthy silently perceives everything minutely. She brings out the different roles of woman in a family which is played just by an individual be it mother-in-law, wife, daughter or sister-in-law where all the roles are to played by the woman according to the words of their men. Women in the society mostly don't reveal their emotions especially in a family as they have to face even more hardships when they expose their emotions be it anger or disagreement towards a decision. In order to put an end to their opinions women are just caged by the customs and the traditional norms decided by the society.

Dollar Bahu story lets us know the value of fondness is superior than the papers which are seen precious because of its name 'Dollars'. It's just a paper when it is not accepted as dollar. The Story is set in two countries the first part in India and the second part in America both the ambience portrays the different emotions of women who belong to different family and background. In the first

half Vinuta, the protagonist is seen sensible doing all her household without any belittling her mother-in-law who has been blindly fell towards the magnetism for Dollars which is sent by Jamuna.

The relation between Vinuta and Chandru is shattered abruptly when Chandru is sent to America. Vinuta lives with her uncle Bheeman in Dharwad where she leads her life in a peaceful way but all gets puzzled when her uncle dies of heartattack. She then joins in the same school where her uncle was teaching. Meanwhile Girish, brother of Chandru and Vinuta are united in a wedlock. Time flew as Chandru returns to India after 6 years from America as an eligible bachelor who is ready for the marriage. Later on, Chandru's marriage is arranged by the family members, and he is married with Jamuna, the only daughter of an affluent property developer Krishnappa. They return to America soon after the wedding.

The Inner battle of Vinuta begins when Gouramma (Chandru's mother) brings in comparison between Vinuta and Jamuna the *dollar Bahu*. Gouramma always dreamt of gold, silver, cars and to lead a luxurious life with servants to obey her orders. This dream came true when she married her son to Jamuna who has always filled her desires with Dollars. Between Jamuna and Vinuta's Altruistic commitment, Gouramma always chose Jamuna ignoring the truly priceless Vinuta's affection and family bonding. Vinuta starts withering physically and mentally at these constant attacks meted out at her.

Gouramma gets a chance to live with Chandru and Jamuna for a year in America. She gets excited and overwhelmed when she reached the land. Her eyes couldn't believe the things happening around her. She opens her eyes to the faults of Jamuna and realizes her

selfishness of her dollar Bahu who has been the most lovable person according to Gouramma. She even gets a chance to meet the other Indian families in America and gets to know the actual reality of silent suffering of most of the families especially the elderly people. She later on regrets and changes her opinion on Vinuta. She understands that money is important in life, but still, it can never replace the bonding of family which has the power to connect with each other even after many hardships. Meanwhile, Vinuta is depressed thinking of her mother-in-law's arrival as she has to again face the comparisons especially the word "Dollar". The destruction of values impairs the bond Vinuta has towards Gouramma.

Nothing so surprising. My mother-in-law is greedy and stupid. My co-sister-in-law Vinuta is from a poor family and innocent about the ways of the world. My sis-in-law Surabhi does not have any brains. It is easy to manage such women.' [140].

Later on, Shamanna understands the silence of Vinuta, and he decides to send Vinuta and Girish to Dharwad as he believes Girish would be independent and successful as Chandru after he left to America. Though Gouramma is upset that they have left without her permission, she understands their privacy and leaves her children to their independence.

I don't want you to stay in this house for that long, in bondage. Please go away and make your own home." (138).

All the three Characters are facing a certain battle in their self as we could see Gouramma who is in desperate need for acceptance in leading royal families. When she does not get the things done, she easily targets Vinuta and wield control over her. The inner war of superiority makes Gouramma happy as she accepts the dollars as her reward as well her control over Vinuta in other way of satisfying herself. She is obsessed with the thoughts of becoming rich and sees Chandru's job as the gateway to her desires. She totally changes her opinion once she analysis of herself and perceptions of life.

Jamuna is seen as person who is clever and selfish by flaunting her wealth to Gouramma and her family in order to defend herself from responsibility. She does not respect or either be concern towards her family by spending quality time with her. She herself grants freedom towards the role of daughter-in-law by bribing her mother-in-law by false love and respect. She always likes to be isolated in her own world as she does not even care about Chandru as she thinks of her desire and satisfaction. She is cold and aloof not only to Gouramma and Vinuta but also towards her husband Chandru.

The protagonist Vinuta also develops an inner conflict as her mother-in-law takes her for granted and controls her and chants the word 'Dollar' which puts down her totally. She starts struggling after Jamuna enters the house with a pride on her head. She struggles to cope with and control interpersonal issues that arise because of Dollar Bahu. She is emotionally disturbed and the anxiety pulls her to the dark side of the life. She at times feels isolated and left helpless.

All her inner battles were Shattered out by her father-in-law's decision to send her away to her home at Dharwad, the place which is connected emotionally to her. She moves towards the people because she longed for acceptance and love from her family. Thus, all three women Characters are different from one another as their inner conflicts leads them a right path with an acute self-realization by breaking all the battles around.

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EXPLORATION OF MAGIC REALISM IN THE SELECT NOVELS OF CHITRA BANERJEE DIVAKARUNI

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Abstract

The recent research paper desires to provide the center of attraction to the concept of magic realism in the select novels of Chitra Banerjee Divakaruni. Her novels consist of various themes like, magic realism, myth, immigration, multiculturalism, human instinct and art. Chitra Banerjee Divakaruni's expertise is revealed through her style and she is bestowed with an innate sense of mingling reality and imagination, fantasy and beliefs, the past and the present. Magic realism is a genre of narrative fiction which consists of literature, film, painting and art. It is a fiction where supernatural things and magical elements will be existed in the real world. The novel, The Mistress of Spices which tingles the appetite with its skillful use of various spices. Divakaruni has used the character of Tilo to intermix fantasy, imagination, reality and myth. The novel, The Conch Bearer is completely an adventurous journey of three persons, Anand, Nisha and Abhayadatta. Their mysterious journey is completely filled with many shocking surprises, danger, magical elements, supernatural things. But this kind of situations and scenes takes place frequently in Divakaruni's novels. Chitra Banerjee Divakaruni skillfully handled both magic reality by her extraordinary perspective and talent. Even many renowned critics and writers also analyzed the thematic elements and different approached which are interrelated with magic realism.

Keywords: Magic, Reality, fantasy, Imagination, Spices, Conch, supernatural elements

Chitra Banerjee Divakaruni is a renowned Indian women writer and also an award-winning author in Diasporic Literature. Especially her novels consist of various themes like, magic realism, myth, immigration, multiculturalism, human instinct and art. The novel, The Mistress of Spices was her first novel published in 1997 and it shortlisted for the Orange Prize and also recognized as one of the best books in that time. She has used magic realism and magical elements in most of her novel, specifically, The Conch Bearer. She has utilized magic realism as a mechanism to change the fantastic elements into reality. Chitra Banerjee Divakaruni's expertise is revealed through her style and she is bestowed with an innate sense of mingling reality and imagination, fantasy and beliefs, the past and the present. Magic realism is a genre of narrative fiction which consists of literature, film, painting and art. It is a fiction where supernatural things and magical elements will be existed in the real world. Blending of reality and imagination is recognized as magic realism. Wendy Faris comments on magic realism:

Magic realism often gives voice in the thematic domain to indigenous or ancient myth, legends and cultural practice and the domain of narrative techniques to the literary tradition that express them

with the use of non-realistic events and images; it can be seen as a kind of narrative primitivism (103).

Here, the novel, The Mistress of Spices which tingles the appetite with its skillful use of various spices. So, the spices are not only utilized to create the fragrance and flavors to give taste but also the spices are the significant element for the development of the novel. Through the character, Tilottama, Divakaruni effectively portrayed magic realism along with the spices. Tilo is the mistress of spices in the novel, who is possessed with many supernatural qualities and even she has the ability to speak with the spices. Divakaruni has used the character of Tilo to intermix fantasy, imagination, reality and myth. The magical quality which she has imbibed with her is that she foresees the future of other people. So, she could prophets the future and the sufferings of people and even she transforms the miseries and sorrow into happiness. Through this novel, Divakaruni reveals the authentic knowledge of Ayurveda and the uses of spices and its benefits and advantages. She has the power to resolve the problems and can give solution for the problem according to their feelings of homesickness and disillusionment. The spices and herbs which are all used from the ancient times till it had its power to cure simple issues like, fever, cold and sometimes even it solves complex problems also.

Tilo has a small spice shop, named 'Spice Bazar' and as a mistress she has started the task of recovering the people from their sufferings through the magical spices. As a mistress, if she wants to handle those magical spices, the first condition is that she should not fall in love with anyone and she should be very sincere and virtuous. If she fails to follow the norms for a mistress, then she will lose the power over all of her spices. Here, Divakaruni explores the unique quality of interacting with the spices,

I am a Mistress of Spices. I learned them all on the island. I know their origins, and what their colors signify, and their smells. I can call each by the true-name it was given at the first, when earth split like skin and offered it up to the sky... At a whisper they yield up to me their hidden properties, their magic powers (MS, 3).

At the beginning of her childhood days, she was neglected by her own parents and soon she gets back the attention and appreciation of everyone. Only because of her magical powers, she could even bring wealth to her family. After that, she was kidnapped by the sea pirates and they named her as Bhagyavati and become the queen of pirates. At one instance, she was protected by the sea serpents and they asked her to become one with them by the name, Sarpakanya. Then she moved to an island and there she has learnt many magical powers from the old woman by entering into shampati's fire.

Another magical element happened when Tilo play behind her house in the heat cracked fields, suddenly the land snakes saved her from the sunlight. Here, the snakes and its conversation with Tilo is very normal in this novel, even she replied to the snakes without any fear and hesitation. Tilo solved the problem of many people, who comes to meet her with problems and distress. Actually, she has attended training to learn the powers and among the mistresses. Some of them were asked to return to Island and they were labor again by the spices. So Tilo remembered everything how other mistresses entering into the Shampathi's fire and when they reached the center of the fire, they suddenly disappeared from that place. She could understand that, those mistresses never show any kind of pain and agony in their faces while they are entering into the fire. Now it is Tilo's turn to enter into the fire, and as her wishes she did not hurt by the fire.

When Tilo met a handsome man named, raven, her life totally has changed. She developed a romantic attraction and feelings towards Raven. When both of them

started to love each other, then things become worse in her shop and also with her customers. Because as a mistress she is not supposed to fall in love with anyone. So, the magical spices started to show the negative impacts on her shop as well as her customers. Soon, she realized that her actions would be the major reasons for all the misfortunes. She got fear that Raven might be the sufferer so she determines to leave him after the passionate night. She also begs the magical spices that they should not hurt Raven. But fortunately, the magical spices did not give any punishment for Tilo's action and for crossing the terms and conditions. So, it ends with a positive note that she has started a new life with a new name, Maya.

The novel, *The Conch Bearer* is completely an adventurous journey of three persons, Anand, Nisha and Abhayadatta. Anand is a small boy and Nisha is street girls and Abhayadatta is a mysterious old man. The whole novel revolves around the three persons and the old man is on the mission. So, he is in need of Anand and Nisha's help to safeguard the Conch and his motive is to replace the conch in the brotherhood of valley. Anand, Nisha and Abhayadatta are ready to face the problems, obstacles and sufferings to place the conch in its original place. Brenda Cooper states that,

Magical Realism attempts to capture reality by way of a depiction of life's many dimensions, seen or unseen, visible or invisible. Rational and mysterious. In the process, such writers walk a political tight – rope between capturing this reality and providing precisely the exotic escape from reality desired by some of their western readership.

Their mysterious journey is completely filled with many shocking surprises, danger, magical elements, supernatural things. But at the end, they will get success and placed the magical conch at the right place. Anand is a twelve years old boy, who is working in a teashop. He always thinks about magical things and he loves magic. The main reason is that he wants to get benefits by using magic, because he wishes to take care of his family. His motive is that, he should learn some magical skill and he wants to teach a perfect lesson for his tea shop owner. Because he is a man who is very cruel and violent towards others. He told his mother that, "Then I could make Meera better, and would see where father was, and if he was all right... he believed that magic could happen" (CB, 4-5)

After that Anand is supposed to meet the old man. When Anand looks at the eyes of the old man, he could understand that he is possessed some magical powers within him. The old man determines that Anand would be the perfect person for the mission. Even the old man confesses to Anand about his secret wishes and desires to learn magical skills. The old man comments that,

... the magic and magical powers are real, even now a days people hold and practice magical things. The old man gives a explanation to him... I was called to you because of your belief in magic and your desire to enter its secret domain (CB, 32).

The first magical incident occurs when Anand was walking towards his home. Suddenly he could sense that something is wrong and felt that he should leave the place immediately without any delay. He was shocked on seeing the fog, "Where had the fog come from, anyway? How could it be windy and foggy at the same time... He looked around wildly not recognizing anything (CB, 18). The old man confesses to Anand that he only makes the place both foggy and windy through his magical powers. To make Anand to believe magic, he cured his siters problem. Then Anand agrees to participate in the mission and the old man told everything about the Brotherhood of silver valley and the healers and their magical powers. On hearing the words of the old man, Anand was surprised and he wants to know about the nature of healers. Then he replied to Anand,

Some can look into the future and advice men and women of what to avoid. Some can cure sickness of the body and mind. Some transport themselves to places thousands of miles away. Some travel through time to bygone ages. Some know special chants to create rain r storm or wind and fog... (CB, 25).

Anand is very excited to see the conch. When the old man shows the conch in the dark room, the brightness of the conch was fabulous. Anand suddenly forgot everything on looking at the conch. The old man wrapped it in a bag and confesses to Anand that, the conch was so powerful and also alerts that, the conch was so powerful and also it alerts the cunning man Surabhanu's existence. Surabhanu is person, one who came to the brotherhood of valley to learn magical powers. He is selfish person, instead of using the powers to heal others, he wants to use those powers for her personal growth. So, the old man told him that even from the long distance, Surabhanu could sense the conch. Actually, Surabhanu took the conch from its

place to corrupt the Brotherhood. So, to safeguard the conch from him, they are struggling against him.

The old man always keeps a magical bag along with him. And he kept many things in the bag which are required for them throughout their journey. He advices both Anand and Nisha to continue their journey towards brotherhood instead of waiting for him. Immediately, the old man made a magical map in the floor by using his magical powers. The old man often insists them to be careful because, Surabhanu is following them to steal the conch. So, they struggled a lot in the hands of Surabhanu and his magical powers. The old man said,

I will throw some herbs from the valley into the flames, and their fumes will protect us from all who indeed to harm us... the name of this herbs is, indeed ocean weed and although it grows in the snow, it carries many of the ocean's powers. It cleanses your thoughts, blowing away old, stagnant impressions. And just as an ocean protects a country's boundaries, ocean weed does the same with your mind (CB, 122-124).

Meanwhile, Anand felt excited because his desire to move away from the real world and enters into the magical world with the help of the old man's magical powers. At first, they faced the obstacle in the cave and they escape from that danger, but they lose the old man in the fire. Finally, after faced the hard times and struggling they reached the Brotherhood of Valley and placed the conch in its place. The old man and the healers in the valley asked Anand and Nisha to stay with them. Nisha did not have parents, so she agrees to stay and Anand think about his family. But he comes to know that his family members forget about Anand and they started a new life. On seeing those things, he got surprised that, through the power of magical powers his family completely forget about him. So, he decided to stay in the valley to work as a healer in the Brotherhood of Valley. In this way, Chitra Banerjee Divakaruni skillfully handled both magic reality by her extraordinary perspective and talent. Even many renowned critics and writers also analyzed the thematic elements and different approached which are interrelated with magic realism.

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THE FALL OF IGBO CULTURE AND THE ACCEPTANCE OF CHRISTIANITY IN CHINUA ACHEBE'S *THE ARROW OF GOD*

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Abstract

Arrow of God is a 1964 novel by Chinua Achebe. It is his third novel after *No Longer at Ease*. These two books, along with the first book, *Things Fall Apart*, are sometimes called *The African Trilogy*, as they share similar settings and themes. The novel centres on Ezeulu, the chief priest of several Igbo villages in Colonial Nigeria, who confronts colonial powers and Christian missionaries in the 1920s. The book was published as part of the influential Heinemann African Writers Series. The locution *Arrow of God* is drawn from an Igbo proverb in which a person, or sometimes an event, is said to represent the will of God. *Arrow of God* won the first ever Jock Campbell/New Statesman Prize for African writing. The novel sets in the villages of the Igbo people in British Nigeria during the 1920s. This novel shows the decline of a particular culture and the adaptation of a new one by force and the changes that happened in society.

Keywords: Colonial, British, Culture, Decline, Adaptation.

The inscription *Arrow of God* refers to Ezeulu's image of himself as an arrow in the bow of his God. *Arrow of God* by Chinua Achebe sets in southern Nigeria during the early twentieth century. The story opens with a war between two neighbouring regions of the Igbo: Umuaro and Okperi. The cause is a disputed land claim, exacerbated by a wealthy man named Nwaka, who challenged Ulu, the God of the Okperi, despite the warning of his chief priest, Ezeulu. The colonial administration ended the conflict, ruling in favour of the Okperi and influenced by Ezeulu.

The British troop, under the administration of Captain Winterbottom, destroy all the guns in Umuaro; the people blame Ezeulu because they believe he betrayed them. Five years later, Umuaro is besieged by Christian missionaries who try to show that the old gods are ineffective. Ezeulu directs his son Oduche to church to learn of these new gods. The animosity between Ezeulu and Nwaka and their respective villages has reached the point where the villagers are trying to poison each other.

Nwaka supported Ezidemili, the high priest of the God, Idemili. Though Idemili is a lesser god in comparison to Ulu, the competition between the two priests divides Umuaro. Another crisis occurs when the missionaries encourage predominantly Christian Igbo, including Oduche, to kill their scared python god.

Oduche defers and puts the snake in a box but it is discovered by his family. Such manipulation of the god is considered blasphemy. The priest of Idemili sends a messenger to upbraid Ezeulu and to determine how he will

atone for his son's action. Ezeulu rejects Ezidemili's counsel. The colonial administration commissioned a new road to connect Okepri with Umuaro. Due to scant funds, Mr Wright, the overseer, conscripts labour in Umuaro. Ezeulu's son Obika is late to work one day due to a hangover.

Mr Wright whips him, creating resentment in all the men for the incident and adding to their anger that Okepri's men are paid for their labour. Ezeulu assumes Obika deserves the whipping, alienating his household. Edo, his oldest son, believes that Ezeulu has tried to influence Ulu's decision about priority succession. By sending Oduche to learn the white man's religion, Ezeulu has eliminated Oduche from consideration.

Ezeulu has also trained Nwafo in the ways of the priesthood, believing that he will be chosen. Edo wonders what will happen if Ulu decides Edo or Okepri. It would create a family division that Edo, as the eldest son, would have to resolve it. He asks Ezeulu's friend, Akuebu, to speak to him about these concerns. Ezeulu will not Akuebu about divisions within Umuaro; he blames the Umuaro for the white man's arrival.

The people blame Ezeulu due to his role in resolving the Okperi and Umuaro conflict. Ezeulu states that he sacrificed Oduche because Christianity's threat to Umuaro and the Igbo requires a human sacrifice. Captain Winterbottom now chooses Ezeulu as the chief for saying the Priest of Ulu leave his hut, and Winterbottom must come to him. Winterbottom must come to him. Winter

bottom responds by sending two police officers with an arrest warrant.

The next day, after constructing village elders, Ezeulu sets out for Okperi to learn of Winterbottom's intentions. He is angry because he is blamed for the white man's presence and lack of respect. His archenemy Nwaka continues to challenge Ulu and the people do nothing. The Police officer sent to arrest Ezeulu pass him on the way, and upon reaching his compound, learns that he has gone to Okperi. In Okperi, Winterbottom suddenly becomes ill. His African servants decide that Ezeulu's power is the cause, so when Ezeulu arrives, they are afraid. They don't imprison him but pretend the guard room is a guest room.

On this first night in Okperi, Ezeulu has a vision and realised that his real battle is with his people, not with the white men. He sees Nwaka challenging Ulu, and the people spitting on him, saying he is the priest of a dead god. He sees that the white man has been able to take advantage of Umuaro's division to sow discord. Ezeulu is detained from there for a couple of months. First, Clarke decides to punish him by making him wait. Then he offers Ezeulu the position of chief, but Ezeulu refuses. Angry, Clarke imprisons him. But Clarke begins to suffer pangs of conscience since he doesn't have a legitimate reason to incarcerate him. He's relieved when he hears Winterbottom's superior advising against creating new warrant Chiefs and that gives Clarke the excuse to let Ezeulu go.

Ezeulu returns home. He realizes his anger was directed not against his neighbours but the idea that they were mocking Ulu and Ezeulu. Nevertheless, he sets a plan in action. When the time for the Feast of the New Year comes, he fails to announce it. When the elders ask why Ezeulu tells them he has three sacred yams left. He can't disclose the Feast until they are eaten. Unable to eat the sacred yams in captivity, he will begin in a month. The elders know that if they wait three months before the allowed harvest, there will be famine. They ask Ezeulu to eat the yams quickly but he refuses.

The Christian catechist, Mr Goodcountry tries to capitalize on the situation by announcing that yam harvesters can offer them to the Christian God instead and receive his protection. Many oblige. Meanwhile, Obika is asked to help in the funeral preparations for Amalu, one of the village elders. While carrying the mask of

Ogbazulobodo, the night spirit, Obika runs so hard that he dies upon his return. Obika's death is seen as a judgment against Ezeulu: His God Ulu has chastised Ezeulu for this stubbornness and pride. That year, many yams are invested in the name of a Christian god; the crops are also reaped in his name. The novel ends with the worship of the Christian God instead of Ulu.

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NOSTALGIA OF REPRESSION AND OPPRESSION: DALIT PONTIFICATES IN BAMA'S SANGATI

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Abstract

Exploitation and oppression are the characteristic features of Dalit Literature. It is about the sufferings of the oppressed class. It is a study of the marginalized and the colonized. It is not only a literature of the whole community but also of an individual. It is always marked by revolt and a great struggle of lower caste, against the high class people. To some extent, Dalit in India can be compared with African American regarding the mutilation. Indian Dalit authors question the existing practice of religion and identity. Bama, a Tamil Dalit writer's novels focus on caste and gender discrimination. They portray caste discrimination practiced in Christianity and Hinduism. This paper entitled "Nostalgia of Repression and Oppression: Dalit Pontificates in Bama's Sangati highlights the condition of Dalit women who face the double oppression of caste and gender discrimination. Bama's novels, more or less, illustrate how Dalit women are exploited in various ways due to their downgraded status. They also focus on the caste and gender discrimination. The shared position of Bama's against the hegemony of upper and middle class Hindu beliefs.

Keywords: *Discrimination, autobiography, nostalgia, psychological stress, Dalit Discourse, Dalit consciousness*

Introduction

A considerable number of literary texts from South Asia get world wide acclaim and it is recognized in the new name of "South Asian Literature". It celebrates not only the English works but also many national and regional languages of the region. India, with its numerous tongues, produced literary pieces in a variety of vernacular languages including English and other regional languages. Dalit literature is one of the wings of South Asian literature of which the Tamil dalit literature occupies a unique place amidst other South Asian literature. Tamil Dalit Literature questions the existing caste system and it uses the social oppression as the weapon against the religious and social taboos extended upon their community.

In India, Dalit Literature emerges as a prominent voice after 1960. It is not only a literature of the whole community but also of an individual. It shares their experiences of discrimination, violence, and poverty, humiliation, injustices to which they are victims or witness with the rest of the world to ascertain their identity. It is always marked by revolt and a great struggle of lower caste, against the high class people. Their literature is otherwise known as literature of revolt or protest literature. "Dalits is a symbol of change and revolution" (Amar North

Prasad). According to Arjun Dangle "Dalit literature is marked by revolt and negativism, since it is closely associated with the hopes for freedom by a group of people who, as untouchables, are victims of social, economical and cultural inequality" (Basu 112).

Representing the Dalit Consciousness

Dalits are a mixed population of numerous caste groups all over India. In Tamil Nadu, Dalits are referred to as 'Taazhtapator' and 'Odukkapattor' which mean marginalized and oppressed and they are relegated to a lower level of the social hierarchy and are still dominated by upper class people. There are many literary expressions echoing the voice of the Dalit which include the voice of Dalit men and non dalit women writers. The dalit world represented by these writers focused more on the general problems rather than on the atrocities meted out to the dalit women from the mainstream community and the problems that they face due to the male chauvinistic attitude of their own community men. They live under the siege and face humiliations from the mainstream and from their own community. It is to note that those writings are not the authentic portrayal of the double oppression faced by the dalit women. Experiences are purely personal and their

writings could not imbibe the true victimization; their story of double oppression and their mental trauma. The arrival of dalit women writers changed the existing scenario and they directly reached the society with their painful experiences. As P.K. Nayar observes, 'Sangatiis built around women's conversations—events are narrated through women's stories and opinions delivered through them'. (1)

Dalit women writers question the so called patriarchal society and attempt to gain gender equality in all means. Tamil Dalit literature writers can trace its roots to the writers as like Bama, P. Sivakami, Cho Dharman, Azhagiya Periyavan, Imaiyan, Itayaventan, and N D Raj Kumar voiced for the causes of the Dalit community and act as strong advocates of Dalits. Bama, originally called Faustina Mary Fatima Rani was born and brought up in a village called Puthupatti in Tamil Nadu, South India. She is the leading voice of the suppressed class-Dalits. She gained recognition in the field of writing with her autobiographical novel, *Karukku*. She, in fact, is the first Tamil Dalit writer who introduced the concept of autobiographical writing. She had the notion that her stories should be narrated by her. Her other writings include *Sangati* (Events) and *Vanmam* (Vendetta) and also short story collections- *Kusumbukkaran* and *Oru Tattavum Erumaiyum*.

Dalit Discourse in Sangati

Bama chooses only a woman protagonist for every story in her novel and thereby giving autobiographical touch to her creations. Though written as fiction, her writings primarily enroll the personal entries of caste and gender discrimination and the racial overtones. The repressive occurrences in her life made humungous transformation in her attitude and behavior towards caste and such matters. The dalit discourse found in the novel facilitates the readers to unravel the dalit and social consciousness from myriad perspectives.

This paper entitled "Exploitation and Oppression of Dalit Women in Bama's *Sangati*" highlights the plight of Dalit women who face the double oppression of caste and gender discrimination in the pluralistic society called India.

Sangati came into limelight when it got translated from Tamil, the author's mother tongue to English in 1994. The whole narrative is divided into twelve chapters. 'Sangati' means events, circumstances and thus the novel through individual stories, anecdotes and memories portrays the

event that takes place in the life of a woman in Paraiya community. In toto, it is an auto biography of her community. The novel is set in Virudhunagar, Tamilnadu. The novel apart from treating the caste violence and caste discrimination reveals how Paraiya women travel through the dark ghettos of life and suffer multiple forms of discrimination over several generations. *Sangatiis*, an autobiography of her community highlights the struggle of Paraiya women: the older woman belongs to narrator's grandmother's generation is Velliamakizhavi's generation and downward generation belongs to the narrator, and the generation coming after as she grows up.

The novel openly tears the mask of the both high class and low class men and renders a wretched insight onto the lives of the innocent dalit girls and women. They are vulnerable to exploitation by the powerful men of the society. Bama becomes a revolutionist with her ideology against the male chauvinistic society. She is making nostalgia and discusses many atrocities committed against girls and women in her community and stand as a victim to physical and mental abuses. Men are most influential and the girls are treated as mere objects and their wishes and aspirations are unheard. She, as a child protest the unequal treatment meted out to her at the hands of her own maternal grandmother, Vellaityammakizhavi who always treats the girls to be more inferior to boys. The following lines inject her pitiable state of agitation on the readers and echoes the patriarchal control over the women of her community: "Why can't we be the same as boys? We are allowed to eat only after the men in the family have finished and gone. What, Patti, aren't we also human beings?" (29)

The service of the girls and women is not reciprocated by the society. The boys are kept free from all sorts of responsibilities that they should take up whereas the girls are over-burdened with numerous endless toilsome everyday activities. Despite doing all the household tasks, the girls in the village are deprived of their basic childhood rights such as good education. They are forced to take a series of menial works and often less paid and denied of equal wages for similar kind of work. The money that the women earn too has a difference. The money that men earn is their own to spend as they please, whereas women, with their hard earned money should bear the financial burdens of the whole family.

Women are constantly vulnerable to a lot of sexual harassment within and outside the community and hence

are subjected to exploitation, exclusion and subordination. Within their community, the power rests with men as the caste-courts and churches are male-led. Rules for sexual behavior is also quite different for men and women.

Discussion and Conclusion

The dalit men always pose as the 'torch bearers' of their society. Strikingly, their sorry state in the hands of the upper caste men keeps them in such circumstances where they show off their male pride and authority, and they suppress anger with their weak women. Ultimately, it is the women who are tormented both within and outside their community. Playing the spokesperson for the women of her community, Bama states that it is on her part to speak out the truth that though all women are slaves to men, her women are the worst sufferers: "it is not the same for women of other castes and communities. Our women cannot bear the torment of upper-caste masters in the fields, and at home they cannot bear the violence of their husbands" (65). The writer also comments on how the upper-caste women treat them with humiliation and contempt. Bama draws a comparison between the lifestyle of those women with that of the Paraiyar. She takes pride in saying that their women at least work hard and earn their own money and have economic independence unlike the upper class women. In spite of being 'subjugated in body and mind to men, these women resist their men through means of shouting names of their body parts, and obscenities. Bama observes that shouting and shrieking are the tools of survival for these women. She further hopes that they would realize that they too have their own "self-worth, honour, and self-respect" (68), which would enable them to lead their own lives in their own way.

Bama takes the readers into the elemental impoverished state of the dalits and ultimately allows them to witness the violent world of the Dalit women. Bama's grandmother tells her of her aunt's death, "I reared a parrot and then handed it over to be mauled by a cat. Your Periappan actually beat her to death. My womb, which gave birth to her, is still on fire. He killed her so outrageously, the bastard" (10). After sometime, Bama witnesses the village trial of the aunt's daughter Mariamma who has been accused of being seen close with a village boy. Actually, the fault is with Kumarasami Ayya, the landowner. He makes the charge to hide his own sexually predatory actions. The father of Mariamma was angry and he started hitting her as hard as he could. The naatamai

(Village headman) in the trial made a verdict by saying: "It is you female chicks who ought to be humble and modest. A man may do a hundred things and still get away with it. You girls should consider what you are left with, in your bellies" (26).

When Manacchi, a village girl, becomes "possessed by a ghost/subordinate evil spirit", Bama watches the violent sequence of exercising the demon with a sceptical eye, analysing why it was always a Dalit woman who was possessed. The reality behind the incident was quite shocking. The sexual exploitation within and outside the society made them to act as ghosts. "The ones who don't have the mental strength are totally oppressed; they succumb to mental ill-health and act as if they are possessed by pey. (59). Bama, thus explores the psychological stress and strains which become a reason for the women's belief in their being possessed by spirits.

Bama exposes the ignorance and innocence of her women when it comes to voting and electing the government. Women of the community is forbidden from marrying outside of her caste while men enjoyed the power of doing so. When a girl speaks in public place, at once the men condemn her saying that she is after all a girl. They don't credit her with any kind of achievement, "a girl who has a little education and has progressed somewhat, is not allowed to seek a like-minded man, and certainly not marry anyone of her choice" (109). Bama is rather proud to belong to her caste and realized that lack of education has actually perpetrated their slave like situation. She makes a cogent remark: "Because we haven't been to school or learnt anything, we go about like slaves all our lives, from the day we are born till the day we die. As if we are blind, even though we have eyes". (118)

Bama extends the autobiographical element in full circle at the end of the book when she says that being a woman and that too a Dalit woman who is unmarried has posed great difficulty for her in everyday life. Bama, is a spinster and shares her views on being single in her life. She asks the basic question as to why a woman can't belong to no one but herself. She not only speaks for herself but for her community at large when she says: "I have to struggle so hard because I am a woman. And exactly like that, my people are constantly punished for the simple fact of having been born Dalits. Is it our fault that we are Dalits?" (121). She also speaks for women on the whole when she says that women too as individuals have their own desires, and wishes, that if women do not speak

for themselves, come forward to change their condition then who else is going to do it for them. Bama believes that education will alone bring drastic changes in the lives of her society. She also requests her people to treat girls equally and it will bring vast changes on their lives too. Bama ends her novel in an optimistic tone: "We should give our girls the freedom we give our boys. If we rear our children like this from the time they are babies, women will reveal their strength.... Then injustices, violence, and inequalities will come to an end, and the saying will come true that 'Women can make and women can break'." (123)

Bama's language is also very different from the other women writers of India as she is more generous with the usage of Dalit Tamil slangs. She addresses the women of the village by using the suffix 'amma' (mother) with their names. From the names of places, months, festivals, rituals, customs, utensils, ornaments, clothes, edibles, games, etc to the names of occupations, the way of addressing relatives, ghosts, spirits, etc; she unceasingly uses various Tamil words. Bama plots events within dialogues, there by giving us a chance to see and hear the events through different women's lenses.

In Sangati, though the Dalit women are exposed to the double oppression of caste and gender, their strength is also revealed. The women help each other at the time when the injustice meted out to them not only in their society but also in their family. The readers hear the voices of many women in pain, anger, frustration and some out of courage. The sharp tongue of the Dalit woman protects her against the oppressed. Through Sangati, Bama holds the mirror up to the heart of Dalit women. A change in attitude is the need of the hour, and with this she is optimistic of in equalities coming to an end. Bama makes an appeal for

change and betterment of the life of Dalit women in the variety of fields, including sex and gender discrimination, equal opportunity in work force, education rights. The writer being in the shoes of dalit women has made several attempts to see them in a different perspective. Her writings, thus, aimed at establishing equal economic, social and political rights for women.

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IMPACT OF COLONIAL RULES AND LANGUAGE ON THE IDENTITY OF PEOPLE IN *THE PURPLE HIBISCUS* OF CHIMAMANDA NGOZI ADICHIE

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Abstract

African Literature has a long history of pre-history. African Literature has evolved through a variety of dialects and languages of many genders, with the impact of different colonial languages African Literature has a unique history of spoken literature in the written language. The main theme of content writer after the Second World War was the control of colonization and its implicit chaos made to the tradition and culture of Indigenous peoples. Most African writers have therefore expressed their opposition to colonisation for the devastation caused to culture and tradition at the same time without minimizing the development they have made. One of the contemporary African writers who deals extensively with this issue of the twenty first century is a Nigerian chimamanda Ngozi Adichie. Her first novel, the 'Purple Hibiscus' evaluatively explains the impact of colonial language, policy, religion and culture on the identity of peoples. The paper is thus an effort to expose the impact of colonial language and politics on the people of the postcolonial era as depicted in the purple Hibiscus of Chimamanda Ngozi Adichie.

Keywords: *mythology, family, choices, desires.*

The Nigerian author Chimamanda Adichie Shines on the divergent effects of colonialism on postcolonial Nigeria, Adichie born in Enugu, Nigeria was brought up in nearby Nsukka. She is an Igbo offspring and a catholic. As a person born seven years after the Nigerian civil war, She remains profoundly affected by the behaviours and injustices committed. Nevertheless, she strives to integrate these concepts in her sorks of writing.

Africa was undetected for so many years before being colonised by Europeans. The Colonisation of Africa has a long history from the nineteenth to the twentieth centuries. The colonial era began in the late 1950s and was completely over in the 1970s North Africa was colonised by the Greek and Phoenicians at the start of the historic period. After the seventh century, Arab commerce with sub-Saharan Africa led to the colonisation of Eastern Africa Europe's first expeditions.

The impact of colonisation in Africa in general and on Nigeria in particular as exposed by the Adichie's work she explores the different effects of colonisation with respect to culture, language and religion, while colonization is essentially materialistic, it also justifies recovery in religions, spiritual and civil terms. It also highlights the agony of Aboriginal people who are suffering from sudden changes that call in the question their own ideas and ideologies of life in their own country. Remembrance acts as a bridge between colonials and establishing cultural

identity. But they are in total chaos to understand their own self which is due to an impact of colonized footprints in their mind. Moreover, the diversity of Nigeria and its tradition is emphasized in 'purple Hibiscus' She exposes the psychological impact of colonization on indigenous people in Africa and the social connection.

One of the effects of colonial domination was political stability and corruption. Adichie presents the political agitation through the personage of Eugene and AdeCoker. Adichie is effective at using "Mass media" to portray political corruption and instability. Eugene was the founder of the Newspaper called standard that published the political agitation and corruption of the state government in Nigeria. Standard opposed corruption and military over throw. AdeCoker as editor of standard has published news about the illegal activities of the military coup which took control of the state in its hand. Eugene as a defender of democracy was against the military domination of the nation.

Kambili says, sure. Papa told us politicians were corrupt the standard wrote many stories about ministers hiding money in foreign bank accounts. Money intended to pay teachers salaries and build roads. But what we in Nigeria did not need troops to govern us, but a renewed democracy. The manner in which he said it seemed important.

Eugene, a senior social leader, gave Ade coker full freedom to publish the worst things that happened in the government. Ade coker made the standard as a true standard journal exposing Nigeria's realities. When other journal were fearful of writing about the corrupt Government. Standard published all the news about government corruption. With the prospect of Eugene's military coup was worse than the civil government After the military coup took over the country it changed the country's entire situation even leading to school became difficult.

Kevin would pickup green the branches every morning and stick them to the car on top of the license plate, so the government square protesters would let us through. The green branches were a sign of solidarity. Our branches never looked brighter than the manifestor. However, and sometimes as we drove past, I wondered what would be like joining them, chanting, "Liberty" obstruction to cars.

After a few days, Ade coker was arrested by the soliders for writing a covery story on the corruption and illegal activities of the Head of the state and his wife. The press also challenged the execution of three smugglers. But standard kept coming up with the truth, even after Ade coker was arrested, Yewandecoker wife, wife of Ade coker, sought Eugene's assistance and brought Ade out of the prison for which Ade always remained grateful to his master. Indeed, he describes Eugene as "an upright man, the most courageous us man I know" when the military tried to block standard, Eugene decided to publish the newspaper underground for the safety of his personal. Describing the situation Eugene said, "I knew that secretly publishing meant that the paper would be published from a secret place. Yet I imagined Ade coker and the rest of the staff in an office beneath the ground fluorescent lamp flooding dark wet room, the men bent over the desks writing the truth.

Instead of protecting the population, the military coup has tortured them in a number of ways. Corruption has played an important role in the government. Such an example would be as kambili, Kevin and Jaya travelled to Nsukka, Kevin gave ten Naira to the policeman who salute and allowed their car to go unchecked. Kambili felt reprimanded Kevin for paying off the police officer. She said if Papa was here, he wouldn't have done it as he said, "We can't be part of what we're fighting".

The chief of state, who was named Big Oga by Ade coker, wanted to give an interview to the standard. He sent

an officer to repair his interview, but Ade refused to take the Big Oga interview Ade coker instead was rather destined to publish an article about Nwankitigechei in the next issue standard. Papa's friends warned him to be safe while the army and the chief try to kill him and his family. Like we thought, Ade coker was murdered by the government Everything happened when he received a packet from the head of state who had the stamp of the state house. While he was opening the box, it blew up and took her life. Even though everyone knew it was the head of state behind Ade coker's murder, there was nothing anyone could do. We can imagine the cruelty of the government in killing Ade coker. If anyone attempted to do anything against the government. It would be the end.

The head of state put the University of Nsukka under his control and fired the professors who stood up against his government. Ifeoma was one of them. She was deported simply because she spoke out against the university's appointment of its directors. The head of state was a real dictator and made the life of the people miserable rather than protecting it. He has not protected the country instead. He has made the living wretched. He kept people in fear all the time. Adichie kept up the political agitation throughout the novel several times. The impact of colonialism is so great that even after independence, the country has suffered from internal conflicts.

Chimamanda Ngozi Adichie also presents in *Purple Hibiscus* the impact of colonial language and education on people's identity in post-colonial times. The significance of colonial education was undeniable. The greatest purpose of western missionaries was to civilize and enlighten Africans with their religious beliefs and ethnic principles.

The colonial ideology is that of domination and exploitation of the colonized, destined to make the most of a minimal investment. In order to achieve this goal, the colonists went so far as to deny the colonized, their person their culture, their vision of the world. To reach this goal, the colonizers came forward deny the being of the colonized Instead was installed the person the culture and the universe of the colonizer for the realization of the interest of the latter. Its successful application alienated the colonised.

In fact, the mission was not simply about converting Aboriginal people, but about transforming their culture. The English language, customs and education were all different tools and instruments being conveyed.

Adichie expresses her explicit concerns about education through Eugene's character. He decided on the best mission schools for his children. Kambili studied at "Daughters of Immaculate Heart" a beloved private school run by the catholic reverend sisters. Jaja also studied at the mission school managed by the catholic reverend father. He wanted them to get the top spot in their class.

If they do not succeed in getting first place, he would punish them. Papa put Jaja and Kambili on a strict schedule to ensure that they study enough. He said to them "Because God gives you a great deal, he expects a great deal from you. The look forward to perfection. Askambili ranked first in her class, Eugene told her that she had fulfilled God's expectation and purpose. One thing to note is that God's purpose is almost regarded as being better than others in the classroom. But when Kambili earned the second rank in her class and Eugene wanted to punish her, she just escaped.

The next day, Eugene visited Kambili's school to see the girl who obtained the first rank. He tells Kambili how he thought for education in his life.

He said I had no father that sent me to the best schools, my father adored the gods of wood and rock. I wouldn't be anything today if it weren't for the priests and nuns of the mission. I was a ward maid for two years. Yea, a maid. I didn't get ride to school. I walked eight miles everyday in Nimo until I graduated from Primary school. I was a grounds keeper for the priest when I was at St. Gregory's secondary school.

Jaja also received severe punishment for doing nothing about studies. One time Papa broke Jaja's little finger when he missed two questions in preparation for first communion. Eugene therefore wanted his children to be excellent not only in their education but also in everything. Eugene was so obsessed with the English languages that he wouldn't let his kids speak Igbo, they should only communicate in English. According to him, Igbo didn't give any value education, influenced by western colonisation, he preferred to speak English rather than Igbo. Eugene was a case study of western colonial rule. So, he preferred English to Igbo. He was unwilling to encourage his children's talk to Igbo. He used to identify even with his father – in – Law as his own father because he would speak in English, Eugene used a western accent when communicating with his step father. He was still very proud of his stepfather and regarded him as his own father. Kambili observes: Grand father had very clear skin, almost

albino and it was said that this was one of the reasons why the missionaries had loved him. He spoke English with determination, with a strong Igbo accent... he insisted on being called grandpa in English, instead of papa – Nnukwu or Nna – ochie. Papa still spoke about him often, his eyes proud as if his grand father was his own father.... he was one of the few to welcome to missionaries. Do you know now fast he picked up English?

Eugene always encouraged children to converse in English and he valued them with a little money if they spoke with him in English. He was not influenced by the English language that he never loved the mass being celebrated in Igbo, the mother tongue, but greatly appreciated and desired only the English mass. Aunfeoma, however, was totally different than Eugene. Apart from the use of the English language, She never showed her aversion to the native language Igbo, but enjoyed and encouraged her children to speak Igbo. In fact, the children were encouraged to sing in Igbo during the prayer, showing his openness to the other language in addition to his appreciation for the mother tongue.

Adichie as Ifeoma is rooted in her culture and languages which she used a lot of sentences from her mother tongue. However. Although colonial domination and language had a positive impact on people's identity, their culture and tradition were destroyed.

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PACIFISM IN THE SELECTED POEMS OF PABLO NERUDA

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Abstract

Humanity in general anticipates having no-war- milieu around the earth but if the hegemonic attitude prevails that leads to get a slight contretemps and sometimes to be involved in acrimonious disputes between societies. As far as history is concerned, all the declared wars were begun by the people who had had political power. In other words, nowhere in the history of the earth public people started any war declaration against other nations. Generally speaking, the present society is devoid of understanding and love for others that seems to be one of the significant causes for having disputes over others. It must be remembered that pacifism is the only possible practice to have a peaceful society. With this in mind, Pablo Neruda, an established Chilean poet, has rightly and strongly emphasized pacifism in some of his poems like Ode to Hope, Keeping Quiet, etc.

This research article prospects to what extent the pacific exercise is to be helpful to get a peace-loving society. It also underscores in what ways the poet has made possible decisions and showed ways to the entire humanity to have an amicable situation around the earth.

Keywords: Pacifism, Introspection, Love, Understating, War, Cosmopolitanism.

Pablo Neruda, a Chilean born well known politician, was an established poet and was awarded the Nobel Prize for literature in 1971. He is still remembered for his love poems and also wrote a few poems on society, politics, humanity, etc, though. With the intention of being cosmopolitan, he had versified two poems that are quite famous and made significant impact on his country and around the earth as well. The two poems are as follow: Keeping Quiet and Ode to Hope in which he emphasized the importance of international communism, understanding and visibility.

In the poem Keeping Quiet, he accentuated the vitality of introspection. It is so clear that he urged the humanity to be quiet. With this in mind, so as to get the quietness, he further recommended people to count up to twelve. In actual fact, he was in the want of a moment of silence on the earth and to achieve the silence in the poem he put out three words; Speechless, motionless and armless. Keeping them in his mind, he strongly believed that by getting these three 'less', the entire world would possibly get an absolute silence.

To emphasize that a language ought to be used for communication but in reality, it becomes a matter of pride. A people sense that their speaking language is

superior to others' language and this boastful notion would be a primary cause for dispute. Secondly, what he asked for was to cease arms by which one over others would show ones political, financial and military power. And thirdly, he beseeched the entire humanity to be motionless. In other words, he urged the people not to involve in any physical or mental work. He put forward,

"Let's not speak in any language,
Let's stop for one second,
And not move our arms so much"
(Keeping Quiet, I Stanza)

Furthermore, he stressed on the significance of brotherhood and harmony that seem to be gettable only then thinking of others as neighbors. Circa 2000 years ago in Tamil literature, Kaniyan Poogundranaar, a well known, probably first cosmopolitan, penned, "Every soil is mine and people who live in it are my kith and kin." So as to get brotherhood, he advised that if a war broke out, that would destroy all wealth, health of humanity and leave a mass of destruction. That ought to be ceased permanently and to achieve the no-war milieu; he implored the humanity to get fused with others into a single brotherhood. In addition to that, he implied to get an atmosphere of peace and harmony around the globe. He wrote,

"And walk about with their brothers
In the shade, doing nothing"
(Keeping Quiet, II Stanza)

To attain harmony, one must do good deeds selflessly. As being selfish, there will be egocentric actions that are quite destructive. "Live for others" is the moral, societal attitude that ought to get prevailed and reinforced upon the people that would surely cultivate harmony and peace.

He in the poem strongly emphasized that "Life is meant to be lived". It is crucial that everyone must realize that only one chance is given to live on this earth and that must be done usefully and meaningfully. Philosophically speaking, life is to live but at the same time while living on this earth we not only think to live for ourselves but also for others. The later one will make the present and coming generations remember our selfless deeds. To have this in mind, he versified,

"If we were not so-single-minded
About keeping our lives moving
Perhaps a huge silence....."
(Keeping Quiet, III Stanza)

In the poem Ode to Hope, he rightly echoed the views of his pacific thoughts. He underscored that the earth looks to be an apt place to have wonderful adventures which ought to be attained without disturbing others. If it so, that would be appreciative. As Laini Taylor quoted that peace is more than the absence of war. Peace is accord harmony. It is important to realize that nature is a great teacher in which life lessons are to be learned. In other words, the required thoughts, lessons for life will be offered by the Mother Nature.

In the poem, Ode to Hope, he mentioned that seeing sea in particularly its waves, there is a great lesson that every wave coming towards shore looks anew and unique. He with these waves implied that the coming waves seem to be good hope as they look different from other waves. Generally and philosophically speaking, one can rejuvenate oneself on seeing the coming waves. He emphasized,

"We men touch the water
Struggling and hoping
We touch the sea
Hoping
And the waves tell the firm coast
Everything will be fulfilled" (Ode to Hope)

To sum up, the poet clearly and continuously emphasized some fundamental necessities for making the earth calm and composes. The discussed two poems clearly urge the pacific scenarios and the importance of understanding and love upon society and for others. In brief, the poems make the humanity realize how significant love and harmony are to maintain the earth cool.

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WOMEN'S IDENTITY IN SHOBHAA'S SNAPSHOTS

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Abstract

Shobhaa De is describing the destiny of women and their exploitation, the writer tries to summarise human demands through the helplessness of women. However, it is difficult to ignore her concern for the dilemma of women. Snapshots is a story of six friends Aparna, Swati, Reema, Rashmi, Surekha and Noor who decide a get together to reminiscencetheir old day's memories. On a deeper level these characters go against the current of society and challenge the social conventional beliefs and practices and indulge in illicit sexual relationships without any regret. ShobhaaDe's heroines don't want to be dolls for others to handle as they like. They assert their individuality, self-esteem by the agency of knowledge. They develop a desire of self-supporting and governing their lives as they want. They are not restrained traitors but fearless, vocal, stubborn and action-oriented. Women have been marginalized since time immemorial, they have faced gender discrimination inside their houses and in society at large the conservative patriarchal society is based on male domination of women.

Keywords: Identity, Feminism, Marriage, Betrayal, love, Trust, Friendship.

Shobhaa De is describing the destiny of women and their exploitation, the writer tries to summarise human demands through the helplessness of women. However, it is difficult to ignore her concern for the dilemma of women. A woman is marginalized not only on the basis of gender but also on the basis of her class and caste. Women's function in the society is primarily one of contradiction; their marginalized position in the male dominated world enfeebles and silences them. Women have been marginalized since time immemorial, they have faced gender discrimination inside their houses and in society at large the conservative patriarchal society is based on male domination of women.

Snapshots is a story of six friends Aparna, Swati, Reema, Rashmi, Surekha and Noor who decide a get together to reminiscencetheir old day's memories. On a deeper level these characters go against the current of society and challenge the social conventional beliefs and practices and indulge in illicit sexual relationships without any regret. From the beginning, De has portrayed Swati as a 'tigress' and others although submissive and meek turn as 'wolves' when they are mishandled roughly by men. De plans "to write, direct and produce a bold, meaty, series on the exciting world of nineties Indian Woman" (Snapshots 222).

Swati attracts the focus of the readers in the novel and she plays an important role dominating the story of the novel. She has the south Indian father and the north-eastern mother. She inherited "dark colour from her father and oriental exotic eyes from her mother" (Snapshots 122). Her existence is being sensed in the minds of her buddies before she is introduced. Swati works as a catalyst for the discharge of feelings of hatred, grudge, uncertainty, vulnerability, admiration etc. She has the talent to misuse the show. She is now known as Swati Bridges (London based divorcee of an Englishman). She can screw any male Indian or a foreigner. She says, "You must have great sex in life to look so contended" (Snapshots 81). In most part of her novel, Shobhaa De talks about sex and sensuous pleasure in life. In Snapshots Swati gets excited: "Swati's face was swathed in smiles as she pretended, she was a catwalk mannequin parting up and down, humming an MTV hit, 'I am too sexy'. Everybody laughed. Within seconds the atmosphere altered. Swati announced, 'I' am breaking all the rules today. Summons a slave. Its champagne time. Come on gals, drinks up. This is an occasion. The best. I haven't felt this exhilarated since I lost my virginity and all you know how, when, where and with whom that happened. Let's drink to innocence. Let's

drink to fun. Fuck it! Let's just drink. I mean drink" (Snapshots 84).

Aparna is also a divorcee. She had an illicit relationship with her subordinate. Aparna holds opposite views of 'husband' contrast to that of her mother's. Her mother says that a woman is 'nothing' without her husband. But for Aparna, a husband is good for nothing. She gets irritated whenever she hears the word 'husband'. She says:

"Remember, a woman in our society is nothing without a husband. Study as much as you wish. Win prizes, get a good job. But let all these things affect you, give you a big head, you may be Prime Minister of India tomorrow, but when you come home, you automatically become your husband's wife. If you forget that, you are finished. Your marriage is finished" (Snapshots 24-25).

Shobhaa De's heroines don't want to be dolls for others to handle as they like. They assert their individuality, self-esteem by the agency of knowledge. They develop a desire of self-supporting and governing their lives as they want. They are not restrained traitors but fearless, vocal, stubborn and action-oriented.

Reema before marriage indulged in a sexual relationship with her school boyfriend Raju. After marrying Ravi, who is a rich businessman, her desire for intense sexual love was never understood by him and this led to an extra marital affair with her brother-in-law Randhir. The plot of Snapshots is woven around Reema's house. Swati chooses her house because she is rich enough to afford the expenses and Reema accepts the chance to flaunt her richness before her school-mates. She confidently says, "My husband is lost without me—feed them well. Fuck them regularly and sit tight" (Snapshots 151). She crosses her benchmarks of society when she pressurizes her only daughter Shonali to involve in an affair which leads Shonali to abortion and traps into an early loveless marriage.

Surekha is married to Harsh. She is comfortable and happy in her married life except she has some differences with her mother-in-law. Her married life seems to be calm but at the bottom level the marriage has some disturbances. She finds more solace in Dolly's company and Shobhaa De does not compromise to present the lesbian relationship between Surekha and Dolly and their intense love. She explains, "Dolly and Surekha were like a well-adjusted happily married couple, there was no passion to deal with any longer. Just enough physical

familiarity to provide regular comfort" (Snapshots 159). Their relation is strong that Surekha prevents Dolly to go to Germany.

Rashmi and Parminder (Pip) are living together for nearly six months in a live-in relationship. Pip is a love-boy of Filmiland. The duration of their live-in surprises everyone. Because in the modern age the definition of love has been altered and people are afraid of any serious commitment and they always look for an open-relationship. Rashmi and Pip are also the victims of such modern love. Rashmi is living with Pip but she is waiting for a man with whom she can share her life. She says that today men are not interested in a honest woman. They like flatterers, flirts and manipulators. They find comfort only with them.

The last but not the least character is Noor. She is an artistic and dreamy girl. Her upbringing is different from the traditional upbringing. Her parents indulge in extra-marital affairs and she spent her childhood with a maid. The behaviour of her parents leads her to destruction. She develops an illicit relationship with her boyfriend Nawaz and that too makes her life miserable. Her relationship with Nawaz turns her into a mentally handicapped lady. And later in an incident she becomes physically handicapped. Her life gradually shifts from the central room to the corner of darkness. In the reunion party, Swati kicks her out and abuses her when she blackmails Swati by disclosing her plans. After the rejection from friends and so many tortures, she commits suicide.

Through her writings, Shobhaa De has altered the concept of 'New Woman'. She has given complete freedom to her women protagonists, 'to live the way they like'. De has discovered women on sexual potential not by their husbands by other men. To conclude in the words of Swati: "There is nothing unnatural about it. Come on, you can tell us. It is a done thing in Delhi society to sleep with your husband's brother..." (Snapshots 51) This might be the nature of the new woman in Shobhaa De's definition. In British and Indian Feminism, Miti Pandey points out the liberated women from the institution of marriage: "Marriage is a difficult enough business for two people to merge into one identity." (94).

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ECO-CULTURAL PERSPECTIVE IN *THE PEARL THAT BROKE ITS SHELL* AND *ONE HALF FROM THE EAST* BY NADIA HASHIMI

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Abstract

The renowned Afghan American writer, Nadia Hashimi. She has penned about five novels. Even though Hashimi is an American citizen, she is highly self-conscious about her Afghan heritage. The struggles of Afghan society are given weight by Hashimi's writings. Afghanistan is praised for its ecological diversity and wealthy culture. Afghanistan was formerly covered in greenery, but at the moment it is completely arid. Hashimi highlights how numerous foreign incursions have destroyed the abundant culture and nature. The Pearl that Broke its Shell by Nadia Hashimi is a follow-up to the book One Half from the East. The traditional customs of Afghanistan are exalted in these books. through Bacha Posh, the prevalent cultural activity in Afghan society, Rahima, the character, connects the two works. However, the anarchy caused by the various rulers has destroyed the unique Afghan culture. Every form of cultural activity upsets the ecological balance of the planet. Man is an essential component of the environment and is reliant on it. Unfortunately, Afghanistan's nature has been destroyed along with its culture throughout the years. As a result of the disasters, Afghans travel to other nations where they live as refugees. They consequently lose both their native vegetation and culture. Afghans are unable to exalt their culture because they are refugees and fighting for their lives. Their distinctive plants are mishandled as a result of their inability to focus on their farming techniques. A great deal of environmental and cultural destruction is caused by multiple invasions and technological advancements. The goal of this essay is to reveal the tortured lives that the characters lead in the novels and how they find consolation in the nature.

Keywords: Ecology, Culture, Afghanistan, Invasions, Technological Inventions, Struggle for Existence.

Introduction

Everyone is aware that man has been completely dependent on nature since the moment he first set foot on this planet. Nature is essential for all of his necessities, so there is a strong bond between man and nature. Ecology professor emeritus Marc Bekoff quotes, "Humans are a part of nature, not apart from nature". Everyone acknowledges that throughout the course of human existence on Earth, humans always depended on nature. Different cultures' mythologies are inextricably linked to nature. The majority of gods and goddesses are creatures of nature. Even different religions have strong ties to the natural world. Man may therefore be sure that the beginning of the history of humankind's relationship with nature is exactly identical to the beginning of human history on Earth.

Significance of Eco-Cultural Perspective

According to Raymond Williams' Culture and Materialism, "the idea of nature contains.... an extraordinary amount of

human history" (67). Culture can be simply defined as the social norms and habits of a certain group of people or a society. However, there is a strong connection between ecological and culture. A society's culture can be altered either as a result of environmental destruction or as a result of the abundance of the environment. Since its archaic origins in myth, ritual, and oral storytelling, in legends and fairy tales, in pastoral literature genres, and in nature poetry, literary culture has placed a specific emphasis on the interconnectedness between civilization and nature. Stories on the mutual transformations of human and nonhuman existence are significant works in this tradition. These stories have had a significant impact on literature throughout literary history and across cultures. One fundamental way in which literature functions and in which literary knowledge is created, it seems, is through the reciprocal opening and symbolic reconnection of culture and nature, mind and body, human and nonhuman existence in a holistic and yet profoundly pluralistic way. From this perspective, literature can itself be

described as the symbolic medium of a particularly powerful form of cultural ecology.

Cultural Ecology of Afghanistan

Cultural ecology is the study of how people adjust to their social and physical circumstances so they can survive and thrive. Human adaptation is the collective term for biological and cultural processes that allow a population to flourish and procreate in a particular or changing environment. This connection weakens in modern times, though, as industry's influence on human existence has grown, especially since the industrial revolution. As a result, man eventually became disconnected from nature. Without nature, humans can be destroyed and degraded. We should feel sorry for the citizens of the eco-destruction countries. These war-torn nations include Somalia, Albania, Afghanistan, Iraq, and Lebanon, where the environment is also in shambles. "Afghanistan is a beautiful country endowed with nature's gift of scenic beauty. The country has beautiful orchards of apples, grapes, and almonds. The quality of almonds, raisins and grapes is probably one of the best in the world" (23). Thus, Major General Samay Ram describes Afghanistan's beauty in his book *The New Afghanistan*, Pawn of America?

The Afghan economy has historically been driven by agriculture, which produced around 50% of the country's GDP prior to the Soviet invasion in 1979. Only one-fourth of the fifteen million hectares of fertile land were under cultivation prior to the invasion. The principal exports at the time were wool, fruit, nuts, vegetables, sugarcane, and sugar beets. However, the ongoing conflict has sharply decreased productivity. Land mines laid by Soviet troops throughout the nation have rendered vast tracts of land worthless and forced substantial portions of the populace to flee their homes. As a result, there are severe food shortages. Many authors, including Khaled Hosseini, Attiq Rahimi, Nadia Hashimi, and others, have depicted specifics of Afghan culture and nature in their works. Hashimi is one of them and a prolific writer.

The most well-known Afghan-American fiction writer in recent years is Nadia Hashimi. She was raised in New Jersey and New York, where she was born. Being surrounded by so many aunts, uncles, and cousins keeps the Afghan culture central to Hashimi's family's daily life, which is fortunate. In the guise of stories set in the nation of her parents and grandparents, she combines her

background, experiences, and passions. Hashimi enjoys making the world aware of the realities in Afghanistan. Her writings make clear the nation's distinctive culture. Despite not giving ecology much of a focus in her fiction, the ecological aspect is present. Fortunately, every title of her novel has a natural theme to it. Afghanistan is ranked 138th out of 128 countries in the National Footprint Accounts Edition, 2016 report. The ecological footprint is the amount of land and water required, given current technology, for a human population to produce the renewable resources it consumes and to absorb the matching trash it produces. In other words, it calculates how much nature is used by people and compares it to how much nature is present overall in a location. A quarter of the Afghan population, many of them youngsters, are now living in poverty on less than \$1 a day as a result of the country's increasing destitution.

The American reaction to this fundamental lack of ecological understanding is a military one, an attempt to end poverty and environmental degradation by unleashing a gigantic insurgency of bullets and bombs. Due to the persistence and pervasiveness of American power projection, as well as the fact that every bomb dropped, whether on Afghanistan or any other country in the world, ultimately impacts the earth and the biosphere's ability to support life. This unrelenting hostility is basically a conflict with the planet itself. In the past sixty years, the United States has bombarded the ecosystems of the planet with thirty billion pounds of bombs, ten lakh tones of napalm, and at least two core gallons of defoliants sprayed on crops and rainforests with the purpose of destroying them. The paradox is that human life is literally built on the physical planet and the features of the biosphere that support life. According to the book *An Introduction to Cultural Ecology* states "The primary mechanism by which humans adapt to their environment is culture. Cultural responses include technology and organization, such as the structure of economic, political, and social systems" (97).

Natural and Cultural Environments -Impacted by Cultures

Both the natural and cultural environments are impacted by cultures. A culture must first satisfy the biological requirements of its constituents. Then, through religion, social regulation, and other methods, the cultural requirements of its members must be satisfied. Humans

adapt to environmental changes through both biological and cultural means. There is a constant interaction between cultural practices and biological adaptations because all ecosystems are dynamic and require constant modifications in order to maintain some type of equilibrium. People may, for example, be physiologically acclimated to the cold but nevertheless wear coats. Afghanistan experiences extremely hot summers and extremely chilly winters. However, the ladies continue to wear burqas, regardless of the weather, as a symbol of their culture. Different cultural practices can lessen the effects of ecological change and so even out environmental inequalities. Culture selects from a number of answers to diverse issues, and as some solutions fade away, new ones emerge. The distinctive ethnicity of Afghanistan is well known. Their culture is extremely important to them. Afghans continue to follow their ancestral customs wherever they are because they cherish them. Their cultural system known as *Bacha Posh* is the most intriguing. A younger daughter would be forced to dress and act like a guy by families lacking sons, according to this gender-bending tradition. They do this in the hopes that the family may have good fortune and become pregnant with a son as a result.

Bacha Posh in Literature

Through her characters Rahima and Obayda, Hashimi portrays lively examples of *Bacha Posh* in her stories. Hashimi's *One Half from the East* is a sequel to *The Pearl that Broke its Shell*, as was already mentioned. Rahima, who appears prominently in both novels, is the character played by *Bacha Posh*. Rahima and her sisters are married off to a warlord's household in *The Pearl that Broke its Shell* in order to pay off her father's debt. As a result, Rahima's father's decision to marry off his three daughters all at once is fortunate. The tradition of Obayda's family ensures that her mother would give birth to a son during the subsequent pregnancy in *One Half from the East*.

Therefore, culture offers a remedy to the issues. When a girl reaches puberty, her status as a boy expires. Afghans preserve their culture and the natural world. So, culture changes together with the natural world. Every civilization uses methods to exercise some degree of control over their surroundings and resources. The majority of the rural Afghan population—4/5 of the total population—are farmers or farm labourers. Typically,

Afghanistan produces 95% of its own wheat and rye needs and meets its requirements for rice, potatoes, lentils, nuts, and seeds. Only a small portion of the wheat, sugar, and edible fats and oils are imported. The variety of the nation's crops reflects its terrain. People in Afghanistan used to engage in agriculture, and they all owned land. They produce crops for their own consumption. They collaborate in the fields to harvest the harvest. In the novel, *The Pearl that Broke its Shell*, Shekiba states, "There was much to be harvested." (56)

Afghanistan's agricultural sector has traditionally been the engine of the country's economy. However, due to land mines and ongoing fighting, the land is extremely difficult to cultivate. Agriculture has ceased in some areas due to the destruction caused by the war and the migration of Afghans out of those areas. According to recent estimates, Afghanistan is currently running an export deficit, which means that more goods are imported from abroad than are exported to neighboring countries. Farmers were forced to grow opium poppies as a cash crop due to the failing economy. Afghan farmers are busy in their poppy fields as the annual opium harvest begins, highlighting the government's failure to eradicate a crop that supplies much of the world's heroin supply. In Hashimi's *The Pearl that Broke its Shell*, Abdul Khaliq is a warlord. He offers Rahima a piece of opium-growing land as a bride price when he wants to marry her. As an opium addict like the other males in Afghanistan, Rahima's father is extremely captivated by the wedding price. Afghanistan has a tradition of charging the groom a bride price in exchange for giving their daughter's hand in marriage. Warlord Abdul Khaliq makes a deal to Rahima's father. "Of course, as family, we will share with you some of the products of the opium land to the north. Perhaps that would be of interest to you." (133)

Conclusion

In 2000, Afghanistan was the world's top producer of opium, which is used to make the narcotic heroin. "Growing wheat or other crops won't bring in enough money for us. The government has fallen short of offering additional sources of income. We want the government to create jobs for us and to clear the way for new forms of agriculture. Mohammad Nadir, a farmer from Kandahar, Afghanistan's second-largest opium poppy-growing region, laments that if there is a good substitute, there won't be any more need to cultivate poppies. He is concerned about

feeding his five children. The government should implement new programmes for farmers to support agriculture and protect the environment.

Only when the last tree has died and

The last river been poisoned and

The last fish been caught

Will we realize

We cannot eat money-proverb

This adage advises us as humans not to put things off until the last minute. Before it's too late, we should make the necessary preparations. Afghanistan has never before been required to establish an environmental management authority. At the ministerial level, attention is also being paid to the growth of agricultural cooperatives and seed enhancement. Nadia Hashimi advocates giving Afghan women their own rights. She speaks out in the name of culture for the oppressed Afghan women. She wishes

Afghanistan a better tomorrow. Positive future developments include the increasing political stability and the ongoing commitment of the international community to reconstruction. Gender equality is being pushed while education for women and girls is being improved. These initiatives may plant the seeds of Afghanistan's improved future.

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THE ELEMENTS OF ECO-FEMINISM IN KAMALA MARKANDAYA'S NECTAR IN A SIEVE: A CALL TO TURN BACK TO NATURE

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Abstract

The discourse on Eco-feminism makes an attempt in establishing the nexus between the problems with regard to gender and ecological crisis through various literary texts. The present paper attempts to study how the concept of Eco-feminism, which was reflected in Indian writer Kamala Markandaya's novel Nectar in a Sieve. Within this frame work, we shall first delve into the details of Eco-feminism and subsequently, analyze the selected Indian English novel in light of Markandaya's understanding of Eco-feminism.

The present paper intends to examine the religious view of Eco-feminism, western views of Eco-feminism, the Indians views of Eco-feminism, and the Eco-feminist elements in Kamala Markandaya's "Nectar in a Sieve".

To examine important aspects in Kamala Markandaya's "Nectar in a Sieve", first let's trace the elements of Eco-feminism and further explore the novel dimension of the Eco-feminist discourse by delineation the Indian environmental problems. The paper intends to study the patriarchal attitude in exploiting women and nature, to show and prove women as saviour of nature. The aim of the paper is to interpret Eco-feminism in a new light and show that man also as a saviour of nature and then show man as prime victim of exploitation of nature.

The discourse helps us to understand man's contentment with nature and mother earth and it engages with the life experiences that result from the impact of the exploitation of nature in the name of development on Indian peasants, tribal, and indigenous people.

Keywords: Eco-feminism, Ecology, women, nature, rural life, technology, development and agrarian culture

Introduction

The paper helps to understand the elements of Eco-feminism, to examine the connection between women and nature through a close reading of Kamala Markandaya's Nectar in a Sieve. This work attempts to critically analyses how the concept of gender and elements of Eco-feminism are embedded in the novel "Nectar in a sieve".

It is an effort to trace the elements of Eco-feminism in the Indo-Anglican novel and at the same time, the article intends to explore the relationship between Man, Nature and mother Earth. The Paper throws a light on how a particular Indian English novel adds a new dimension to Eco-feminist discourse. To achieve these objectives, the paper is divided into two segments. The First step is to understand the basic system of belief of eco-feminism as well as the critiques of eco-feminism, to give a brief overview of the concept of eco-feminism from the perspectives of western and Indian eco-feminists and also from religious prospect. The second step is to reflect on the essence of Eco-feminism in Nectar in a Sieve.

A Study on Eco-Feminism

Eco-feminism, the name was coined by French feminist Francoise d'Eaubonne in 1974. The Eco-feminism adds commitment between women and nature, how nature is closely associated with women. This philosophy throws a light upon how the nature and women are mistreated by the patriarchal society.

Eco-Feminism = Ecological Feminism

Eco-feminism also called ecological feminism, a branch of feminism that examines the connection between women and nature. Eco-feminism brings together the elements of feminist and green movement. Eco-feminism not only talks about exploitation and degradation of women and nature but also how these two forms are bound up with race and class exploitation.

This has paved the way for the rise of discourses like Eco-feminism to solve problems related to women and nature. The term Eco-feminism indicates the combination of two theoretical enterprises; Feminism and Ecology. Feminism does not simply derive from the exploitation of

women by men but as how women are the prime victims of the degradation of nature because of their close association and dependency on it.

Nature and Women

The term Eco-feminism raises the question why women and nature are connected to each other and the need to study the interface between women and nature. Although some Eco-feminists reject this connection, while others emphasize the association between women and nature to be strong, most eco-feminists opine that the links between women and nature can be sustained on the basis of ideology, biology, ontology, and a history of oppression.

Nature is feminized because it is seen as possessing the qualities of women. Women are seen as being pious, moral, caring, loving, simple and beautiful. Men and women are fundamentally different in their terms of characteristic feature as men were seen as hard-working, rational, proud, demanding and dominating, none of which are connected to the nature.

Therefore, nature is seen as the embodiment of all the characteristics that the women possess and there are frequent references to this in literature.

Religious View of Eco-Feminism

God expelled Adam (man) from the Garden of Eden and said, You will have to work hard all your life to make it produce enough food for you. It will produce weeds and thorns and you will have to eat wild plants. You will have to work hard and sweat to make the soil produce anything until you go back to the soil. (Gen 3:17:19)

The above statement clearly states that the way man should treat the nature but man misinterpreted the commandment and started destroying the nature in the name of development. So by his disobedient he lost the paradise, started wandering and destroying the nature this paved the way for eco-feminism. This shows that we can see the elements of eco-feminism at the evolution of humanity itself.

The Western Views on Eco-Feminism

Eco-feminism was coined by a French writer Francoise d'Eaubonne in 1974, in her book, *Le Feminisme ou la Mort*. Her fundamental intention was to call out women to save the planet. Francoise d'Eaubonne, claims that many parallels exist between the patriarchal suppression of women and the suppression of nature.

Susan Griffin, California Eco-feminist states, "Woman speaks with nature. That she hears voices from under the earth. That wind blows in her ears and trees whisper to her. That the dead sing through her mouth and the cries of infants are clear to her. But for him this dialogue is over. He says he is not part of this world that he was set on this world as a stranger. He sets himself apart from woman and nature."

There are many important ecological movements and protests led by women in the west, the two most important ecological movements are Love Canal movement (1978) in US and the Green ham Common movement (1981) in Britain.

The Indian Views on Eco-feminism

Vandana Shiva, a prominent Indian Scholar and activist, has made major contributions to the field through her works such as *Eco-feminism* (Maria Mies & Vandana Shiva), *Staying Alive*, etc. According to Shiva, women and nature have an intimate relationship and a shared history on the grounds of a common experience of exploitation, degradation, and domination by an andro-centric attitude.

Ecological movement and the Chipko movement are the two major ecological movements participated by the village women for the protection of trees against felling.

The Eco-Feminist Elements in Nectar in a Sieve

Kamala Markandaya – As a Socio-Cultural novelist

Kamala Markandaya's novels concentrate on East and West, tradition and modernity, rural life and urban life, stress on economic conditions of rural people, socio-cultural, and political aspects.

Kamala Markandaya's first novel, *Nectar in a Sieve* is a classical pastoral. It is a tragedy caused by the introduction of industry and modern technology in the rural life of India. Due to establishment of tannery in the village, the lives of village people, particularly women, get disturbed and pastoral land is destroyed. Markandaya tries to put forward the truth of man and nature's inseparable relationship. Nature is not only the backdrop but also a major character in the novel.

We proceed to scrutinize this Indian English novel on the basis of two fundamental premises of Eco-feminism: on one hand, the idea that a patriarchal conception of modern development is the root cause of the exploitation of women and nature and on the other hand, to show the

women as saviours of nature and to draw a co-relation between them.

Patriarchal attitude: Exploiting Women and Nature

Kamala Markandaya's "Nectar in a Sieve" (1954) pictures the patriarchal attitude in the form of tannery, depicted as the root cause of exploitation of women and nature by interfering on cultivated land and agrarian culture.

Men are the epitome and symbol of modernization and development. The construction of the tannery starts under the supervision of the overseer and the white men. Markandaya's purpose is to depict the tranquil life of the village which is disturbed by the introduction of the tannery.

Patriarchal Supremacy – Oppression and Subjugation

The demanding nature of patriarchy is represented by Zamindari, in the novel through Shivaji, the proprietor who leases his land to peasants Rukmani and Nathan. He is least bothered over the livelihood of Nathan and Rukmani, who have worked on the land for more than thirty years. The villagers are struggling hard to survive. This shows that patriarchal culture over agrarian culture, which is represented by third world peasants like Rukmani and Nathan.

Tannery denotes the indirect effect of the modern developmental attitude, leading to problems such as global warming on the environment. Although many are able to survive successfully, many more fall victim to the tannery and lose their lives in the clutches of this modern juggernaut. Due to hunger and loss of traditional modes of work, many of the peasant women are compelled to take up prostitution.

The tannery has not only marred the village pastoral land and agrarian culture but also ruptured moral values.

Woman as Saviour of Nature

The novel confirms the views of most of the renowned Eco-feminists, that women are invested with a mission to save and nurture nature. This key feature of Eco-feminism can be studied through Rukmani, the protagonist of the novel who represents the third world woman peasant, is very much associated with nature.

The novel revolves on Rukmani the protagonist who she marries Nathan, a tenant farmer. Rukmani is strongly associated with nature she nurtures and cares the field like her own child. The tannery, in her experience, is a

catastrophe that falls upon the village, not only disturbing the simple, primitive, traditional, agrarian families, but also the pastoral land of the village.

To understand Rukmini's relationship with her land and her environment let us focus on the deep implication of the novel which is projected at the beginning of the novel. Because Markandaya's "Nectar in a Sieve" and Chinua Achebe's postcolonial novel "Things Fall Apart" are structured in much the same way where the serene, pleasant and predictable village life is suddenly and irrevocably changed by a disorder and disturbance caused by the unexpected external forces. But here in later novel not able to cope up with the situation the protagonist commits suicide where as Rukmini stands firm in times of adversities and triumphs. But in Atwood's novel the protagonist goes into the forest and disappears.

Turbulence of Nature

The interconnection between human and non-human can be traced at the time of turbulence caused by nature. When mother earth becomes violent no earthly power can impede her, Rukmani's family lost crops many times and went empty stomach many nights, yet she maintained her balance and never cursed either field or nature because of her faith in the motherland as the following passage indicates: "While the sun shines on you the fields are green and beautiful to the eye,"(Markandaya)

At the same juncture Rukmini makes a daring comment on nature's fury she says, "Nature is like a wild animal that you trained to work for you. As long as one keeps the well-being of the nature in mind it also takes care of you and co-operates with you. In contrast if one disrespects the land, it will be cruel and violent in return (M.K39)". We find the similar attitude in women also, Eg. Kannagi the protagonist of Shipathikaram who burns the city of Madurai into ashes by her curse.

Interpretation of Eco-Feminism in a New Light

Another form of interpretation and close reading of Kamala Markandaya's "Nectar in a Sieve", showing that men also act as saviours of nature as well as prime victims of the exploitation of nature.

Men as Saviour of Nature

Looking the novel through Nathan's point of view, how men can play a role that is not compatible with their habitual choice. Nathan and Rukmini thus can be seen as

projecting Indian agriculture as gender neutral, with the cultivation of land requiring the involvement of men and women in ploughing, sowing, and harvesting of the crop. They never think of land merely as a means of survival; rather they feel a spiritual connection with it. Nathan's proximity to land thus gives us an opportunity to contemplate and rethink male protagonists as also being connected with nature.

Man as Victim of Exploitation of Nature

In this section let's examine man as also the victim of exploitation of nature from Kamala Markandaya's *Nectar in a Sieve*. Nathan loses his means of livelihood, there is no hope for him to continue living in the village, and both he and his wife set about for a new life in the city. Rukmani and Nathan are left with nothing in the end, being forced to join a stone quarry in the city where Nathan meets tragic death. Nathan is thus projected as a prime victim of the introduction of the tannery in the village.

Conclusion

For Indian peasants and tribal, agriculture is not only the means of survival but also a motive for cultural awe. Despite losing their paddy due to nature's harsh and unbearable fury, Nathan and Rukmini do not lose their hopes or aspirations and Nathan starts breaking the dams in the fields where water is filled. We can identify another deep connection of Nathan with the land. Though the land was not his own, he loves the land as if it were his own child. Thus, the novel leads us to conclude that the root cause of everything is ecological destruction.

The study has been worth for two reasons; firstly, the present ecological concerns compel us to pay attention to these issues and secondly, the analysis of Kamala Markandaya's "*Nectar in a sieve*", Indian English novel, helping us understand Green Literature and the likely contribution of Indian English fiction to alternative perspectives on eco-feminist discourse. This study also opens a further research on the present role of women, in various fields.

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MARRIAGE AND MISFORTUNE IN BHARATI MUKHERJEE'S WIFE AND ANITA DESAI'S CRY, THE PEACOCK

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Abstract

This paper is the study of marriage and its impact on two protagonists of two writers, one of that is Dimple from Bharati Mukherjee's "Wife" and the other is Maya from Anita Desai's "Cry, the Peacock". Both writers are famous female writers and also diasporic writers. Every girl in India dreams about their marriage and future and every woman have their own dream about their marriage. In India marriage is important for every woman. But according to Angela Carter, a famous English novelist, marriage is prostitution to one man instead of many. In foreign culture Marriage is only for sex, but in India it is everything, it has many moral values and more responsibility. Indian marriage has many rules. Every woman must respect her husband and his family, they must bear child. But what happens if marriage fails to a woman, which is the main concept of these two novels.

Keywords: Alienation, escapism, loneliness, tragic pathos, shattered dreams, frustration, violence.

Introduction

This world is filled with lot of men, women and trans-genders. But the characters of everyone differ from each other, but also, they have some common traits. Especially in India women have some common traits. Indian women represent the symbol of chastity and moral values. Both Bharati Mukherjee and Anita Desai are feminist and also diaspora writers. Through the characters of Dimple and Maya they show their pain and agony in a different way. Sometimes it seems to be similar but sometimes they show their dissimilarities. This entire study concentrates on Dimple and Maya's dream, fantasy and their painful life. Among the post-independence authors Anita Desai and Bharati Mukherjee holds a most prominent place due to their stubborn voice against the male chauvinistic Indian Culture. According to them, most of the marriage leads to incompatibility in life. They illustrate women's liberation in their novels. Their protagonists Dimple and Maya are their mouthpiece to express their views about Indian women. Sometimes truth seems like a bitter one, like that the failure in the marriages in these novels. It leads to a pessimistic world. Some factors like alienation, escapism, frustration, expectations can be seen in both writers. Both protagonists become the victim of fate.

Similarities of Dimple and Maya

Both Dimple and Maya are born in a traditional family. They had a dream and fancy about their marriage from their young age itself. But after marriage both are affected by loneliness as their fantasy shattered. Both search for their identity and also search for their love. Both of them also worry about their childlessness. Their husbands are totally different from their expectations. Finally, both of them become widow and also considered as husband killers.

Dissimilarities of Dimple and Maya

Dimple expects her husband to be a doctor but she gets married to an engineer. She expects a luxury life in America, when she moved there with her husband the foreign land changes her. She also expects physical love from her husband, Amit but he fails to satisfy her. Likewise, Maya also expects to marry a man who cares her like a father, but she gets married to a lawyer, who is a old man. She also long for love which she never gets from her husband. Maya is unlike Dimple from this perspective as she expects only love and care from her husband unlike Dimple who longs for physical love only. Maya always gets worry about her husband and she tries to change him but Dimple never tries to change her husband. She simply kills him. Here Maya's character can be compared with

goddess Sita and Dimple can be compared to Kali, an independent goddess. Maya considers herself to be the killer of her husband which she never did. She is not the reason for her husband's death. But Dimple mercilessly killed her husband Amit.

How Fate Plays a Vital Role

Misfortune comes to many persons life. It may come in any part of the life. But for a woman marriage part should not be a misfortune. Because to them marriage is everything. Nothing in this world is important than marriage to an Indian woman. But these two novels show us the worst part that is the misfortune in marriage.

Dimple Das Gupta is a Bengali girl, who lives in a middle class with full of dreams and fantasy. Because of her middle class family, she faces day-to-day problems like water shortage, electricity problems, etc. She wants to live a sophisticated life and she dreams of marrying a rich neuro-surgeon. But unfortunately, her family fixes her marriage with an engineer Amit Basu. Like many girls in India, she tries to be happy with her strange husband, but she faces many problems. Due to their family's average economic status, Amit tries to move USA. At that time, she gets pregnant, which is also an important part in every woman's life. But Dimple fears of the pregnancy, because if she has child, she should live with her mother-in-law in the dungeon apartment. So, she plans to abort the baby by doing skipping. This is the first violence activity of Dimple.

Finally, Dimple move to USA with her husband. She thinks that this life will be best to her. At first in USA, they live in Amit friend's apartment and also, they face economic problem day-to-day. Dimple always worries about Amit because he doesn't take care her and always search for jobs. She gets disappointed. With tired, Amit goes to bed without noticing her, he never satisfies her physical needs. America is a land of multi-culture. Indian people, who lives there tries to adapt that culture. In that, some succeed and some fail. There Dimple tries to spend her time watching serials and movies. American movies and TV shows mostly contain violence, so by watching it continuously Dimple gets psychological problem. Her loneliness made her mad. She thinks to murder her husband mercilessly. She takes practice by killing rats and gold fishes. Sometimes she tries to maintain her Indianess but she fails. She gets affair with her neighbor. She loses her morality. She thinks, Amit is the only person who shatters her dream and spoils her life. She murders her

husband and tries to hide it, by the help of American TV shows. Thus fate plays a game in Dimple's life.

Like Dimple, Fate plays another game in Maya's life. Here it plays a game in a different way. Anita Desai's Maya character is another important character to represent Indianess. Maya was not like Dimple. She was born in a rich family. At her early age Maya loses her mother and her only hope is her father. He cares her very much. She never objects her father's word. For her father she marries a very elder person who is her father's friend, an advocate. She thinks her husband Gowthama to be same character like her father in caring her. But she is wrong. Both are contradictory in character. Maya is too sensitive and gives more importance to her feelings. But Gowthama is too practical in character and he always talks to her about Current affairs and Politics.

Like Dimple, Maya also feels alienated in her husband's house. He never gives his ear to hear her words. Also when she tries to attract him with her physical beauty he never minds her. Most of the time he comes at late night and goes to bed without noticing her. Both of them live a mechanical life. Maya tries to escape from loneliness by asking to join her in a Kathakali dance class. But he never minds that. When she tries to talk with him romantically, he starts to speak about Bhagavat Gita to show his scholarly supremacy. She tries to escape from her loneliness by adapting a pet dog and naming it as Toto. Now the game of fate is started. The dog dies unfortunately. To her it is heart breaking news but to Gowthama it is a normal one. It makes her angry but she hides it with herself.

"Empty mind is devil's workshop", like that Maya thinks many negatives. She thinks about her childhood prophesy given by an Albino astrologer. By that prophesy four years after her marriage, she or her husband will die. She thinks deeply about that. Sometimes she laments herself saying that, "why I should die, instead my husband who never have anything and who cares about nothing must die". She thinks her husband as a stone, who has no feelings. But her Indianess stops her to do anything. But the giant fate never leaves her happy. One day she calls her husband to the balcony to enjoy the bright moon. But unfortunately, her husband falls down and dies. Her heart is broken now. She is surrounded by gloom. Her escapist mind forces her to die. Finally, she commits suicide by jumping from balcony. Thus, the misfortune won finally.

Conclusion

Dimple and Maya's life is a trap of misfortune. Their marriage breaks their life by misfortune. Every tragic story starts with a happy note and ends with sadness. The novel "Wife" also starts like that, but the novel "Cry, the Peacock" starts with the death of Maya's pet dog Toto and finally ends with the death of the couple. Dimple's foreign land changes her mad and made her as husband killer. Here culture plays an important role.

But in Maya's life, longing for love and her loneliness changes her mad. She had intent to kill her husband but she didn't do that but it happened unfortunately. Here also culture plays an important role. Childlessness made both Dimple and Maya mad, but it is in a different way. Childlessness made Dimple a violent killer but it made Maya as an emotional mad. Sometimes we can see similarities in both characters, but there are some differences also. In these two novels we can find an injustice end of two characters, one is Amit and the other is

Gowthama. Both never did any wrong to their wives. But they failed to satisfy them. The end may seem as a biased one to the two main male characters. No one can justify them. So here we can see how fate wins the game by using the tool misfortune.

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DOMINANCE OF PATRIARCHY AND FEMININE CONSCIOUSNESS REFLECTED IN THE SELECT NOVELS OF CHIMAMANDANGOZIADICHIE AND SEFI ATTA

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Abstract

*Chimamanda Ngozi Adichie and Sefi Atta are the most renowned and celebrated Nigerian women writers. Their novels sincerely focus on the different forms of female subjugation, patriarchy, gender biases, social injustice, feministic issues, polygamy, male progeny, sexual violence and other social, cultural, political and psychological problems that tend to devalue and degrade women. Through their writings, these two writers express their concern for enlightenment and empowerment of Nigerian women. They are dissatisfied with the stereotyped, traditional image of Nigerian women portrayed by male authors in their writings. Their protagonists are educated, resolute, assertive, bold, diligent and economically independent. They are portrayed as silent, dependent, vulnerable and voiceless in the beginning of the narratives. However, as the novels proceed, they realise their real worth, strength and potential that lie within and become strong enough to believe in their own ability. They try to realize their true voice in the midst of stifling and suffocating situations. This paper analyses the issues of patriarchal oppression and feminine consciousness reflected in the select novels and also the position of contemporary Nigerian women both at home and in the society and their quest for self-definition within the strict patriarchal structures with special reference to Chimamanda Adichie's *Purple Hibiscus* and Sefi Atta's *Everything Good Will Come**

Keywords: Patriarchy, silence, physical assault, psychological trauma, self-identity, empowerment

Adichie's *Purple Hibiscus* and Sefi Atta's *Everything Good Will Come* demonstrate the realistic portrayal of sufferings and sorrows, pain and problems of the female protagonists in the background of rigid patriarchal set-up. The issues of patriarchy and the search for self-identity are the compelling themes in these two novels. The female characters like Kambili and Beatrice in *Purple Hibiscus* and Enitan, Sheri and Arinola in *Everything Good Will Come* are the victims of patriarchal oppression. The social, cultural, traditional, economical and political differences are quite prevalent in the Nigerian society and these differences foster domination of one group over another. Patriarchy, an ideology, promotes male domination and female subjugation. It undermines female power, intellect and mental strength. It dictates and compels women to follow the old social order. Nigerian women are forced to accept the secondary position both at home and in the society. Adichie and Atta condemn patriarchal dominance and other forms of suppression that relegate women down the ladder of equality. They attempt to create awareness and sensitize women against such injustices and ill-treatment meted out to them in terms of gender and sexual biases.

In *Purple Hibiscus*, Adichie reveals that patriarchal authority and domestic violence, a form of gender abuse, are the dominant themes and they, in turn, are responsible for female suffering and silence. Kambili, a 15-year old girl

and Beatrice, her mother, suffer a lot in the hands of Papa Eugene, her father. Kambili is intelligent, observant but reserved, shy and inhibited. Papa Eugene is a religious fanatic. He is a strict disciplinarian and upholds the rigid dictates of the Biblical scriptures. He expects unconditional female submission and endurance of suffering from the members of his family. He is an affluent and influential business man in Enugu, Nigeria. His several factories and his popular newspaper have earned him fame and reputation. Also, he is revered by the Church and his community. On the contrary, he is a violent figure at home. Whenever Kambili and Beatrice make mistakes, he assaults them physically. He tries to justify his action by saying that he is trying to prevent them from committing sins. Eugene's tyrannical attitude and religious intolerance are responsible for domestic violence and brutal assault. Adichie accuses that physical assault is inhuman and it has a negative, psychological effect on the victims.

Violence seems to be erupted even in the very first few lines of the novel in *Purple Hibiscus*: "Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room" (Adichie 03). Kambili and Beatrice have adapted themselves to live under a strict and unpredictable patriarch. Eugene's brutal attack on Kambili and Beatrice is so animalistic and he brings them under his control through sheer violence. On one occasion, Kambili is

severely flogged by Papa with his belt when he sees her "desecrate the Eucharistic fast" (Adichie 103) which his family follows strictly before Mass. She breaks the fast by taking corn flakes in order to take a pain reliever on account of her stomach cramps. Eugene's religious excesses lead him to abandon his own father, Papa Nnukwu. According to him, Nnukwu is a heathen. But he is a traditional believer of Igbo religion. Even Kambili is allowed to meet her grandfather just for 15 minutes during their Christmas visit to Abba, their ancestral home. Another episode clearly shows how Kambili is brutally attacked by her father for keeping the painting of her deceased grandfather, presented by her cousin, in Nsukka. Kambili describes it in her own words: "He started to kick me. The metal buckles on his slippers stung like bites from giant mosquitoes.....More stings, more slaps.....I closed my eyes and slipped away into quiet" (Adichie 210-11).

Eugene's sexist oppression of Beatrice is strengthened by the so-called laws of patriarchal hierarchy. His physical abuse is responsible for several miscarriages of his wife. Adichie portrays Beatrice as a docile, voiceless and a symbol of oppressed, traditional, Nigerian women. She deftly captures the helplessness and inability of contemporary women in her society. Beatrice is illiterate and is wholly dependent on her husband. Eugene usually beats her behind the closed doors. In an episode, Beatrice feels nauseated and is unable to get down from the car when Eugene stops to visit Father Benedick. On seeing her husband's countenance, she gets down silently and follows him. The same day, Kambili witnesses the stains of blood on the floor. It indicates that Beatrice has suffered another miscarriage. Beatrice lives in the grip of constant fear. The pathetic thing is that she is unaware of the fact that she is the victim of patriarchal dominance. Beatrice believes that it is the duty and right of the husband to discipline his wife and children. Thus, "battered women in Nigeria may view herself as a child that needs correcting.... wife abuse is an affirmation of a particular sort of social order, namely that of patriarchy" (Dibie 39).

Violence and rebellion are the natural outcomes of male oppression. Adichie questions male supremacy and violence against women. She urges her women to realize the hidden potential that lies within and fight for their rights. She wants her women to be treated as a human first. Kambili's struggle for identity comes after her exposure to various traumatic incidents that have happened in her life. Her visit to Nsukka where her Aunt Ifeoma resides with her family marks the beginning of a new life and hope. Ifeoma, Eugene's younger sister, works as the lecturer at the University of Nsukka, Nigeria. She is a widow but has raised all her three children without the support of others.

She is the only person who challenges Eugene's atrocities. She is resolute, enthusiastic and full of life despite her poverty and difficulties. To Kambili, Nsukka becomes the symbol of audaciousness and selfhood. In Nsukka, "her mouth which is always closed seems to be performing almost all the functions.... She smiles, talks, cries, laughs, jokes and sings" (Okuyade 252).

Kambili's experiences in Nsukka teach her to be stubborn and determined. Aunt Ifeoma is the one who corrects Kambili's opinion about her grandfather. Ifeoma tells her that her grandfather is not a heathen, but a traditionalist. This is the reason for Kambili holding the painting of her deceased grandfather when her father brutally kicks her. Her struggle for identity comes after this traumatic incident which enables her to show defiance to Eugene's despotism and find out her own voice. She tries to free herself from all sorts of violence. She begins to emerge as a new, whole person who embodies both the future as well as the past. "For Kambili, Nsukka does not only represent a town where her aunt lives but a symbol of liberty..." (Okuyade 252).

Beatrice, too, shows a sense of reliance and resistance and tries to find out the meaning of life. She tries to liberate herself and her family from the yoke of patriarchy, but in an indirect way. When she suffers the last miscarriage as a result of the overbearing and inhuman attitude of Eugene, she leaves for Nsukka to meet Aunt Ifeoma without her husband's permission. It is her first provocative action against her husband. Back home, she seems to have changed. She gradually and tactfully ingests rat poison in small doses into her husband's tea and kills him. She is left with no option except resorting to murder in order to free herself and her children from the patriarchal brutalities. Through the portrayal of Beatrice, Adichie voices for domestic revolution.

In *Everything Good Will Come*, Sefi Atta seeks to explore the burden of patriarchy and gender discrimination. Her intention is to make women understand their secondary position both in the private and public spheres. Through the creation of female characters, she strives hard to present a new image of a modern, Nigerian woman and also to change the attitude of men who think that women are less important for the development and progress of the nation. She is of the view that the issues of women cannot be tackled unless they participate actively in the field of politics. Enitan, in *Everything Good Will Come*, an eleven-year old girl, is naive, ignorant and inexperienced. She has been reminded of her femininity since her childhood days. Sunny Taiwo, her father, is a lawyer by profession. Enitan is so close with her father because her mother remains as a distant person in the

family. He is a hypocrite who has taught his daughter about the liberation of women and who has condemned women for their lack of involvement in social, political and economical problems of the society. However, he shows discrepancy between his beliefs and actions. He controls Arinola, his wife, economically and psychologically. It is unfortunate that Enitan has failed to observe his hypocrisy and atrocities during her childhood days.

Enitan's vision of life and perspectives about the world has got sharpened and matured only after her friendship with Sheri Bakare, her friend. In Nigeria, women are restricted from participating in the public life because they are destined to look after their household affairs. Also, men believe that the public life is reserved only for men. Through the portrayal of her female protagonists, Sefi criticizes the old, social order and the cultural and political norms of her nation severely. She understands that patriarchal structures and the greed for power restrain women from coming to power. On one occasion, Enitan and Sheri share their dreams about their future goals. When Sheri aspires to become an actress, Enitan loves to become the President of Nigeria. Sheri retorts that "our men won't stand for it. Who will cook for your country? (Atta 30).

Sexual violence is another form of male authority and gender abuse. Rape is "a weapon of domination, a weapon of repression" (Collins 158). Sefi accuses men for treating women as mere sexual beings. When Enitan and Sheri go on a picnic to the Ikoyi Park, Sheri is brutally seduced in a car by Damola and his friends. This horrible incident has left a permanent damage in Sheri's life. Unfortunately, she becomes infertile because of risky abortion. Nigerian society values a woman's worth on the basis of her procreative abilities. This societal demand has forced Sheri to become a sugary girl for the old Brigadier in the later stage of her life. The issues of polygamy and desire for male children are critically analysed by Sefi Atta in her novel. According to her, these social practices may devalue the real worth of women. After Enitan has graduated as a lawyer, she starts working at her father's firm where his true colours have gradually been unveiled. She realizes that her father is a patriarchal figure who tries to enslave his wife and his daughter. After his divorce, the court orders him to transfer one of his houses to Arinola. But he refuses to do it. He defends himself by saying that "After what she's done, bad mouthing me all over the place, trying to get me disbarred" (Atta 108). Through her work of art, Sefi exposes the patriarchal dominance of men and their unfair and abusive treatment of wives in her society.

Enitan is shocked to learn that her father has a son out of wedlock when her mother is unable to produce many children, particularly sons. Her discovery of her father's hypocrisy and infidelity has provided her a chance to understand her mother's mental trauma and her choice of opting for divorce. Sunny never inflicts physical abuse upon his wife. Rather, emotional, economical and psychological abuses are afflicted by Sunny to maintain his sexist stance towards the physically weaker sex. Arinola's choice of resorting to the church is a kind of escapism from the cruelties of real life. She is later found dead in her solitary home because of having consumed expired medication. Sefi's novel unfolds the hypocrisies of Nigerian elite men who appear to be idealistic, patriotic and struggle for the liberation of the nation from the military rule but oppress women at home. According to the author, these men are the products of typical Nigerian patriarchal hegemony.

Atta, in *Everything Good Will Come*, highlights the issues of marital disharmony through the character of Enitan. Niyi Franco, Enitan's husband, works as a manager in an insurance company. Nigerian society celebrates the state of motherhood. However, it becomes problematic when it upholds strict norms and judges women only on the basis of biological roles. Enitan's late pregnancy causes friction in her conjugal life. At one point of time, she feels like yelling at Niyi's relatives as: ".....why they harassed women this way. We were greater than our wombs" (Atta 188). The societal demand has compelled her to believe that childless women are unfit to live in this world. The day she becomes pregnant, she cries out of joy and delight. Sefi questions the patriarchal authority that perpetrates gender inequality and transforms women into kitchen martyrs. She wants her women to come out of the confinement espoused by male-dominated society. Enitan's educational knowledge and the spirit of emancipation never allow her to comply with the demands of her husband. The feud between Niyi and Enitan begins when she refuses to be a "kitchen martyr" (Atta 105). Through the construction of Enitan, Sefi encourages women to understand their true value and strength and to come out of the limited horizon of their lives beyond domesticity.

Sefi also focuses that modern women are mentally traumatized if they raise their voices against male hegemony. Men wield their power in some way or the other to bring their women under their control. When Enitan's father is arrested illegally by the military government, she gives her voice against it. She decides to participate in the movement that struggles for the liberation of prisoners, including her father. Niyi does not want her to

get involved in it. When she is stubborn in her stand, he uses silence as a weapon. He stops talking with her and has maintained silence for nearly several months. His silence causes mental trauma to her. Unable to cope with the repressive forces, she leaves him with her new-born baby. After she has smelt of her mother's death, she cannot remain the same as she had been before: "Otherwise my memory of her would have been in vain and my survival would certainly be pointless" (Atta 332). Thus, she revolts against the oppressive forces and breaks the stereotypical image and proves herself to be a new, modern Nigerian woman.

Thus, Adichie and Sefi Atta condemn the patriarchal structures that suppress women in all spheres of life and in all fields of knowledge. They understand the agonies of women and sincerely give voice for social transformation and the emancipation and empowerment of women. Their aim is to interrogate the limited places and positions occupied by women in their society and this forms the foundation of their narratives. They dream for the harmonious and progressive society where both men and women are treated equally.

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A RE-READING OF ANDREW MARVELL'S *THE GARDEN*

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Abstract

The alarming global warming, climatic changes and ruthless deforestation have awakened Man. He has learnt the bitter truth that if he does not change his ways and mend his errors there will be no earth for posterity. He has started making clarion calls to protect the environment. Even the term 'environment' is not preferred nowadays since it is anthropocentric, that is, man centred and the term 'ecocriticism' is preferred since it is ecocentric, that is placing nature at the centre. So ecocriticism is an emergent term in the USA in 1980s and in the UK in 1990s as 'green studies'. Only the term is new but the concepts were there even during middle age. Named as 'nature writing' the Romanticists have sung a lot about nature and its necessity. But even before that, during the Neoclassical age there were concerns about the environment and this paper is about the ecocritical aspects of Andrew Marvell's poem "The Garden". Though known as a metaphysical poet, this paper re-reads him as an ecocritic.

Keywords: ecocriticism, symbiotic, interconnectedness, deep ecology, biodiversity

The earth encompasses all living beings - be it human beings or non-human beings. It includes the interaction of all animate species, climate and weather. Biodiversity is inclusive of all life on earth. Every single living being from human beings to the smallest bacteria in the soil and the largest whale in the sea is a component of the Earth's biodiversity. This biodiversity has got both intrinsic and utilitarian values. Focussing only on its utilitarian aspect, over a century man has been exploiting this biodiversity in a macho attitude. Man, out of his ignorance assumes that he is the lord of the earth and superior to all other sentinels in the biodiversity hierarchy and callously has endangered many plants and animals. This resulted in rapid climate change, contamination of air water and earth posing a threat to his survival. This anthropocentric attitude has resulted in environmental crisis. He is waking up from his deep slumber and takes unwilling and slow measure to stop the hazards. Humanities too realised its role in environmental restoration and started approaching interdisciplinary approaches. As Cheryll Glotfelty observes in her Introduction in *The Ecocriticism Reader* "literature does not float above the material world in some aesthetic ether, but rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact." "Ecocriticism is the study of the relationship between literature and the physical environment" defines Glotfelty (Bari, Peter 239). It analyses how the environment is represented in literature and how the technocrazy human beings treat other livings - the flora and fauna, microbes and animals. It was William Rueckert who first used the

term ecocriticism in 1978. But even before the Americans, the British Romanticists expressed their concern over nature. Raymond Williams' *The Country and the City* (1973) is a very good example of ecocriticism says Peter Bari. But until 1990, ecocriticism did not become a recognised movement.

Andrew Marvell, an English poet, a satirist and a politician of the 17th century, is noted for his philosophical and reflective poems. His poems deal with abstract ideas such as religion, faith and true love. In his poem *The Garden*, Marvell marvels at the beauty of the garden. It gives him, peace, solace and tranquillity of mind. Like Wordsworth, he seems to be a priest of nature and tries to commune with it. It gives a soothing spirit to his soul. He illustrates the calm beauty of the garden. As he walks, he finds heavenly beauty emanating from the trees, herbs, and flowers. In this transient world where everything is subject to decay, the beauty of nature remains constant. When nature is ready to offer him "the garlands of repose", (*The Garden*) man vainly tries to make crown from selected "leaves like the palm, the oak or bays" (*The Garden*). Repose means rest, tranquility. Only nature can offer such tranquility and peace.

Drinking the beauty of the garden, he wanders in the garden and wonders how he searched for "Quiet and Innocence" in the company of men when it is available in the lap of nature. Quietness and solitude can be found only in the blissful nature. He further adds, Society is all but rude, To this delicious solitude. (*The Garden*. Hereafter mentioned TG)

It is apt to quote Bates' illustration here. "He finds in Wordsworth's *The Excursion* the insight that 'Everything is linked to everything else, and most importantly, the human mind must be linked to the environment'." (Waugh, Patricia 536) True to this statement, Marvell's mind recalls the beautiful environment.

In the third stanza, he says that he has never seen a beauty "as amorous as this lovely green" (TG). Nature excels in her beauty than the mortal beauties. He includes the entire ecosphere. He upholds the sanctity of nature and admonishes those people who carve their lady-loves' name in the barks of the trees. He believes in the intrinsic value of nature. Contrary to anthropocentric thinking, he observes emotional responses to nature. Humans are one among the species in the biodiversity and they must not do any havoc to the environment.

In the fourth stanza, he says that even gods are no exception in their respect and admiration for nature. The Sun God Apollo chased Daphne and in order to escape from him she transformed herself into a laurel tree. Similarly, Syrinx, a water nymph converted herself a reed when she was chased by Pan god. Nature serves as an asylum to the bereaved and forlorn.

In the ensuing stanza, he talks about nature in a plenty which offers a feast to man's five sensory organs namely Visual System, Auditory System, Tactile System, Olfactory system and Gustatory System. He happily says that he is leading a "wonderous life" (TG) because the garden soothes and satisfies his five senses. The "ripe apples" (TG) hanging above his head, provides a feast for his eyes. The "luscious clusters of the vine" (TG) crush their juice into his mouth satisfying his gustatory organs. He is able to touch the peach and his tactile system enjoys it. Being intoxicated by nature's plenty, he stumbles on the water melons that were spreading themselves in the garden. Like a moth that becomes to the glittering light, he becomes a prey to the ensnaring flowers. Overcome by such a pleasant heartening sight, he finds a symbiosis in the ecology. Only such beautiful scenery can infuse symbiosis, the interconnection between man and other living beings. Though science prone to be anthropocentric, nature teaches man to be symbiotic in his relation to other living beings. All living beings are vital. The value of non-human life should not be measured on the basis of their usefulness to human beings. They offer a banquet his eyes and soul which must be cherished for a long time as Wordsworth says in *The Solitary Reaper*.

"The music in my heart I bore". (Poetry Foundation.org.) Bounteous nature always enthralls human beings. The ecstasy derived from scenic beauty is always ineffable. Marvell was also in such a state when he was strolling in the garden.

In the sixth stanza, Marvell goes one step further and talks about spiritualism. The mind transcends all boundaries and communes with nature. He finds emotional responses to nature. Man centred philosophy has always taught him to think rationally and never spiritually. It's only nature that has taught him to look beyond the physical world. His heart leaps and bounces the oceans. Destroying all that is man-made, he finds a recluse in nature, in the "green shade" (TG). Leaving the skeleton, the soul is ready for a flight to the farthest place, namely the abode of god. Jeevathma is ready to merge with Paramathma. Metaphorically comparing himself to a bird, he perches on a tree, prunes his wings, glides the boughs and prepares himself "for longer flight". Such a phenomenon is possible only when one finds God in nature, in all living beings. Love and respect for all forms of life comes to one when he understands that he is only a speck, a dust, an atom, a particle in this vast biodiversity. Marvell talks about ecospirituality here though such terms were non-existent during his time. Ecospirituality is defined as "a manifestation of the spiritual connection between human beings and the environment." ([https:// en.m.Wikipedia.org](https://en.m.wikipedia.org)).

In the final stanza, he subsumes himself with nature. He identifies God in nature. He says that "the skilful gardener" (TG) has drawn with flowers and herbs a "fragrant zodiac" (TG) of flowers with the busy bee to mark the passage of time. Such sweet and wholesome passage of time could be reckoned only with herbs and flowers. He concludes by saying that there is no substitute to nature. Deep ecology too advocates this. Greg Garrard quotes Sessions regarding it. "Deep ecology is concerned with encouraging an egalitarian attitude on the part of humans not only toward all members of the ecosphere, but even toward all identifiable entities or forms in the ecosphere. Thus, this attitude is intended to extend, for example, to such entities (or forms) as rivers, landscapes, and even species and social systems considered in their own right" (Ecocriticism, 22).

Harmony between man and nature, respecting and preserving nature are all the watchwords of today's environmental crisis. But even before the Romanticists and American Transcendentalists, a metaphysical poet has

talked about the essentiality of nature and suggests ways regarding how to live in tune with nature and other living beings. As Cheryll Glotfelty has observed in her *The Ecocriticism Reader* ecocriticism takes an earth-centred approach to literary studies", this poem of Andrew Marvell views the garden from a biocentric angle.

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INTEGRATION OF TECHNOLOGY IN ENGLISH LANGUAGE TEACHING AND LEARNING

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Abstract

The introduction of technology has significantly changed the method of teaching and learning English as a second language. Technology allows the learner to get more active and learn about topics that interest them. The objective of this academic paper is to introduce the technology integration method to English language teaching and learning as well as to discuss the significance of Information and Communication (ICT) tools in the teaching-learning process of fundamental English language abilities. It is believed that the development of fundamental English language skills such as Listening, Speaking, Reading and Writing, largely depends on the integration of technology in English teaching and learning. ICT can significantly enhance learning and teaching when organised and integrated into a course for a particular objective. Student can improve their language abilities by using a variety of software in the classroom as well as easily accessible tools and technology - based materials available on the Internet outside of the classroom.

Keywords: English, Technology, ICT, Integration, Teaching, Learning

Introduction

English is now widely used for the purpose of education, business, training, and most importantly, all forms of communication. In order to maintain compatibility with the globalized world, English language teaching and learning need to adapt and renew. We may mix ICT (Information and Communication Technology) with existing teaching approaches to enhance the entire English learning experience. ICT has been shown to be an extremely effective tool for educational reform and development. For language teachers all across the world, information and communication technology has recently become a hot topic. Traditional educational methods are no longer appropriate in this situation because technology is altering students' expectations and learning habits on a constant basis.

Integration of Technology into the Classroom

Technology is simply being incorporated into education when it is being used to enhance student learning. Technology in the classroom can create learners who want to work on their learning goals using different types of technology, including virtual classrooms. The most effective way to integrate ICT in to education is to enhance students' learning throughout the teaching process. It is

believed that a range of methodologies and pedagogical philosophies may be adopted when information and communications technology are integrated into teaching and learning. One of the main advantages of integrating technology into the classroom is that, when used correctly, it can make learning more interesting for students. If the learners have a lot of interest in the resources, they will be more involved in the class, which will help them understand the topic better. Using technology in the classroom can enhance student interaction with auditory and visual learners.

Process and Steps for Effective Technology Integration

Learning technology, and incorporating it into the teaching process, and using it to improve student learning are all parts of the technology integration process (Dockstader 1999). In this situation, teachers must first become proficient in technology on their own. They are then expected to incorporate this knowledge into their instruction and impart it to their students. The goals of technology integration should be to focus on student learning and to use the student as the foundation for all integration processes (Gunuc 2017).

According to Gunuc (2017), the following recommendations should be taken into consideration for

the successful and effective technological integration process in English language teaching and learning.

- A Student-centred approach should be focused while using technology, and students should be encouraged to use technology for learning purposes.
- To ensure English learning flows for students, the technology used should be designed accordingly.
- Technology usage should be based on the listening, speaking, reading, and writing skills (LSRW) that students must develop, and these skills should be specified.
- Technology should be applied in a way that encourages students to create themselves creatively and to learn the fundamentals of the English language.
- It is essential that technology facilitates both in-class and out-of-class cooperative learning among students.
- Technology that promotes problem-solving, collaboration, activity, and positive learning should be a foundation of learning settings.

When students are learning English, the teacher should incorporate technology in a thoughtful and structured manner. The success of technology integration in the English language discipline depends on these processes and stages in the integration process.

English Language Skills and Technology

The process of developing language skills is considered to be complex. The English language teaching (ELT) scenario of today places language learners in a world where their communicative competency will incorporate electronic literacy or competencies related to internet communication. Because of this, any language teacher who cares about effective second language teaching and learning must understand the nature of the technology mediated tasks or activities that the students can undertake for language acquisition. When students are provided with an appropriate course, an appropriate method, and an appropriate technology, effective learning is more likely to occur. In this context, technological integration should be done both within and outside of the classroom. Particular, in the English classroom the use of ICT tools such as the internet, interactive boards, laptops, projectors, tablet PCs in the classroom, smartphones, and PDAs outside the classroom, ensures that students are constantly engaged in their learning. In order to take

advantage of the learning impacts of multimedia objects, technological tools such as interactive boards, tablet PCs, and smart phones are essential (video, picture, sound, animation).

Listening Skill

Listening is one of the basic skills of the English language. In order to acquire a language, listening skills are crucial. Listening involves understanding the accent, pronunciation, intonation, and meaning of words. As for the listening skills of students, multimedia technologies including audio, video, and animation are becoming more popular and also have the potential to be used as listening tools. Students were found to benefit from podcasts as a method of transferring listening materials. As a result of computers use in listening activities, visual and auditory inputs are provided that enhance listening skills.

Speaking Skill

During the learning process and throughout a learner's professional career, speaking skill plays a crucial role. It is important to prioritise speaking ability when learning English in order to excel in their careers. Particularly for engineering students, language laboratories have a positive impact on students' communication and speaking abilities. ESL students, on the other hand, can improve their speaking skills by using software such as Internet voice chat and speech synthesis programmes. According to a study by Hwang and colleagues (2016), web-based storytelling enhances student enthusiasm, encourages creativity and imagination, and gives students more chances to practise speaking.

Reading Skill

As technology has become more prevalent, reading has been encouraged and learners have had opportunities to work at their own pace and level. Reading is limited to the prescribed text, and students are rarely allowed to read in class and are tested on their comprehension. Students can improve their reading skills by accessing resources such as the Internet, multimedia software, electronic dictionaries and glossaries, online newspapers and books, and reading-based computer applications. On the other hand, reading online-accessible journals, newspapers, and encyclopaedia greatly contributes to the improvement of students' reading abilities.

Writing Skill

In order to fulfil the expectations of employers, the current scenario in language classrooms requires appropriate attention to be given to writing skills in language classes. In addition, writing skills are essential for students in academic pursuits given academic environments. One of the favoured tools that are widely adopted in the teaching of writing skills is blogging. This tool not only allows students to write text, but also offers a variety of ways to access it. However, students can communicate with others using internet text chat, social networks, blogs, and email writing in addition to these other platforms. Because of this, it can enhance their writing abilities through tasks that are realistic. On the other hand, e-portfolios help students reflect on their language skills and knowledge. The e-portfolio is an electronic archive that displays students' experiences, progress, and achievements, as well as writing studies written by them.

Conclusion

Technology has helped language learning and education in many different ways. It is acknowledged that the development of fundamental English language skills, such as Listening, Speaking, Reading, and writing, depends greatly on the integration of technology in English teaching and learning. ICT tools used in English language teaching and learning can make many contributions both to teachers and students. It provides quality learning materials and creates autonomy in learning. As a result, technology integration requires conscious effort and careful planning in order to have a significant impact on the use of

technology, which is an important responsibility for educators.

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FALLACIES IN LANGUAGE PRESERVATION THROUGH THE CREATION OF A DIGITAL ARCHIVE - A COMMON CONSPIRACY

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Abstract

Language in its form and structure is evolving and progressing over the centuries. Every language has its own organic transcript, but lately it has taken slap-dash utterances in usage due to its lack of inattentiveness and consciousness. With the advent of modern technology, language is subject to radical changes. Every aspect of thought and ideas is taken in the digitalized form. As a means of preserving language, it has taken to digitization, which involves rapid loss of usage and its complete form without being aware of it. What could be the cause of this? In the name of preservation, a generation that uses uncanny usages gradually deteriorates the language. This study is a modest attempt to bring in the nature of language, the changes that have occurred since then, as well as the impact of the digitalized form of learning.

Keywords: Language nuances, digitalized learning, acceptability of learning.

Introduction

Language has always been an effective tool for persuading and influencing others. Language is multi-leveled, and this poses one of its major problems. As a system of signs, as a cultural system, and through individual competence, language can be analyzed with different perceptions. It depends on the kind of questions one wants to ask, as well as the kind of answers one is likely to receive, and the perspective one takes. Individuals create communication systems when they interact with one another. When a language finds its grammatical study or original construction in a social setting, it cannot reflect its full diversity. The use of English language in the teaching-learning process has always been a major concern for education planners and implementers. Languages change over the years, and this change is an essential occurrence common to all functioning languages.

The English language is gaining more and more importance as a means of global communication, especially since the latest advances in technology, people from different cultures and countries have come closer to each other. Success in achieving one's goals depends on one's communication skills. Conventionally, learning a language is like learning a structure. Most learners spend their time and effort in gaining linguistic rules while ignoring the structure of language learning. Language as a communication tool changes with changes in technology,

cultural and societal norms. Reaching the competence in the structure of a language might not mean that communication can be utilized efficiently. To be able to acquire a better communicative competence, understanding the target culture and language use in that culture plays a crucial role. Due to the cultural differences people all over the world interact differently. Second language problems in lexical and syntactic learning can be attained from cultural and social variations. Certain types of economic and social context have endangered languages other than its original usage. (Mufwene 2002). The internet, which provides a conglomeration of information; allows users to seize the information rather than giving space to their creativity in shedding their thoughts about language use. In particular, learners of English in India try to attain fluency without focusing too much on grammatical accuracy. To understand a language in its entirety, it is inevitable to know its complete structure.

Internet Inflections in Language Usage

Modern technology has replaced everything from books to internet. The introduction of text messages in Whatsapp, chat rooms, web forums has given users a free space to use language in any structure or form depending on their preferences. What learners learn in text books is equated to dogmas of learning from the exam perspective. The curriculum focuses on content rather than

explaining the language in terms of its correct usage and structure. As a result of technology, language learning is developing in its niche. The internet offers a great deal of space, but fails to point out its faulty form.

Internet writing is a distinct genre with its own goals, and to accomplish those goals successfully requires subtly tuned awareness of the full spectrum of the language (Gretchen McCulloch, 2019). All acronyms and abbreviations used in text messages (those coined by the users and learners) spoil the spelling of the language. Phrases like 'be right back', 'good morning', 'how I feel', 'in case you missed it' etc., have taken their shortened forms: BRB, GM, HIF, ICYMI. The transmission of text using shortened forms is faster for every language user. It has two distinct states: Comfortability and Convenience. The two C's destroy the use of language in a profound way. The speech perception of humans is at fault when it comes to communication or sharing ideas.

Internet slang has changed the way we speak and write. Basically, a speaker alters their speech by imitating the person whom they are speaking. Slang words like doggo, chill, bummer etc. can be easily understood but they do not make any sense. The learners of second languages use the language in accordance with their own choices without being aware of the correct form and right usage. Minimizing languages is ultimately detrimental to the maintenance of linguistic diversity (Tamburelli Marco, 2021).

Digital channels are becoming more sophisticated and wrong usages are increasing infrequently among learners. At a saturate point these particular usages tend to be pervasive in their own way. Emoticons became another means of expressing one's thoughts and opinions, and the learners have no control over their usage of this non-verbal communication. They are not an additional language of their own, but rather they detract the quality of writing in terms of continuity and coherence. Programmed languages like chat bots change a language with variations in styles, punctuation, dialogue and coherence.

Socio-Cultural Factors in the Preservation of Language

Language carries tradition and identity. Culture and society that have years of heritage have disconnected people from their roots. Every change in language destroys its cultural fabric. English has also percolated and formed Indianisms like Tanglish, Hinglish or other localized versions. These occurrences are a part of adopting any version without realizing the ingenuity of a language.

Textual knowledge and indigenous knowledge are the two most primary concerns of language indicators.

Indigenous knowledge is the one, where a learner tries to grab knowledge from the social and cultural context. In making so, whatever they come across as examples they try to relate them to their own vicinity. These experiences they do relate to the part of language learning process. The language serves as a medium for communicating socially and culturally. As a result, any changes in the social – cultural factor will affect the language as a whole. In the present day, the extent of literature seems to be dislocated from the plot of its writing. Without paying attention to proper grammar rules and linguistic nuances, language has met its sag.

Language learning involves active consciousness. Culture is a part of learning. It instructs us 'how' to think and 'what' to think. We tend to perceive the context of reality through culture which is always arbitrary. Mental construct that we establish through culture assists us to respond effectively. Technically, SLA aids with the acquisition of second culture. These important aspects in its cultural setting refer to a stereotype trait or standardized images that help in understanding the cultural environment. The attitude and motivation that language learners have towards understanding a language are determined by cultural influences on language acquisition. Culture is a part of our being and language is the most visible expression of our culture. Productive social interaction and knowledge can integrate language usage and development process (Timothy J. Downs 2000).

Unsuccessful language acquisition occurs if one is not able to maintain the balance between the culture and the language. Uncertainty and dissatisfaction arise when the social distance becomes larger. The smaller the social distance between these two measures, the more the context of intercultural competence can be explored. Understanding the concept of cultural awareness determines how the individuals depend on their culture and target language.

If the technology does not provide an external-linguistic presence, it cannot provide original restoration. Every cultural and societal change disrupts every aspect of language learning. New generation is losing their language so rapidly as they are unaware of the linguistic usages. This brings demarcation in the language usage and in turn brings about the destruction in the well-being of the use of literature and language.

Challenges in Linguistic Milieu

Millions and trillions of users around the world fail to protect the language with the advanced use of electronic medium of communication. E mails, chat rooms, instant messaging, blogging, social networking, twittering- these

technologies offer opportunities for communication that give rise to new kinds of language. The language used on each social networking site is not the same as the language of other medium. As a consequence of this, new style of English is emerging on the whole. Another technical manipulation of language is new features for punctuation (using lot of exclamation), new phrases, and so on. These novelties exploit the language rather than making it richer.

Communication and collaboration are enabled by technology. The information that has been discharged from it will not be able to think about it, and the learner will use words that should not be there. Photoshop will be the next generation of writings. This digital platform is at the beck and call of the learners to provide diagrams and pictures with full complete details of the content what they have been searching for. Unfortunately, they did fail to understand the concept of creativity and the use of language constructs. Learners are also quite comfortable to send picture gifs than using content-based writing.

Language seems to go away very much according to digital age. A semantic shift has occurred in which the meaning of the word is radically different from its original usage. Though this has always been cyclical and characteristic of the English language, most words are disappearing from English rapidly with the free space given to writing on digital platforms. This mostly confuses the learners about what to follow and what not to follow as proper learning of learning. Social media such as twitter, facebook and whatsapp help people communicate with new kind of usages and new words. Disappearance of a language usage without documentation is a huge scientific loss (Paul Newman 1992).

Language authenticity is very difficult to come by (Krauss 1992:4) and the original usage has become a conventionalized process, like metaphors. When young people interact with others of their own age, their language includes words, phrases, and constructions that are different from those of the older generation. Although these words have a short lifespan, some words continue to affect the language as a whole. For all practical purposes, the diversity found in languages can be fully replaceable with video tapes, audiotapes and written records and translations of language used in both formal and informal

settings. These translations help them understand the structure and usage.

Conclusion

Any language though encounters many challenges, its core knowledge will never vanish. Around the world, to preserve language, linguists work with technical and practical measures of teaching and revival. While technology does its best, to preserve the nuances of language, the best version of the language can be given with proper structure. Though digital archive serves as the immeasurable knowledge-based area, a space to give correct and a space to publish accurate information through proof reading and guidance, texts can be comprehensively preserved and published. Every new kind of writing and punctuation needs explanation on the digital page. All kinds of information in language can be preserved in its own in genuine form, provided that sentences are consistent, ideas are consistent, and grammar is followed verbatim.

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DEPICTION OF THE ANGLO-INDIAN IN LITERATURE

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Abstract

The 'mixed-race' Anglo-Indian community is a product of the European colonization of India some four hundred years ago. Anglo-Indian writings from its genesis speaks much about the relationship between the colonizer and the colonized, the ruler and the ruled. Writings of the community reveal that they were neither collectively associated with a particular region nor individually bound to a home village. Perusing through their history and their representation in literature, it becomes noticeable that Anglo-Indians have been systematically caricatured and stereotyped by others. They have been encumbered with the burden of an identity and continually mis-represented and under-represented. This paper seeks to explain the affected manner in which the community has been perceived by colonial and postcolonial writers since the gradual mushrooming of negative images of the community in popular discourses points out its growing marginalization

Keywords: *Mixed-race, stereotypes, marginalization, Colonialism, Postcolonialism, Racism, Anglo-Indian*

Introduction

Mankind's set of experiences is packed with instances of individuals destined to exist on the periphery of at least two or more cultures. The Anglo-Indian community has long characterized this placement in society and faced the same predicament in their representation in literature. They are one of the smallest minority groups in India, and being a mixed-race they trace their origin to European fathers and native Indian mothers.

Initially, the British were quite encouraging and accommodating in their treatment of their Eurasian conclaves in all manner and forms of association. But the growing presence of the community made it difficult for the rulers to occupy the moral high ground, which they gradually attempted to assign to themselves, as they consolidated their political hegemony over the sub-continent. Being forbidden to migrate, educate their sons in Britain or own property, the Anglo-Indians faced a clear-cut discrimination until the 1830s. The after-effects of the 1857 Rebellion however brought selective service roles for Anglo-Indians as a handy English-speaking community that proved their loyalty through the course of the uprising. However, they experienced new forms of exclusion in the nineteenth century with the advent of scientific and popular racialism and were gradually looked down upon for reason of their mixed parentage. The impression of them forged by the society can be understood through a reading of an American social scientific article of 1918 which published that:

the Eurasians (Anglo-Indians) are slight and weak . . . they are naturally indolent and will enter into no employment requiring exertion or labour. This lack of energy is correlated with an incapacity for organization. They will not assume burdensome responsibilities, but they make passable clerks where only routine labour is required.¹

During the twentieth century until India's Independence in 1947, Anglo-Indians were still given a second-class status due to the burdensome tar brush label that they carried. The Anglo-Indians used their British ancestry for purposes of securing the privileges of education and working in the defence but in all other respects they were viewed as Indians. However, the British practice of regulating and prioritizing employment of Anglo-Indians heightened an already contemptuous Indian view of this community.

The Anglo-Indian history and their portrayal in literature has proven that they have struggled under the weight of a confused identity and divided loyalties all along. The prejudice that lurks in several literary portrayals of the community encompasses factors of race, class, politics and gender. This has certainly influenced the way writers of subsequent decades have viewed them.

Material & Methods

Over the years, the community has evolved in tandem with postcolonial investigations into the relationship between hybridity and colonial identity formation. The theoretical expanse of postcolonialism explains how complex

discursive and ideological currents arbitrate stereotypical representations while providing an understanding of how misrepresentations of the community meet and disperse within a collective network of power/knowledge relations. Homi Bhabha²—while not focusing on Anglo-Indians in particular—however captures many facets of Anglo-Indian experience in his description of the “un-homed” postcolonial subject occupying both a figurative and psychological intermediate space, dwelling in a border zone “as though in parenthesis . . . inhabiting the rim of an in-between reality”. According to Bhabha, a stereotype works as a “form of knowledge and identification that must be anxiously repeated, and which did not need proof but can never be proven” (Location of Culture, 94). The Anglo-Indian being in the in-between category works to demarcate the line between coloniser and colonized whereby making their role in the colonial hierarchy and relevant discourses to be interesting standpoints.

Findings & Results

The proliferation of stereotypical portrayals traces its origin to the underlying rigidity of the colonial system and the proclivity for sustaining clear distinctions between races. This stereotypical light falls on all three in the colonial hierarchy—the British, The Anglo-Indians and the natives—but the nature of the stereotype differs based on their place in history and the current-day society. These stereotypes reflect classical frameworks of dominance and subordination in which “members of the dominant group ascribe to themselves the qualities needed for the tasks they wish to monopolize” (Ballhatchat³, Race, Sex and Class 8), while people of subordinate groups were made to characterize qualities that righted their subservient roles. Naturally, the Eurasians being of mixed blood were seen as inferior and most novels contend that the issue with the half-castes is that they have acquired noticeably the negative characteristics of both of their predecessors – the haughtiness and pride of the English and the underhandedness of the Indians.

Fiction is the “document as well as the agency of cultural history,” and the portrayal of Anglo-Indians in literature, not only reflects contemporary social attitudes and political compulsions, but also reinforces images traditionally used to define them (Armstrong, *Desire and Domestic Fiction* 23). Anglo-Indian writers⁴ probed the particular problems of mixed marriages, Eurasians and the racial attitudes of the time prolifically since they knew the

ways of Anglo-India from the inside. Their placement within the official hierarchy gave them a distinctive vantage not necessarily shared by outsiders. Ethel Duff-Fyfe's *Written on our Foreheads* (1913) sympathetically showcases the treatment of the Eurasians through the kindhearted half-caste Mrs Gomez who takes the English born lieutenant Simpson to be her lover. But over the course of the novel she is made to feel that she is not suitable for him and would bring his ruin. She cries over her anguish saying “I told him I loved him too much to spoil his life . . . then the regiment went away. . . and he never wrote to me. Sometime afterwards I married my poor Gabriel and I was very happy for marriage is a case of like to like, and the stag cannot mate with the Jackal” (36). This demonstrates that the British hardly viewed the Eurasians as fellow colonizers but as social inferiors. Sylvia Staub⁵ writes that “Brittania ruled the waves and made mincemeat of . . . colonial subjects who were not pukka” (149).

Alice Perrin incorporated subversive social messages highlighting the ambivalence between class and colour in her novel *The Stronger Claim* (1903). The protagonist Paul Vereker who has a mixed-race background is a sympathetic character positioned between two worlds. Although being brought up in England with all refinement and thoroughly executing his work place duties in India, his wife Selma Vereker sees the impossibility in him leading a normal social life because of his native blood. His momentary indecision in a threatening situation causes a riot and therefore the Anglo-Indian conviction is that “as a rule Eurasians were not to be depended on in an emergency; that in a serious riot or a tight place they couldn't be trusted not to lose their nerve” (202).

Some novelists however like Mary Churchill Luck are sympathetic towards the treatment bestowed upon the Eurasians. Poor Elisabeth's (1901) protagonist gives voice to the cultural tragedy that stems from a mixed-race background and continually casts a social stigma on her identity. Her infinite kindness and emotional potential are constantly being checked by the prejudiced English colonials. Elisabeth's own father tells her roundly “that the lowest beggar with white blood in his veins is above you” (17). The hint of patronage in the title “Poor Elisabeth” underscores the view that she invites her own social sufferings because she is neither admirable nor amusing. She sums up the personal tragedy of every Eurasian when she says that “it seems a pity because one race is dark another fair that they can never be friends. And I thought

perhaps someone who had some of the blood of each, even though not a clever person could understand better" (56).

Indian writers such as Manohar Malgonkar, Mulk Raj Anand, Ashokamitran, Saros Cowasjee and David Davidar have denigrated Anglo-Indian characters in their writings. These writers have replenished old prejudices by marginalizing most of the Anglo-Indian characters in their narrative.

Ruby Miranda in Malgonkar's *Combat of Shadows* (1962) is identified with words like 'chi-chi' and 'honky-tonk' (12) which makes Captain Cockburn rave "And the eyes; yes, the eyes of the real Chadni-Chowk whore, black and bold; ... and that figure too, the figure of the harem favourite" (19). In this manner, Malgonkar fosters the stereotype of the Anglo-Indian woman who is mostly attractive but lacks moral depth although the women Cockburn has mostly associated with were all prostitutes. He also takes a jibe at Anglo-Indians' peculiar pronunciation and accent when Ruby Miranda says: "I don't mind if I do, tank you" (18) on accepting a cigarette. The rest of the family is portrayed as mere caricatures being stereotypically sketched as the usual railway-colony bunch struggling to make ends meet because their father has taken to the bottle. Most books that involve Anglo-Indians are soaked in platitudes whether written by Indians or foreigners. This is because stereotypes are easier to deal with, for they have remained accepted and unchallenged for decades.

The English version of the tamil novel *The Eighteenth Parallel* (1993) by Ashokamitran records how Anglo-Indians were merely dispensable characters used to propel an understanding of the predicaments and frustrations faced by the main character. And this has been achieved by yet again drawing from the well of stereotypes. The Anglo-Indians here are marginal characters but used opportunistically to make the atmosphere of Lancer Barracks more original since the writer knows that no railway colony could be made complete without the "Anglo-Indian". Dealing with conflicted emotions from his own life experiences and shocked by Gandhiji's assassination, the writer uses Chandru's thoughts to heighten his frustrations by insensitively contrasting it with the presumed easy-going existence Anglo-Indians lead: 'Anglo-Indians were the least concerned about the present situation. What a hassle-free existence his would be if only he'd been a Christian or an Anglo-Indian!' (Ashokamitran 91)

The Anglo-Indians continue to be marginalized even in works by British writers. It is hard to not wonder why both sides black and white despise the product of such unions. In *The Alien Sky* (1953), the definition that the British character Cynthia Mapleton gives of an Anglo-Indian to the ignorant MacKendrick is rude and malicious: "Half-caste of the country. Half-Breed. Anglo-Indian, Eurasian. Different names, same gravy...the results of misdirected passion. My dear!" (27)

So canonical British literature of the Raj is replete with stereotypical Eurasian minor characters in marginal roles such as Kipling's luckless Michele D'Cruz in "His Chance in Life" (1888) who supposedly triumphs over his slothful tendencies because of the one drop of "white blood in his veins" and the culturally displaced and restless chauffeur in E.M. Forster's *A Passage to India* (1924). Neither has there been better representation in postcolonial novels by Indian writers as proven by the angry, hot-tempered schoolmaster in Rushdie's *Midnight's Children* (1981).

Interpretation & Discussion

Research carried out on the representation of racial and ethnic minorities validate that negative racial stereotype certainly contribute to the subjugation of marginalized groups. Stuart Hall (6) explains how stereotyping as a signifying practice, 'is central to the representation of racial difference.' Representations are certainly impactful as they mediate reality through language, social and economic context as well as history. Power relations play a vital role in the equation of such stereotypes wherein disparaging stereotypes could be seen as ambivalent colonial power relationships. Negative stereotyping serves as a mechanism of social control by fostering a sense of 'inferiority' among the stereotyped community. The first step towards contesting the accuracy of such stereotypes is to gain an understanding of how stereotypes function and why they emerged in the first place. This calls for a more comprehensive examination of those adjacent discourses and administrative practices that marginalised Anglo-Indians.

Conclusion

The ambivalent position that characterized the Anglo-Indian community led to the creation of stereotypes. Most stereotypes however help recognise the people as a community. Upon analysis, it is clearly understood that the stereotypical representation of Anglo-Indians stems from

the set-up of colonial society, while simultaneously slipping into postcolonial discourse and is not an isolated literary artefact. In other words, racism cannot be narrowed down to individual prejudice as the logics of racism are bolstered by much wider and complex networks of power/knowledge relations. In response to their portrayals in literature, films and other media, Life writing projects⁷ sponsored by Calcutta Tiljallah Relief have published books written by Anglo-Indians and is helping towards visibility by “ensuring that WE- the Anglo-Indians as opposed to others . . . tell our history as only we can, as only we who lived it can know” (The Way We Are, 42). The portrayal of the Anglo-Indian community synonymously corresponds to the representation of various other marginalized groups as the particular experiences of this mixed race entity mirrors the larger hybridised context of current day globalisation.

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THE IMPACT OF PRAYER IN GIRISH KARNAD'S *TUGHLAQ*

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Abstract

Since the beginning of time, religion has served as a source of direction and control for all people. Indian theatres have a religious connotation. The most significant Indian English dramatist active in the post-independence era is Girish Karnad. He has connected his plays with ritualistic and religion rituals and he successfully presented folk plays to the reader and audience by doing so. An existentialist and a historical dramatist he employs well-known mythical, legendary, and historical tales to teach moral lessons that are both pertinent to and desperately required in modern-day India. Girish Karnad is frequently referred to as a Renaissance man with both an ancient and contemporary perspective. After Yayati's breakthrough in 1961, he composed *Tughlaq* in 1964, the year of Jawaharlal Nehru's death, to highlight the contradictions and avoidable suffering present in modern India/ Yayati, however, is entirely mythical. *Tughlaq* is based on actual historical event. One of the most significant eras in Indian history is the time of Tughlaq. It clarifies how the interplay between religious saints and politicians affects and corrupts the lives of the people. Thus, the present paper aims to analyze the impact of prayer in Girish Karnad's *Tughlaq*.

Keywords: Politics, religion, historical approach, prayer, corruption

Introduction

Girish Karnad's works, in particular, present abundant opportunity for fresh historical approaches and interpretation. When subversive forces face threats to their survival, Indian English writers have endeavored to understand how power works and dominant forces always remain active through a variety of techniques in order to suppress them. In his plays *Tughlaq*, the dreams of Tipu Sultan, and *Tale-Danda*, Girish Karnad skillfully represented such prevalent social norms as well as a representation of Indian culture. Therefore, the present study attempts to examine the role of prayer in Karnad's *Tughlaq*. Karnad has mostly adhered to the details of written history. According to him, the history of *Tughlaq* is still relevant today. Everyone agrees that *Tughlaq* was an academic and idealist-possibly the most knowledgeable king to have sat on the gadi in Delhi. But among India's rulers, who have been dumping it over a sizable area for several decades, he also seems to be the worst failure. The fact that the royal youth, who was so full of promise, disintegrates in the course of a score of years, is what most impresses Karnad. The main character is a very pious man who memorized the Holy Quran. He would often cite passages from the Quran in conversation.

Karnad attempted to infuse politics and religion into *Tughlaq* with success. The central protagonist of this drama, *Tughlaq*, is an idealist who seeks to unite Hindus and Muslims, promote secularism, and envision a fresh future for India. He is a well-educated man who is renowned throughout the world for his understanding of philosophy and poetry. The politician, who is essentially a cunning intriguer, will eventually have to renounce religion and cannot continue to pretend to be reliant on it. The monarch should uphold the Koran's principles no matter how vocal he may be because otherwise he will have to deal with both internal and external revolt. He is unable to conceal his two personalities and make his double talk understandable to the general public. He will be required to pay the fine. Religion cannot be utilized to advance the interests of the powerful. It will resist politics because religion promotes morality and calls for moral behavior from its followers, but politics lives on cunning, subtlety, intrigue, and dishonesty. *Tughlaq*'s situation is hardly an exception. There is a popular uprising when he declares prayer to be required, abolishes *Jiziya* from unbelievers, and calls for the transfer of the capital from Delhi to Daulatabad. The religious leader's rebel against him and are captured by *Tughlaq*'s cunning and craftiness. They are completely eliminated from his route. In the play,

Karnad employs a variety of symbols, although prayer is frequently used for dramatic effect. The subject of the suggested article is how prayer is portrayed throughout the play.

The Impact of Prayer in Tughlaq

Tughlaq by Karnad is recognized as one of the most significant and well-read dramas written by an Indian author in English. With the release of Tughlaq and its enduring appeal to readers, Girish Karnad became a recognized as a significant Indian dramatist who writes in English. Even though he has written numerous plays for English literature readers, Tughlaq stands out as one of the more intricately designed and well-written dramas. It is a standard in its field. Since Karnad is Indian and writes in English, he has been successful in evoking an authentic Indian mood. As long as English is read and liked, Tughlaq will continue to be performed and read. It is an outstanding example of Indian-English Theater.

If we focus only on dramas among the various genres of Indian English literature, we observe that they only became well known in the second half of the 20th century and even then, through translation. The dramas were written primarily in several Indian languages, primarily Hindi, Bengali, Marathi, and Kannada, with their own distinctive styles, although they all shared an Indianness-related imprint. Obviously, Girish Karnad's connection to the brilliance and capacity to turn any circumstance into an aesthetic experience. All of his plays, whether they are Yayati, Tughlaq, Hayavadana, were initially written in Kannada.

Even though they were created in Kannada, these writings of Karnad cannot be associated with the area where Kannada is currently popular or with the regionalist tradition that previously gave Kannada Literature its identity. There is no theme in these pieces of art that could be identified as being related to Kannada. Yayati discusses an old Indian fable. The topic is taken from history in Tughlaq. Hayavadana is also a part of the ancient Kathasaritsagara anthology of Indian myth.

The play, which was initially written in Kannada, was a huge hit. Bengali, Marathi, and Hindi were among the languages that it was immediately translated into. Boards in the English version of the play were presented by the Theatre Group of Bombay in 1979, and Karnad himself handled the translation for that occasion.

The play's major character, Sultan Muhammad-bin-Tughlaq, predominates it from beginning to conclusion. He is regarded as one of the most divisive individuals in mediaeval Indian history because of his cunning, evil demeanor, as well as his successful war effort and crazy political views. After the 1970 release of the English translation of Tughlaq, Karnad cemented the legend and controversy surrounding this important character in mediaeval Indian history. Since Tughlaq has been misrepresented by both historians and critics, a reappraisal of his persona is warranted. Therefore, it goes without saying that Girish Karnad's audience are inclined to follow Sultan Muhammad-bin-Tughlaq with a purely prejudiced perspective. It's critical to evaluate and understand the play from the appropriate angle.

Tughlaq by Karnad is unquestionably a superb piece of art with a complex narrative, the finest sarcasm, savage satire, and intriguing symbolism. Over the years, academics have overemphasized the play's importance as political satire, however, seem to undervalue this work of art. Although historical references portray Tughlaq as an eccentric or comical type of person, the play provides a superb psychological analysis of the Sultan's persona.

His dominance over the empire is attested to by his vision. His guiding principles, and his efforts to position himself as the people's ruler. The goal of this research work is to evaluate the various points of view and give a brief overview of Sultan Muhammad-bin-personality. Tughlaq's the past accused Tughlaq of murder. Even though it's possible that his father really was murdered. With the accession of authority as the Sultan of Delhi, Tughlaq's conflict begins. All of his rivals and adversaries are men with personal agendas. Sultan has a distinct type of personality from Ain-ul-Mulk, who wants to usurp the throne of Delhi. Imam-ud-Din and the chieftains of Delhi also want to expand their degree of authority. He values humanism more than faith.

According to him, religion ought to enhance people's spiritual well-being and happiness in their daily lives. Tughlaq makes a lot of effort to uphold his values early on in the play. The Sultan is established as a highly intelligent monarch in the opening scene of the play. Certainly, he is brutal when dealing with adversaries. Even said, not all of the Sultan's actions can be praised. He committed several errors and unforgivable acts. However, this is a very other problem. He was probably compelled to make a tough decision by circumstances. If we examine Tughlaq's

personality from a certain angle, we will see that the Sultan is a former victim who has gone evil. Overall, Karnad's Tughlaq is his best play and a good performance. The numerous facets of a very contentious but also the most devoted character from the array of historical personalities from mediaeval India were depicted in the play Karnad's Tughlaq first act in a very honest manner.

Tughlaq's religious beliefs make for an intriguing study. He is a renowned scholar who has read extensively in both Greek and Oriental perspectives on life and the world. In addition to Islamic history and tradition. As a result, his mind serves as a crucible for the melting of several new ideas and the emergence of numerous schemes from his vivid imagination. Any rational individual is compelled to consider the Ultimate. Muhammad is by no means agnostic. He acknowledges the existence of a God, though not necessarily a Koranic one. He discovers that a lot of things cannot be explained in terms of what the Koran says. He respects the Koran with reverence but does not agree to be constrained by it.

For him, God is a powerful force that inspires man to do all kinds of daring experiments. He is therefore not subject to the rulings of the Imams, Sheikhs, or Ulema. He discovers that they are playing egotistical politics with the support of the populace. Therefore, he treats them brutally, detaining some, expelling others, and planning the execution of the taller ones like Sheikh Imam-ud-din. Since the accomplishment of his God-inspired plan is more essential to him than morality, he has no moral hesitation in this matter. And everyone blocking the path needs to be moved. He may have planned the deaths of his father and younger brother in this spirit.

The rumours are believed not just by regular people but also by Muhammad's mother and his still-adoring stepmother about his cunningness towards his conspirators. In his public sermons, Sheikh Imam-ud-din publicly addresses the subject. However, Muhammad does neither accept nor categorically reject the accusation. We must assume that he is actively interested in the relationship.

When the Amirs plot to overthrow the Sultan because they disagree with his policies, they exact revenge. However, it is the Hindu Ratan Singh who concocts the terrible plan to kill the Sultan at prayer. The benefit is that Muslims should not have any weapons on them during prayer. Actually, as he kneels in prayer before the throne, Muhammad unbuckles his sword and sets it down.

The Amirs, however, nevertheless preserve the covert daggers, pull them out at a sign, and advance on him. But Muhammad, who is already aware of the plan's specifics, has concealed a number of armed Hindu soldiers. They are exempt from the ban on prayer time. The Amirs are attacked by them, who then drag them away for execution. After Muhammad has finished praying, he solely addresses Shihab-ud-din. The mind should be transformed and elevated via prayer. But right after his ceremonial prayer, Muhammad brutally slams Shihab-ud-din to death with such force that even the soldiers are unable to stand it. It should be emphasized that the drama starts with individuals conversing.

It should be emphasized that the drama starts with the characters discussing Muhammad's strict enforcement of public prayer. One young man praises Tughlaq for being the first Sultan to impose the five-time prayer as a requirement. However, the public is not very impressed by its enforcement. The majority of them view prayer as a routine act to be completed as quickly as possible. Muhammad also learns that even if he repeats the phrases prescribed by his faith, his heart does not respond to them in a convincing manner. Muhammad obviously gives prayer a significant amount of thought. He comes to the understanding that prayer is nothing more than a ruse-a mask used to conceal bad behaviours and malicious intents. So, using the same sternness with which he has up until now enforced prayer, he forbids it throughout his dominion.

Public prayers are suspended until the coming of the Abbasid, according to Najib, who introduced the modification. Since no one knows when the Khalif's descendant will arrive in Daulatabad, the new proclamation effectively bans prayer in the realm. But Muhammad discovers that he cannot resist the need to pray. He immediately kneels down and begs Allah to have pity on him after he has publicly ordered his step-mother to be stoned to death. He begs God not to release his hold. He is like a pig rolling in the bloody dirt because his skin drips with blood. He implores Allah to forgive him, elevate him, and envelop him in His Unending Mercy. The announcement that the Abbasid is on the way and the public can resume is made by Barani when he reaches at this point.

The awful irony of the situation makes Muhammad grin to himself. He admits that he had been trying to pray against his own directives and that the words had no

meaning for him. Nevertheless, the Sultan discovers the forgery and arranges for Aziz to vanish after the prayers before the Abbasid shows up and actually lead the gathering in prayer. Thus, the public prayer turns into a double farce. The muezzin summons the devout to prayer as the drama comes to a close. However, Muhammad is now a completely bewildered person who resembles a ship that has lost its moorings and is drifting through uncharted waters. He admits that at this point, God is his only option.

Thus, from the time the curtain rises until it is finally drawn the idea of prayer is introduced into the play at different stages. But it has no effect because, as portrayed in the play, it appears to be a hollow formality that does nothing to enhance the richness of life. Prayer is a representation of how depraved Tughlaq's life is. The play's central theme is prayer. Typically, prayer is used to clear the mind. But during the rule of Muhammad, prayer

turns into a dishonest political game. It is viewed as destructive tool. The play is permeated with the sound of repeated prayers.

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DELINEATION OF AFFINITY BETWEEN THE ENVIRONMENT AND WOMEN IN SELECT SHORT STORIES OF MARGARET ATWOOD

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Abstract

The selected short stories of Margaret Atwood from the collection named Wilderness Tips are set largely in the forests of Toronto or Canada. Atwood's stories testify to the unpredictability of life, their disconnections with the past, and their relatedness to the environment. Most of them are broken by the female protagonist's sensibilities and their memories as she reflects on the moment when they realised who they were. Women here are constantly brought together with their surroundings to bring out the ultimate affinity between them to bestow how it influences their lives in creating identities. Though the stories don't contain feminist views, the role of the women in that particular environment is the key driver to solving the unpredictability.

Keywords: *Environment, Women, Identity, Nature.*

Introduction

The primary cultural influences on Canadian literature were British, French, and Aboriginal. These Canadian authors greatly influenced the development of Canadian literature through the enormous archives of adventurers and pioneers, the aggregate chronicle produced by the Journal discoverers, the recollections of master builders, and through the pages of legislative and constitutional heritage.

The impact of geography and climate on people's lives and work is valued by these Canadian authors. Every turn has a big impact on them, as Canada's rugged mountains, raging rivers, and cruel winters stand in stark contrast to its lush valleys, serene lakes, and friendly summers. One can see a constant picturization of nature in the writings of the authors. A constant visualization of nature can be seen in the author's writings. Canada's climate has greatly influenced their writing, and often their writing treats the environment as tension in human life and sometimes as a divine force.

Margaret Atwood is a Canadian author known for her poetry, novels, and literary criticism. She has won several prestigious awards throughout her career, including the Booker Prize. As an author, Atwood writes thoughtfully on issues such as gender, identity, and sexual politics, and how these notions of personal identity intersect with those of the nature that surrounds them, particularly in her native Canada.

Materials and Methods

Atwood's short stories *True Trash*, *Hairball*, *Isis in Darkness*, *The Bog Man* and *Death by Landscape* deal with building personal identity through constant comparison with surroundings. This comparison can be made by analysing the incidents in these stories.

Interpretation and Discussion

The "wilderness", work's title refers to a metaphorical term of how life's unpredictability and lack of personal identity are brought out by picturizing it with nature. In the first lines of the short story *True Trash* itself, the author compares the waitress to a pack of skinned seals to emphasize the relationship between humans and the natural environment. Through the character Donny, one can find how the waitresses are treated like animals as they are being watched using a bird-watching binoculars and the filthy minds of people who borrow binoculars to see waitresses instead of birds.

Waitresses read stories and magazines that are less useful than *True Trash*, and the boys watch them fight over binoculars and make the bushes thrash this denotes a futile way to entertain yourself without any purpose in life. "He looked like an animal stalking its prey." (Atwood 13), "I knew he was the wrong man for me but I could no longer resist." (Atwood 13)". The contradictions can be seen in these lines how one just looks at the other as prey to be conquered and the other knows what she wants but could not stand on it.

One can often see *Wilderness* being compared to humans or human thoughts and actions to state the fact of

how the environment they live in influences their lifestyle and personal identity. "He can see one earring, a little gold hoop. It goes right through her ear. Only Italians and cheap girls have pierced ears, says his mother." (Atwood 15). The mindset of the people living on the island shows how one determines the identity of an individual by the place they come from. Donny wants to have a rattlesnake skin of his own to hang above his bed, but even if he caught the snake personally, strangled it with his bare hands, and bit off its head, he wouldn't be permitted to have the skin. This represents the oppression that the character experiences.

While they work, they sing. They're missing the ocean of music in which they float during the winter, this portrays how the waitresses miss the very element of life which is happiness even during the celebrations of winter. "Well, girls almost done? She never calls the waitresses by name. To their faces they are girls, behind their backs My girls." (Atwood 19), this conveys the fact that the women there are deprived of their identity and always addressed as a pack. Constant imagery of nature is given throughout the short story to show the view of the environment and the deprivation of one's identity also portrays how even nature is being deprived of its own identity and conveys those women and nature are treated as mere objects.

She walks with purpose whilst swinging a briefcase; these lines express how the women have outgrown the wilderness of the place and finally found their identity.

In the short story Hairball, the protagonist Kat is introduced as a successful woman who is undergoing an operation in which a tumour was removed which later turns out to be her not the fully grown baby, she names it 'Hairball' and has it stored in the formaldehyde solution just to remember that she was just treated as an object of importance just for her wits and not for what she truly is. The story is set up in a city environment where life for her was not easy. She worked her way up the ladder, starting with layout and moving on to design, spread oversight, and finally issue supervision. Although difficult, the effort was worthwhile.

She underwent abortions twice because the men involved were not willing to think about the alternative. This demonstrates how women are considered as subordinates no matter in what position they are in. Another character Cheryl who is the wife of Gerald is also shown as a woman who is being cheated on. Kat is left to take responsibility even though the men are also responsible. Finally, she comes out of the shell takes the hairball out of the solution too and sends it to Gerald to imply him to take responsibility.

The short story Isis Darkness starts with the description of the environment around a poet's house, a

district of small vertical houses with deteriorating woodwork, drooping front porches, and dry, overgrown lawns, is spread out along the lakeshore to the south of the Queen streetcar rails. This setup shows how the environment around us is the cause of the lack of confidence in daily life. The protagonist of the story Richard considers his rival Mary as the muse for his writings. He calls her the goddess Isis, reveres her as the only genuine poet and sees himself as an expert in her mythology.

Here he derives his identity from the woman "He will be created by her." (Atwood 65). The woman here is given as the 'Queen of Heaven and Earth, 'mountains', 'desert' and 'Jungle' this portrays the connectedness of the women with nature that helped him create his identity out of the lives unpredictedness.

The story The Bog Man starts with the explanation of the life of Julie the protagonist of the "Julie silently revises: not exactly in the middle, not knee-deep in rotting leaves and dubious brown water." (Atwood 66) this depicts the menace in her life. The very title itself describes 'Swamp' which is a smelly puddle. She initially sees his professor as a great and powerful man, but she gradually sees him as inferior to the bog man. Her opinion of the archaeologist, her mentor and lover, also starts to deteriorate at the point when she starts to realize her worth. Thus the 'Bog' which is a part of the natural environment becomes the place of the final realization of her life and identity.

Death by Landscape opens with a message that a man named Rob is dead. The story revolves around an aged woman named Louis who is a painter and now has isolated herself from others reminiscing about the loss of her friend Lucy in a summer camp in the wilderness. Their connectedness towards nature is shown through the constant description of the natural environment around them.

There was a moon and a movement of the trees. In the sky, there were stars, layers of stars that went down and down. Kip said that when the stars were bright like that instead of hazy it meant bad weather later on. Out on the lake, there were two loons, calling to each other in their insane, mournful voices. At the time it did not sound like grief. It was just background. (Atwood 91).

Her closeness towards nature is also seen through her paintings that she drew in memory of the friend she lost in the woods. Additionally, these paintings are not landscapes. The reason is that there aren't any landscapes up there, at least not in the traditional, orderly European sense, with a gentle hill, a meandering river, a cottage, a mountain in the distance, and a bright sunset sky. Instead, there is a tangle, a vanishing maze, where you can get lost

fairly immediately after leaving the road. There are no backgrounds or vistas in any of these paintings; instead, there are a lot of foregrounds that loop around and around incessantly, drawing you into the twists and turns of the tree, branch, and rock. You can always go further back, and there will always be more. And the trees themselves hardly qualify as trees; rather, they are energetic currents that are charged with ferocious colour.

She looks at pictures, and each of them is a picture of Lucy. She imagines that Lucy is hidden underneath by a pile of fallen stones at the bank of the river; she crouches under an overturned canoe. In the yellow autumn forest, she stands behind an invisible tree for the other trees by the Blue Pond. Eventually, Louis comes to believe that Lucy is still alive, and resolves the wilderness and the unpredictability of Lucy's life through paintings in her apartment. This shows how the environment around Louis made her lose a part of herself which she later tends to find through her paintings.

Conclusion

A fusion of feminist and environmental issues can be seen throughout these stories. These stories portray women

from different perspectives and explore how they are viewed, their connections with nature, and how they gain identity and also help others to do the same through environmental influences. "The lock splits. The Iron Gate swings open. She emerges, raises her arms towards the suddenly chilled moon. The world changes." (Atwood 100).

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MAATR- A MELTING POT OF MOTHERHOOD AND VENGEANCE: A CRITICAL ANALYSIS OF FEMINIST CRIMINOLOGY IN THE MOVIE MAATR

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Abstract

This research paper is mainly focusing on the recently developed theory of Feminist Criminology and how it is interpreted in the context of a 2017 thriller movie, Maatr. Feminist theory worked on the writings regarding women issues, the discrimination they had to face in various phases of life. It contained works on how women fought against such injustices mainly through their literary works. In feminist criminology we are analysing how women had taken the path of violence and crimes to fight for their rights. Sigmund Freud's theory of psychoanalysis is also interpreted to get a clear understanding on how the main character in the movie, Vidya had chosen the way of murdering all the men who had done injustice to her and her daughter.

Keywords: *Feminist Criminology, Maatr (movie), Sigmund Freud, Psychoanalytic theory.*

Introduction

Feminist theory can be considered as an extension of feminism into the philosophical world. Its main focus is upon gender inequality. It aims to analyze the discrimination faced by women in terms of their social roles, interests, chores etc. Over the time it has expanded into various fields. In this paper we are mainly focusing on the recently developed branch of feminism called feminist criminology.

Feminist school of criminology was developed in the late 1960s and 1970s. This school was mainly established to eradicate the discrimination against women in the study of crime. Feminist criminology focuses mainly on women offenders and victims including all women who are connected with the criminal justice system.

Here we are interpreting the film Maatr on the basis of feminist criminology and focuses on how it is connected with the literary world. The movie 'Maatr' can be analysed based on the Freudian theory of psychoanalysis that a person's traumas and experiences are responsible for his actions. Here, that theory is proved by the fact that a mother who was raped and witnessed the rape of her daughter has decided to take revenge. In the movie, the actions of the mother were motivated by the trauma she had faced.

Materials and Methods

Maatr, is a 2017 thriller drama which showcases how the life and family of Vidya, an ordinary school teacher was turned upside down when she and her daughter was gangraped.

Feminist Criminology- This concept which developed during the 1960s and 70s is used in a more philosophical realm to analyze the movie Maatr which gives a clear picture on how women are forced to take law in their own hands to fight for their rights.

Sigmund Freud's Psychoanalytic Theory was used to analyze how human being's experiences and traumas developed their actions.

Findings and Results

The movie Maatr is a 2017 thriller drama which showcases how the life of an idealistic school teacher Vidya Chauhan (played by Raveena Tandon) is turned upside down at the hands of a group of influential men. The film starts on a mythological note narrating the story of Lord Rama, who had saved his wife's virtue by saving her from Ravana. The narration emphasizes on the respect and value given to women as mother and wife. Rama lived in a forest abandoning all luxuries to prove his respect and love for his step mother Kaikeyi. He even killed Ravana to save his

wife. This is the cultural tradition of India, where lives of women are being crushed by the society in various realms.

In the beginning of the movie, the above mentioned story narration is done by Tia (played by Alisha Khan), Vidya's daughter at a programme in their school. The programme is inaugurated by the Chief Minister Govardhan Malik and boasts about the fact that his son also studied in the same school which built him into a successful and responsible citizen. On the way back home Vidya decided to take an alternate route to reach home soon. But on the way they were attacked by a group of men including Chief minister's son by creating an accident with their car. Both Vidya and Tia were taken to a farm house. Vidya woke up to the painful truth was she was being raped by this group of men. In the middle of this pain also Vidya searched for her daughter. Tia was also not spared by those monstrous civilized citizens. Tia was also being raped by other men in that group in front of her mother's eyes. She called out to her mother for help. She even tried to get to her mother's side to help her when she saw that her mother was also being struggling in pain. But Tia couldn't sustain that pain for long and succumbed to death in front of her mother. When Vidya saw the lifeless body of her daughter in front of her she couldn't move any parts of her body as if she was frozen. She just looked at her when the rapists continued molesting her leaving her daughter as they understood that she was dead.

When their sexual urges were satisfied, they threw the mother and daughter near a roadside where their car was attacked earlier by the rapists thinking that Vidya was also dead. Later police found out their bodies and understood that they were brutally raped and rushed them to the hospital. Tia was already dead, but Vidya was alive. She had severe internal bleedings and her inner organs were also injured. When her husband Ravi Chauhan and her friend Ritu reached the hospital, they were shocked to learn the truth. Police inspector conveyed the news to Ravi and also asked him whether Vidya and Tia used to go out during night time often. To this Ravi replied that they were late that night because of some cultural events at Tia's school. The Inspector's first instinct was to raise a question upon Vidya's character by indirectly asking him that question.

When Vidya regained consciousness after several days she first enquired about her daughter. When she learned about her death she started sobbing, which was the only thing a helpless mother could do in that condition.

But when police questioned her about the rapists, she gathered all her strength to point out that one of them was minister's son Apurva. Inspector was caught up between his duty and the political pressures to prove Apurva innocent.

During the initial days in the hospital Ravi was always by the side of Vidya. But eventually he was fed up of that and also discouraged by the shame he had to face from the society. He had even conducted the funeral ceremonies of Tia without informing Vidya. By the time Vidya was in a condition to leave the hospital he didn't even come to pick her up. Ritu got her discharged from the hospital and dropped her at her home. Upon reaching home the memories of her daughter started haunting her. Tia's photographs and her other belongings reminded Vidya of her daughter. She was traumatized by the loss of her daughter than the fact that she was also attacked and raped. On top of all these she was broken down by Ravi's accusations that it was because of her mistake their daughter had a shameful death. Instead of supporting his wife at a crucial point of her life Ravi decided to walk away from her life. He left her by giving the lame excuse that he could no longer stand the shame that his wife and daughter were raped. He was more concerned about what the society would think rather than the fact that his family needed him the most. Here the loneliness of a helpless and traumatized mother is very well pictured in the movie. Vidya didn't have the strength to protest and therefore moved to her friend Ritu's house.

After Vidya got totally cured her friend had taken her to the police station in order to give statement about the accident happened. But when they reached the station, inspector informed them that the case file is closed and FIR was written as they found out the real culprits. They understood that the FIR was a cooked up one and the minister's son or his friends were not arrested. When Ritu protested against their action the inspector advised them to keep quiet because Vidya was a woman and even if the real culprits were arrested it was her reputation that was going to get negatively affected.

Vidya was a school teacher and couldn't focus on her job or the children in her class. One day on the way back home she saw the minister's son and his friends enjoying without even having any guilt on their actions. They moved freely in the society while Vidya's family was shattered and her daughter raped to death. She suddenly felt a fire born

inside her and decided to kill them and avenge her daughter.

The trauma faced by Vidya gave her the courage to go to any extent to provide justice to her daughter and herself. At first, she killed Sikender Benwal, one of Apurva's friends who was also involved in the crime by creating a bike accident. Then one day, Vidya noticed that one of her students Meenal, who was also Tia's closest friend was not paying attention to her studies. Upon insisting Meenal revealed the truth that it was because of her that Tia had died. She then opened up about the fact that she was being sexually abused by her neighbour Inder Jangra (Apurva's friend) and was taken to hotels for molesting her. She couldn't even disclose about this to her parents. One day Meenal refused to go with him anymore. They attacked Vidya's car that day to get Meenal thinking that she was with them. When they couldn't find Meenal they decided to use Vidya and Tia to meet with their hunger.

Vidya asked Meenal to invite Inder to the hotel where they usually used to meet. Meenal did so and she poisoned Inder as advised by Vidya. Later when police arrived, they saw Vidya at the hotel where Inder was killed and became suspicious. They questioned her regarding her presence there. But she didn't answer any of their questions and when Ritu arrived there and enquired about the situation she told her that for the first time in their whole official life these policemen are trying to do their duty by questioning me for Inder's death which they forgot to do when she complained about minister's son and his friends. The policemen were dumbstruck with shame. Here Vidya was pointing out the difference between men and women on the phase of the criminal activities committed. The society and the judicial system has always raised their voice against women committing crimes when most of the crimes conducted by men were neutralized and given legal concessions.

Later when Vidya murdered Apurva's other two friends, there is a scene in the movie when his father is asking him unbelievably whether women are capable of doing all these kinds of crimes. By the end of the movie Apurva and his father is murdered inside their house by setting their house on fire in the midst of all the securities provided. The strength of motherhood proved to be sustainable even though the mother has adopted the path of violence to gain justice.

Interpretations and Observations

In the movie Maatrwe can witness how an innocent mother is forced into adopting the path of crime in order to avenge her daughter who had been gangraped to death by a group of highly influential people. When Vidya tried to approach the police for taking legal actions against the rapists, instead of supporting her they advised her to keep quiet as she was just an ordinary woman. The criminals included the minister's son and his friends. Their political influences proved to be stronger than the outcry of a mother who was raped and saw her daughter being raped to death in front of her eyes. The attitude of the society regarding the security and dignity provided to women in our nation is highlighted in the movie. It was because of this society, Vidya's husband left her for he didn't want to be the husband of a woman who was sexually molested by a group of strangers. He was ashamed of that incident and his status in this society was more valuable to him. No matter what all injustices are committed towards women, they are still expected to keep their mouth shut and fulfill her duties towards her family and the society.

Both the judicial system and the society refused to provide any kind of support to Vidya. This is the reason why she decided to take things in her own hands and did whatever she thought right for her. She chose the path of crime to get justice or to be more precise to fight for her rights. This is why this movie is critically analyzed to get a better understanding of the concept of feminist criminology.

Conclusion

As already mentioned before feminist criminology studies in the literal sense how women made use of criminal activities to fight for their rights. Women chose the path of violence often when they have to fight against the judicial system or the society which was meant to safeguard women from all the injustices. Here, in the movie Maatr also Vidya took control of her fate without giving it into the hands of society or law which failed to protect her and her daughter from being sexually molested at the hands of a group of evil men.

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WOMEN'S EDUCATION VERSUS TERRORISM CONCERNING MALALA YOUSAFZAI'S *I AM MALALA*

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Abstract

*Terrorism indeed played major role in the destruction of the empowerment of Malala Yousafzai but no way it ceased it. Terrorism in no way deviated Malala from her pursuit of education. Her memoir *I Am Malala* (2013) lucidly reveals the difference between the genuine principles of Islam and Islamic extremism. Islamic extremism provokes terrorism and vice versa. Thus, Education is against Islamic extremism and terrorism. Malala Yousafzai's survival itself is the whip shot for atrocities of terrorism carried out in name of religion. She was not ravaged but rejuvenated. She had known the tactics of converting whip as garland. She had neither economic extravagance nor extended political support during her fatal injury but the rock-like confidence which converted her like a phoenix. This confidence emerged in her only due to her passion for education. The hurdles she faced heightened her career. She has become the representative of both spoken and unspoken atrocities faced by numerous women whose education is discontinued unfortunately due to terrorism. The hurdles chiselled Malala's passion for education. Religious extremism and terrorism aim to destruct women's education because, women's education is the most powerful tool against all sorts of gender discrimination. Women's education is the soul of women empowerment.*

Keywords : *Women's Education, Terrorism, Gender discrimination.*

Introduction

Malala was brought up in a situation where Islamic extremism and terrorism has their roots. She was forced to protest even for the minute aspects of everyday life. None of the atrocities of Islamic extremism and terrorism could shake the basic belief of Malala towards education. She too has many inconveniences following the Islamic extremist misinterpreted Islam but she is not prepared to renounce Islam because, according to her, Islamic extremism and terrorism should be eradicated but not Islam. None of the redeeming measures taken by foreign nations could deviate her from her religion. At the same time, Malala could not renounce her education. She respects religion which is evident from her words in the seventeenth chapter *Praying to Be Tall* where she discusses the case of Asia Bibi but at the same time, she is not prepared to renounce Islam for the foolish atrocities of Islamic extremism and terrorism. Thus, she wants to remain in her religion and redeem it from all the negativities through her endurance and confidence. She selected the most brilliant tool, education.

This is where she succeeds against Islamic extremism and terrorism. Thus, on the whole, Malala is involved in the progress of her education. Indeed, the traces of Islamic extremeism and terrorism often hinder but she never fails

to progress, nor is she prepared to be inert towards cruel threats of inhuman Islamic extremism and terrorism. Taliban initially portrayed them as the saviours of Islam. Gradually they started their religious extremist terroristic attacks on the innocent people who could not retaliate. Islamic extremism implies male chauvinism through terrorism. Rebels were mortally wounded so retaliation efforts were minimised. Ziauddin Yousafzai was not ready to compromise his educational ideals for the threats of terrorism. Malala could continue her education against all odds, due to the non-stop efforts from Ziauddin.

Materials, Methods, Interpretation, Discussion, Findings and Results

Feminism is the broad area of this article. In Feminism, this particular article may fall under the category of educational feminism and Islamic feminism. The reason for this is that Malala in this memoir has interpreted Islam as quite different from Islamic extremism. For example, Malala discussed in chapter twelve *The Bloody Square* about religious extremism by the Taliban which is implementing against entire world and genuine Islam. Similarly, Malala in this memoir also discussed importance of education for women, the discrimination faced by women, the extra struggle put forth by women to get education. For example, Malala was thoroughly influenced by the words of Jinnah

as she quotes in second chapter of *My Father the Falcon* as follows

Jinnah said, 'No struggle can ever succeed without women participating side by side with men. There are two powers in the world; One is the sword and the other is the pen. There is a third power stronger than both, that of women. (24)

From the above-stated quotes, it is lucid that a genuine follower of Islam never encourages female slaves and male chauvinists. Malala took Jinnah, Benazir Bhutto as her role models. Neither of her role models encouraged male chauvinism. Malala was fortunate enough to have Ziauddin's support, who never discouraged her. Since Malala follows Islamic principles genuinely, she also never likes the notion of female slaves and male chauvinists. Moreover, this quote enforces the special power of women's education. So, on the whole, this memoir of Malala can be interpreted under Islamic feminism and educational feminism. Islamic feminism is concerned with the role of women in Islam and aims for the full equality of all Muslims, regardless of gender, in public and private life. Islamic feminists advocate women's rights, gender equality, and social justice grounded in an Islamic framework. Although rooted in Islam, the movement's pioneers have also utilized secular and western feminist discourses and recognize the role of Islamic feminism as part of an integrated global feminist movement.

Women are in the compulsion to live in a male-chauvinistic world where their educational experiences were also traumatised. Women's achievement is no more a threat for society, instead a big support for the empowerment of the entire society. So, a woman's educational experience is quite different from that of a man. Malala's successful educational career influenced numerous women victims of terrorism who were displaced and discontinued their studies, to rejuvenate their education and felt empowered.

Displacement due to terrorism indirectly led to different educational experiences. This displacement can be sometimes beneficial like in the case of Malala because her educational career improved. Education was her strong tool through which she asserted rights for women. Malala's memoir did not encourage the educational submissiveness of women, instead, her traumatising experience made her passion towards education intense. Malala's educational achievement not only paved the path for her, but for the millions of women victims who

were displaced by terrorism and discontinued their studies. Malala strictly in her memoir, states the difference between genuine Islam which encourages women's education and on the other hand, and Islamic extremism/terrorism eradicate women's education. Malala was not anti-Islamist but she was definitely against Islamic extremism. Islamic extremism is developed to destruct Islam. The continuous inhuman atrocities by Islamic extremism tempted by terrorism, and capitalism, is a huge threat to genuine Islam. Islamic extremism is not only against women's empowerment but the entire society because if it develops, all the genuine factors for regulating human life will be destroyed.

She knew the cruelties of Islamic extremism and prepared to protest practically since her innocence is not loaded with theoretical definitions. She couldn't offer solutions to eradicate the cruelties of Islamic extremism, of course not expected from such a rural innocent girl but she never remained silent. She protested in the way she knows and she could. The conservativeness of her mother had often interfered but in no way made her dormant. Her questioning attitude about the atrocities of Islamic extremism indirectly tempted her psychological resistance to Islamic extremism. This in turn had created the iron-like confidence on one hand and the tendency to emancipate Islam from Islamic extremism on the other. Outwardly Malala may appear to be silent but the violent resistance to Islamic extremism is concealed within that silence. Right from her childhood, she was aware of the brutal male-dominant atrocities. In chapter four, the village Malala discussed atrocities of the Taliban such as compelling women to wear a burqa, prohibition of loud laughter for women, prohibition of white colour for women, prohibition of cosmetic things for women, etc... Malala could not keep her head uncovered because of her mother's conservativeness but for Malala this conservativeness was acceptable because other girls of her age experience the most traumatic victimization. So, for her, covering her head alone is much better than covering her entire physique.

This lucidly reveals the failure of Islamic feminism but from her point of view, it is her tradition, not slavery to Islamic extremism. Malala is neither an Islamic extremist nor an exact Islamic feminist but possesses major qualities of an Islamic feminist, unknowingly expressing them in her deeds. Malala, in the present scenario, is known as a defender of education for girls. Of course, it is true but beyond that, she should be analysed from the point of view

of Islamic feminism in which defending education for girls is one among many other aspects. Since Malala follows Islamic principles genuinely, she also never likes the notion of female slaves and male chauvinists. Malala's father often quotes his real-life experiences and encourages his daughter not to be a slave. One such example is from the second chapter *My Father the Falcon*, where Ziauddin discussed gender discrimination in food, where men were given saturating, nutritious food and women were kept starving or provided with insufficient, nutrition-less foods. Ziauddin doesn't want Malala to be like his sisters.

The ultimate expectation of a male chauvinist from woman is that she could cook but not rejoice in eating, she should be malnourished but not deliver a weak child (particularly a male child). Women must not die with freedom but live as a slave. The genuine principles of Islam nowhere advocate this discrimination in food but it is the cruelty induced by Islamic extremism which is opposed by Malala's action of eating equally with their father and brothers which she enjoyed. Their genuine trust of Malala towards religion is lucidly portrayed in chapter eleven *The Clever Class* where she believed if Islamic extremism can ruin, similarly genuine Islam can rejuvenate. This clarifies the difference between Islam and Islamic extremism. Malala also transcended gender discrimination practices, which were made accepted as mandatory by women in her surroundings. Premature weddings, Honour killings, etc... were considered the essential practices for women. Fortunately, Malala did not face such cruelty. Malala wrote a BBC blog under the pseudonym 'Gul Makai' which means cornflower. In this blog, she revealed all the atrocities of Taliban especially torment of women and women education under Islamic extremism. She received several death threats. In spite of that she continued her education. She was mortally wounded, went to Birmingham for treatment and survived.

She continued her education. Her survival itself is a symbol of Islamic feminism and educational feminism. The similarity between political theory and educational philosophy is noteworthy. Even though the reproductive processes of society, broadly understood, are largely devoted to childrearing and include the transmission of skills, beliefs, feelings, emotions, values, and even world views, they are not considered to belong to the educational realm. Thus, education, like politics, is defined as the productive processes of society, and the status of women and the family are "a-educational" as well as apolitical. The

position of women in the history of educational philosophy is not an enviable one. Excluded from its subject matter insofar as they are commonly tied by theory to the reproductive processes of society, women are denied recognition even when a particular theory such as Plato's detaches their lives and their education from childrearing and the family. Much of this literature has looked to return the gaze on (international and domestic) governing elites and exposes the falsity of the rescue narrative woven around victimised Muslim women.

Some activist scholars have even critiqued the convenient link made between women's advancement and a post-war reconstruction that has been based on a neo-liberal economic agenda. All the caution advised in this post-9/11 literature is concerning military interventions that serve imperial interests under the guise of humanitarian and liberatory rhetoric and are invaluable. There is, however, a tendency in some of the anti-war literature to privilege anti-imperialist anxiety over gendered readings of local patriarchies. It must be made clear, however, that the rationality theory does not function as an account of good teaching. It is not meant to be prescriptive; rather its function is to tell us what constitutes or counts as teaching. In defining education and the questions that can be asked about it, the analyses of the contemporary philosophy of education make women and their activities and experiences invisible. The question naturally arises whether these matters as they can and do today—what difference does it make that educational philosophy does not acknowledge gender as a bona fide educational category? When the experience of women is neither reflected nor interpreted in the texts and anthologies of the history of educational philosophy, women are given no opportunity to understand and evaluate the range of ideals

Conclusion

What is more important is that, when the works of women are excluded from texts and anthologies, the message that women are not capable of significant philosophical reflection is transmitted. By placing women outside the educational realm or else making them invisible within it, the contemporary paradigms of philosophy of education also contribute to the devaluation of women. The narrow sense of education is worthy of philosophical inquiry keeps us from perceiving the teaching which takes place in childrearing as a serious, significant undertaking; it makes women's traditional activities appear trivial and banal.

Thus, Malala in this memoir sustained herself against all the odds and fell under the category of Islamic feminist and educational feminist knowingly or unknowingly.

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RUSKIN BOND: MASTER CRAFTSMAN AND A RACONTEUR

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Abstract

Ruskin Bond the most loved and cherished author is a true blessing to the Nation. He is a raconteur and a master craftsman whose stories bring light and insight into the readers. His language is simple yet elegant, children love him the most. Through his short stories he instils the moral value and ethics of life into adults and children; people of all ages admire him for his writing. His detailed descriptions about the things we fail to notice in the modern era makes his writings outstanding and noteworthy. He loves Nature as his writings are beautifully set in the background of mountains, hills, rivers, abandoned railway station; centres about the flora and fauna. His love for wild animals and small creatures is fascinating as through his writings he creates awareness among human beings to protect it as some are extinct and in the verge of extinction. All his themes are Eco-centric they revolve around Nature this shows his gratefulness and admiration he has towards Nature. He writes most of his story from the first person narrative which gives the reader closeness towards the text. His stories also depict the isolated life he spent during his childhood hence writes to be a companion to the children who feels isolated. As books are the best companions. The primary focus of this paper is to celebrate Ruskin Bond for his enormous contribution to the world of Literature through his writings from his select short stories.

Keywords: Ruskin Bond, Short Stories and love for Nature.

Introduction

An accomplished modern Indian author of British ancestry is Ruskin Bond. He produced a large number of motivational children's books, and his literary achievement was recognized with the Sahitya Akademi Award. He was the son of Edith Clarke and Aubrey Bond, and he was born in Kasauli, India, on May 19, 1934. His father, who was a member of the Royal Air Force, regularly relocated with his son. When he was eight, he had to face the worst nightmare, the separation of his parents, this likely left him heartbroken as his mother left him. As a little boy of eight he longed for the love of his mother but this love was not reciprocated to him, this deep intense emotion is displayed in his various stories through his characters. The love of his father kept him going in life his love replaced the love of his mother that he never missed her and her departure did not create much difference in his life. This happiness did not last long as his father passed away which left him helpless with no family to rely on. He had to face the worst hardships in life and longed for parental love and felt isolated in a world where he had no one to trust and rely firmly upon. He then leaves to stay along with his grandmother whom he loved the most; with her his world was colourful and peaceful. Their love for his grandmother is depicted in his various short stories where he highlights, he couldn't see her getting old. The bond between grandchildren and grandparents are quite beautiful and

wonderful. He attended Bishop Cotton School in Shimla for his early education. He won several writing contests while still in school, including the Hailey Literature Prize and the Irwin Divinity Prize. He graduated in 1952, travelled to England, and spent four years living with his aunt there.

His personality was shaped in such a way over the first twenty years of his life that he was prepared to become a good writer. He overcame his fear, struggle, his feeling about isolation, worries of the past, detachment and the loss of his loved ones to emerge as a successor in life. He is such an optimistic person who looks life from a positive angle. The hardship, difficulties and the struggles of life did not stop him from moving forward. His father introduced him into the world of reading; he found reading book to be relaxing and calming to the mind, body and soul. Books were his only companion to him in the wide world they were the only ones he could relax for his happiness. This created an impact on him so he read many books to kill time and enjoyed them. He then decided to follow the path of becoming an earnest writer to fulfil the wish of his father. As being a writer helped him to lend supporting hands to the ones who felt isolated in the world. He wanted to offer some help to the society for its betterment and wellbeing. Thus many of his works enlighten adults and children to help them overcome their difficulties.

Discussion

Ruskin Bond is considered to be the master story teller as his writing carries the moral values, ethics, social norms, cultural heritage and biodiversity. His characters are based on ordinary people from ordinary places. He also highlights on India culture, tradition and beliefs. He masters the art of story-telling. As kids, listening to stories was one of our favourite pastimes. Each of us had grandparents who used to read us stories. This enabled in them the power of imagination and helped them take a break from the reality to free them from homework's and enter in a fantasy world where they are the masters of it. Stories helped little children to relax their mind, soul and body a sense of calming effect to their hearts. They often connect stories to their life and become one with it, the change in emotion is noticed they become happy when there is a happy ending to the story and become very sad and burst into tears when there is a sad ending to the story. This depicts the innocence and purity of their soul. In this stage, stories play a vital role in sculpting their lives with the moral values and ethics of Life. As they believe the stories to be true it is easy for one to instil the moral values of life through it. That is the power and magnificence role a story plays in the lives of children.

Children adore stories because they transport them to their imaginative world, where they can encounter fictional characters that they adore and love, talking animals, and breath-taking landscapes filled with a variety of vibrant plants and creatures. As they might not have witnessed something like that in the real world, but via stories, their imagination is made possible so their love for stories increase as it bridges the gap between the two worlds and allow them to imagine. Children can better connect with their fantasy world by reading stories. Through stories they learn valuable lessons and are entertained by the level of fantasy element and stages of process a story has in it. Some tales could pique their interest and make them want to learn more. They discover new things and pick up new knowledge. In order to learn more and gain a deeper understanding stories play an essential tool to help them attain it. Not only children but adults love stories too because they are typically written in straight-forward, understandable language. A good storyteller like Ruskin Bond aims to engage rather than impress; to highlight similarities rather than contrasts; and to enchant and motivate rather than govern and repel.

Ruskin Bond cherished his childhood tremendously, thus all of his children's stories are autobiographical or semi-autobiographical where he expressed his desire for a contented upbringing. His contribution to the field of short story is remarkable as all his stories carry a message to the society and is enlightening upon individuals. Bond transforms the short stories into a versatile literary genre that is ideal for capturing the variety of life. Through his writings he discusses about various issues and voices out for it. The uniqueness of his characterisation is seen in his portrayal of the rich and the poor, young and old, vendors, traders, school boys, and gardeners all portrayed in accordance with their various lifestyles. Most of his characters are middle-class stereotypes and real people; this helps the reader to connect with him on a note of reality. In Bond's world we see resemblance of characters like his father Somi, Mr. Kapoor, Meena and caricatures like Rusty and Kishen as his alter ego. Despite the fact that many critics condemned him for becoming autobiographical and subjective as he favours the stories in such a way to help the readers to relate it with their life and situations.

Bond attempted to write in a conversational and casual style. His language is simple in a way an ordinary people and children can relate to and understand. He started working on his first book *The Room on the Roof*, in London when he was just 17 years old. The plot follows the life of a young Anglo-Indian orphan. He flees from the oppression of his strict guardian and moves in with his companions. This book has a strong autobiographical tone to it as it depicts his childhood and the hardships he faced as he grew in the world with no parents in the room he had on the roof in Dehradun. The novel progresses towards the caricature Rusty's recognition of the self; this novel stands out to be one of the first Young Adult Fiction in India. It gained wider audience and great recognition as it attracted both the adult and young readers. For this debut book, he received the John Llewellyn Rhys Memorial Prize. His motivation to write the sequel, *Vagrants in the Valley*, came from his accomplishments. He then went back to India and spent a few years working as a journalist in Delhi and Dehradun. Later he moved to Mussoorie a town in the Himalayan Mountain range, where he worked as a freelance writer since 1963. Thus many of his works are set in the background of Delhi, Dehradun and Mussoorie, he writes only about the places he personally visited and admired for the nature's bountiness; and his detailed

observation makes his writing elegant and realistic. His writings were published in numerous journals, including The Pioneer, The Leader, The Tribune and The Telegraph. His writings are hard to be ignored and his characters speak a volume which does not allow the reader to stop just at thinking but regains insight into quality. His dexterity and grace draw the reader in. His familiarity with hills, his prowess in perception, his straight forwardness, his humanistic outlook and the exquisiteness marvel the readers about his careful crafting of characters and in-depth situations that stir in readers a sense of intuition.

Depiction of Indian culture, tradition, social beliefs and norms in his writings find an indisputable place. The way he describes his characters with an elegant yet simple hint of Indian touch is admirable and is evident in most of his short stories like The Coral tree, The Women on Platform 8 and other stories where he depicts the women with the touch of Indianess in their personality and gesture. His plot has advanced and his talents are now clearly visible through the vision and maturity of his characters and his natural talent for art. This makes him stand out in Indian English Literature with a lot of value and positivity in his works as a writer. All his works carry immense message and clarity which connects the readers to the narrative. If one reads Ruskin Bond's work, he will remember him forever for his style and language such is its magnetic force towards the book lovers. This is one of the main reason children find his writings addictive and enjoyable. He loves to write for children and enjoys to be called the Children's writer. His themes are mostly about friendship, personal experiences, Nature, flora and fauna. This depicts the responsibility he carries as a writer; he does not write to boast about life but to enjoy it to the fullest. He enjoys every moment and is full of lively spirit and his works reflect such joy and jubilation to the readers. Thus he has found a remarkable place for him among the writers of Indian English Literature.

Bond's writing never hurts anyone instead it wound ups the broken soul and heals them through the positivity of life. His use of irony is subtle and unintentional, he uses it in a neutral way and his writings are never hard on anyone and his use of humour is excellent. Irony is a tool that Bond uses sparingly and with humour. His words are designed with reverence that even when he gives a detailed description to introduce his characters in his works. The purity of soul and personality of the author is reflected in careful crafting of characters which he implies

with courage, simplicity, great personality and lively spirit. He uses words to educate and motivate his readers; his writings mould and build a person's personality. Such is the genuineness portrayed in all his works. Through the characters in his books that come from all faiths, cultures, and ideologies, he demonstrated his appreciation for all religions. Ruskin Bond believed that India and Indians were superior to people of Western Civilization. Many of his tales are blatant satires of western civilisation and culture. He discovered humanism in India, but individuals in the west have just evolved into a machine for accumulating wealth. India is known as the "country of tales" because youngsters there like hearing stories from their grandparents before bed. He also admires the unique characterisation of Rudyard Kipling's Maughli and shares a common notion of the view of India.

Bond after finding success as an author of works for adults, Ruskin Bond developed a passion for penning tales for kids. His stories about children helped him deal with the challenging circumstances in the 1970s, when he was confronting all kinds of issues, he writes in the preface to The Night Train at Deoli and other Stories. He had previously published a few children's stories in journals and newspapers both in India and abroad, but once he moved to Ivy Cottage in Mussorie, he began penning stories for young readers more frequently as he took on the responsibility of being a grandfather to Prem Singh's kids. Making kids the main characters in his stories was an original idea of his as he relied on because he loved young children the most. Their innocence and genuineness attracted him to write more short stories, novels and novellas. His tales also sated his own itch and need to pen tales of his misplaced youth. Fortunately, his anguish found a way to be expressed through beloved children's books, which helped him deal with his own suffering. Ruskin Bond saw a parallel between David Copperfield and his ability to survive in a hostile environment. He developed more compassion for children as a result of the realisation that they are rarely given attention by their elders. The kids he encountered in the villages provided topics for his stories through their day-to-day encounters. They were always fun to be around for Ruskin Bond. Children's stories by Ruskin Bond can be divided into "personal and impersonal ones." His autobiographical or semi-autobiographical tone is evident in his personal stories, where he chronicles his own reflections, unmet passions, and minor exploits.

He keeps a journal of his own thoughts, unfulfilled aspirations, and little exploits. Stories like "My Father's Trees in Dehra," "The Funeral," "When I can't climb anymore," "The Tiger in the House," "The Playing Fields of Shimla," "Life with Uncle Ken," "The Cherry Tree," "The Last Tonga Ride," "Coming Home to Dehra," "All Creatures Great and Small," and "The Tree Lover" are included here. These tales highlight the young Ruskin Bond's love for Dehra, the town he grew up in, and his affection for animals and trees. His stories are nostalgic and realistic, bringing to life the quaint tiny towns, historical mansions, and fruit-filled orchards where he played as a boy because he had a strong attachment to the locations, he spent his boyhood. His children's books showcase his vivid imagination. Thus, he's a great master craftsman of characters and a raconteur.

Conclusion

Ruskin Bond resided in the hills, drew inspiration from the air therein, and breathed out the tales that formed in his heart. Bond's work is relevant to all ages and socio-

economic groups, whether they live in the hills or the lowlands, India or England, tiny towns or large metropolis. As a young adult, you can still see in his writings the infinite opportunities of life, the anguish of a heavy heart, and the thrill of falling in love. As a child, you read his stories with surprise and pleasure, discovering, experimenting, and inventing. As a teenage reader, you periodically agree while occasionally find yourself laughing or sobbing. As an adult, you consider the deep profundity of his deceptively simple words. And occasionally, in the midst of all of this, you see tears slipping from your puffy eyes. Consequently, we are privileged to celebrate Ruskin Bond as a Master craftsman and a Raconteur in his era.

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HUMAN BEING'S INTERACTION WITH WILD ANIMALS AND NATURE: ANALYSED THROUGH THE SHORT STORIES OF RUSKIN BOND

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Abstract

Much like animals and plants, humans are a part of the earth. The connection between animals and people highlights their interdependence. The world of today is one of innovation, cutting-edge technology, and great scientific growth and development. People lead mechanical lives that have rendered them oblivious to nature and their surroundings. Some authors in the present have become indispensable to the human heart. One such author whose main subject matter is ecology and the environment is Ruskin Bond. As both humans and nonhumans are interdependent, he consistently highlights the importance of having good connections between the two. He writes about his love of animals, his adventures with them, and his passion for pets in his writings. Ruskin not only shows how closely connected man is to animals, but also how occasionally wild animals have an impact on mankind. This research paper examines the difficulties that humans and wild animals have to contend with in order to survive. Conflict happens when man encroaches on an animal's territory out of enthusiasm. The behaviour of wild animals in the forest as described in Ruskin Bond's tales has greatly intrigued the researcher.

Keywords: Ecology, Wild Life. Humans, Environment, Forest and Connection

Introduction

Ruskin Bond is an authentic love of nature. The main subjects of his works are nature and ecology. Bond is concerned about the environment being destroyed in the name of development. His short pieces portray his intense care. His innocent, clean characters, who he writes with love, reflect his love of nature. They engage with animals, plants, and flowers and show his passion for the environment and his efforts to protect it by planting trees. In earlier times, man and nature were closely related. But as Man and Nature's symbolic relationship has deteriorated over time, it has led to serious environmental risks. According to Bond, anything that casts a spell over ecology foretells what the future holds for people.

Panther's Moon and Other Stories, one of Ruskin Bond's most well-known collections of short stories, is a compilation of ten animal tales set against the backdrop of the Himalayas, still home to dangerous animals. It discusses the interaction and fight of wild animals with humans for survival. These stories' main characters care deeply about wildlife and animals. The tales also successfully convey the aggressive nature of animals who engage in conflict with one another and with humans in order to survive. Bond spends most of his life in the hills, therefore he is highly in tune with nature. The lack of room

for animals has led to conflicts between humans and creatures that have entered the human sphere. They don't injure anyone until and until they are provoked into rage. For food, animals engage in hunting of other creatures. But for different reasons, man kills them. This attitude toward animals is not shared by all individuals. Some people adore animals, just like the human characters in Bond's stories.

The primary focus of this paper is on Humans and Wildlife and how they are portrayed in the collection of short stories of Bond- Panther's Moon and other short stories.

Discussion

Bisnu, a little kid who attends school in the surrounding town, is the focus of the first tale, The Panther's Moon. A man-eater leopard who had been injured by some hunters lived in his village. Although Bisnu's route to school is alone, his dog Sheru always travels with him. The news of the leopard torments the villagers because it killed an elderly woman and attempted to kill a young kid named Sanjay. But Sanjay's father pulled off a miracle by saving him. When Bisnu hears a rumbling in the bushes one day while he is walking to school, he realises that his dog has gone missing. Since the leopard had killed his dog, Bisnu

was quite upset. When Bisnu was returning home from school one day, a leopard started pursuing him. He sped up his pace and climbed a tree. When the villagers noticed that Bisnu hadn't come home from school, they went looking for him. They discovered him on the tree, and the leopard was waiting nearby, trying to strike his prey. The leopard was killed by the assembled locals. Due to some foolish and greedy hunters who missed their shot and diminished the leopard's capacity for hunting. The leopard was thus compelled to become a man-eater. We can infer from this tale that men have been obliterating everything out of greed, including forests, mountains, and animal habitats. All of it will significantly disrupt how nature functions.

The short story *The Leopard* emphasises the bond between people and animals. The story is set in the Mussoorie forest, particularly during the period when hunting activity was on the rise and the forest belt was in decline. Unarmed and alone, a village boy ventures into the wilderness. Unknowingly, he develops a friendship with a leopard. He enjoys the leopard's company as it crouches by the riverbank, and the animal reciprocates by enjoying his company. Both are confident in one another, but the youngster is afraid of the men who could show up at any time with a gun to shoot it. One day the youngster comes across some men with guns who are relaxing under a tree and asked him if he has seen any leopards around here. He refuses. The boy has not seen the leopard for a number of days. The boy visits a peaceful, deserted hill one day. He feels that there is that leopard within that dark cave. He silently makes his way home. The following day, while on a walk, he passes the hunter carrying a bamboo pole, on which the same leopard's body is hanging.

There was a room in the universe for a mountain lion and me, according to a phrase from a poem by D.H. Lawrence that Bond recalls. This line is heartfelt and serves as a reminder of the growing gap between people and animals. When civilization was not as prevalent, both animals and humans coexisted in the nearby forests and other areas. But now that everything has changed, people have started assaulting animals even when they are not a threat.

A Crow for All Seasons is a really funny and thought-provoking fable. A crow named Speedy, who resides in the bungalow shared by the Colonel, his wife, their son, and junior sahib, reveals that the story is also a satire on humans' disregard for animals and birds. Due to the fact

that Junior Sahib relies on his family for support and consumes food three times per day while not working, Speedy believes that he is inferior to crows. Speedy is given leftover food by the Colonel and his wife, and they let him eat it. Junior Sahib disapproves of him because he is cruel. Speedy becomes enraged after junior sahib kills his cousin, and the entire Crow community starts pecking at him whenever he leaves the house. Junior Sahib collapses out of anxiety, the colonel brings him to the hills to heal. Junior Sahib begins acting oddly and thinks he is a Crow when Speedy emerges on the rest house's verandah. When the family goes home, Junior Sahib begins daily feeding the crows, and the story comes to a happy conclusion.

Crows' existence, struggles, and interactions with other crows, people is depicted in the story. Crows' perception of people's varied attitudes and how frequently they shift is rather peculiar. Additionally, it illustrates how their rulers have become their protectors and how their once-wild character has evolved into one of calm love and compassion for the crows.

Tiger, Tiger, Burning Bright is partially centred on the idea of protecting environment and wild creatures from the clutches of selfish humans. Bond is compelled to relate a tale with wild creatures and woodlands by a young child named Rakesh. Bond consents, but only under the condition that the boy will offer the resolution to the tale. Then, Bond tells a tale about a senile tiger that dwells in the wild close to the Ganges. The tiger and the villagers are respectful of one other's boundaries. The tiger stays hungry for a while before turning to the buffaloes of nearby villagers as food when everything is dry due to the monsoon rains. The people kill the tiger by cunningly catching him because they are anxious about their life. The Boy describes the rest of the story after Bond stops. A wounded tiger will tumble into the Ganges and float to the opposing bank, where he will appropriately seek safety. He roars loudly to check whether it is the appropriate area or not, and when he hears many roars in reply, he feels content and secure and strolls into the jungle. Even Ruskin is glad about the boy and the tiger after this satisfying conclusion.

The men started to sense that something was missing from both their lives and the life of the forest; they started to sense that the forest had lost its identity as a forest. The town had been getting smaller every year, but as long as the tiger had been there and the residents had heard it

roar at night, they had known that they were safe from the invaders and newcomers who had come to cut down the trees. They knew how the tigers protected them. From this story, they try to convey those animals and human that they are needed to have a proper balance in nature.

The story *The Tiger in the Tunnel* is about carrying out one's duties valiantly and bravely. The main character Baldeo and his son Tembu are from the North Indian tribal. In close proximity to a tunnel where overland trains travel, Baldeo and his son reside in a modest hut. Baldeo worked as a tunnel guard to help the family's financial situation. His responsibility is to ensure that the tunnel is free of obstructions before trains pass through it. Meanwhile, there have been reports of a man-eating tiger killing numerous people in and near the tunnel. Like every single night, Baldeo leaves with his lantern in hand and a little axe in order to pass the signal for the late-night train. Baldeo declines Tembu to assist him. He hears a loud crackling sound coming from the underbrush as he moves along the railroad track toward the tunnel. He hears a tiger's gentle roaring a few yards before the tunnel. As the tiger approaches, Baldeo swings the axe at the tiger after recognising the situation. The tiger's shoulder is struck by the axe but the tiger charges Baldeo and rips him to pieces. However, the tiger is too focused on killing Baldeo to notice the approaching train. The driver spots the tiger's corpse at the following station after the vehicle safely exits the tunnel. Tembu, on the other hand, leaves the house to look for his father. Tembu sobs and defends the body from hyenas and other wild creatures after discovering his father dead. After a few days, Tembu begins serving as a tunnel guard to continue his father's duties.

Yet another tale in the book *The Monkeys*, a monkey holds a grudge against the Dahlia farmer. The story's narrator resides in the same cottage where Miss Fairchild had kept her dogs. The narrator is informed by Colonel Fanshawe that Fairchild is slain by the monkeys who destroy her dahlia-filled garden. The creatures are chased away by Miss Fairchild's dog. However, it is in vain. She kills one of the monkeys with a gun after becoming enraged. The moment the narrator learns of this, he feels sorry for the animal who views them as fellow beings. Hearing that the lady is also killed by the animals shocks him. It demonstrates how even non-human creatures are capable of exacting revenge on humans.

In his short story *Grandpa Fights an Ostrich*, Ruskin Bond describes his grandfather's battle with an ostrich in

East Africa. Grandpa commutes to work on a horseback and used to work for the East African Railways. The horse had an accident one day, forcing him to walk to work. Grandpa was accompanied by a dog. He had to go via an ostrich farm, which was a site he was familiar to. On the way for work, the dog begins to pursue a hare. Grandpa yells for the dog to come back. As the dog continues to bark and the man shouts, one of the male ostriches rushes over to him. Grandpa tried to flee, but the ostrich pursued him. The ostrich approaches him quickly, ready to press him with one leg. However, his dog quickly appears and startles the ostrich. He is finally saved by the dog. This tale illustrates the aggressive behaviour of an ostrich and the devotion a dog has for its owner.

Eyes of the Cat is a light horror short story. The story's settings are ideal for supporting its frightening components. Kiran, a student in the ninth grade, is the story's main character. Due to several factors, she is the poorest student in her class. She resides in a tiny wooden cabin in a mountaintop village. She wears a worn-out tunic, a tattered shirt, and worn-out shoes to school. Her teacher makes caustic comments about her in front of the other students as a result. If she is unable to pay for necessities, the teacher encourages her to switch schools. Kiran gets upset by the teacher's frequent comments. On her way home one evening, Kiran was furious about the comments her teacher had made about her. A full moon was about to rise that night. Her physique starts to alter. When the moon was full, she dashes to her tiny house. She adopted a leopard form, seeking retribution. The leopard is already waiting for her next to her front steps. As soon as the teacher, who is engrossed in a trance, gets close to the house. She is slain by the leopard after it pounces on her. One of the story's most powerful themes is retaliation. However, students who live in hilly areas also have to struggle to receive a basic education and other necessities.

The Next short story *The Eye of the Eagle* is about Jai who spends the month of October vacationing at the house of his grandparents up in the valley. His main responsibility at his grandparents' house is to lead the cattle out for grazing. Along with him is a large, shaggy dog, Motu. Two large golden eagles have recently been terrorising the valley where they take their cattle to graze. One day when he was busy harvesting strawberries, the eagle took advantage of the opportunity and attacked a small lamb before fleeing. Jai and Motu attempt to pursue the eagle

but fail. The next time the eagle tries to take up the lamb, Motu immediately steps in to save the day. The lamb is saved, but Motu has a critical leg wound. Jai struggles to protect the animals from the eagles without Motu. So his grandfather gives him a sturdy cherry wood staff. The next time a second eagle approaches to take a lamb, Jai sweeps the cherry wood stick in its direction; as a result, the eagle is struck and lets out a sharp cry. Jai then shelters with the lamb in his arms under a briar bush. Numerous people, including his grandma and the hurt Motu, rush to cover him when he cries out for assistance. This short narrative does a good job of capturing the perspectives of the hill people and the minor issues that worry them. The writing in *The Eyes of the Eagle* is excellent, and the adventure factor is terrific.

In the story *The Day Grandfather Tickled a Tiger*, the grandfather of the author discovers a tiger cub hidden amid the roots of a banyan tree while on a hunting trip in the Terai jungle close to Dehra Dun. The grandfather picks up the young cub and carries him inside. Grandma gives him the name Timothy and milk in a feeding bottle. Timothy was initially amiable and enjoyed amusements. However, at around six months old, he started to become less amiable, and when Timothy's grandfather believed he had turned dangerous, he took Timothy to the neighbouring zoo. Grandfather tickled the tiger's ear and rubbed his forehead during a trip to the zoo. He only learned two months later that Timothy had passed away from pneumonia. The tiger could feel the affection in the grandfather's eyes, but he continued to lick his arm. Children learn from the story the value of protecting

animals. The central theme of both tales is how man interacts with animals and nature, and at no point did Bond come across as didactic or pompous.

Conclusion

All of these tales make evident the numerous forms of connections between people and animals. When animals oppose humans in Ruskin Bond's stories, either the creatures are in peril of extinction or human encroachment disturbs the ecological equilibrium. The preservation of wild animals in this world is emphasised in his stories. In his honest opinion, wild animals should have the same freedom to live a free and fulfilling life as people. This essay emphasised the need to protect wild creatures worldwide. According to Ruskin Bond, raptorial animals are a necessary component of nature's dualism and should be protected and allowed to coexist with other animals. They are entitled to the same freedoms as everyone else.

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THE ROLE OF ENGLISH LANGUAGE IN MALAYSIA IN THE CONTEXT OF GLOBALIZATION

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Abstract

Language plays a definite role in any society and language has impregnable relationship with society and culture. When we see the hierarchy ladder of language, there we find English at the upper ladder and regional language at the bottom. Globalization is attributed to the information age and digital revolution. Studies have concluded that the English language is one of the happiest languages in existence. In Malaysia class barrier existed earlier but colonial government used English language to strengthen it. After the independence in 1957, the English language was pushed into a status of a mere "common language" and Malay was selected as the sole national language of the newly independent country. The rise of globalization brought the transformation in Malaysian policies. The role of English became pivotal in economic success and for the firm position in the global market and international policies. Hence the government started to actively promote English language through different policies.

Keywords: Language, globalization, policies, economy.

Introduction

Language plays a definite role in any society and language has an impregnable relationship with society and culture. Since the beginning of colonialism around five hundred years ago to the present age of globalization, the crucial role of language is witnessed; whether in colonizing the countries or in getting independence. As the British started to reach in the different parts of the world, along with them their language also travelled. And today English is considered as Global language. In this global world English plays a decisive role. But the question is the said crucial role is spontaneous or elicited. When we see the hierarchy ladder of language, there we find English at the upper ladder and regional language at the bottom.

The role of the English language among all other languages is constantly examined, researched and written about. It appears that no other language has ever had such an impressive and massive impact on other cultures, languages and world history. Today, English is the language of commerce and tourism, of international politics, of science, the official language of international and multinational companies and industries, the language of air traffic control, of international news agencies, of mass entertainment, of computers and of the internet. According to Ethnologue.com the English language is the third largest in the world after Chinese and Spanish.

Globalization is attributed to the information age and digital revolution. Indeed, it has affected many aspects of human life such as economy, culture, environment, politics, etc. What inevitable role the English language has in the making of globalization a buzz word in the world is studied by many researchers such as David Crystal, Joshua Fishman, Ulrich Ammon, Alessia Cogo, Juliene House etc. A means of communication was crucial to make the global world and there. English swooped in. English was a link language in the once colonized countries by British between the colonizers and colonized. After getting independence it does not mean that the countries were out of the shackles of colonialism. Even after 70-75 years of independence, countries are struggling to get out of the system that was imposed by the colonisers. The imposed language remained in those countries as an official language or associative language. Countries like India, Pakistan, Sri Lanka, Malaysia, African countries have witnessed the situation. So, by the twentieth century English was not only spoken as Native language and Second Language (ESL) but also it occupied a new role i.e., English as Foreign Language. Today English is an official language in 75 different countries worldwide. By far it is the most studied language by non-native speakers worldwide. Studies have concluded that the English language is one of the happiest languages in existence.

The British ruled over one hundred and fifty years in Malaysia. Malaysia inherited the English language from the British. This paper will study how the English language once suppressed in Malaysia after independence has evolved as hydra. This paper will examine the role of globalization to escalate the role of English in Malaysia. The methodology applied in this paper is analytical and is based on resources available in books and journals.

In Greek mythology, it is said that the Hydra monster had nine heads. Every time a head is cut off, two heads would regenerate in its place. In Malaysia, the English language was put into a very confined place but as the Hydra monster it came with more force to deepen its root in Malaysia. The studies proved that Malaysia appear to have strong desire to learn English.

During the British colonial rule in Malaysia English language was transmitted through the English school. The British had an Anglo-Vernacular policy which had separated English schools from vernaculars (i.e., the Malay, the Chinese, and the Tamil schools) (Omar 1996:514). The divisive rule of the colonial government was axiomatic in this as the colonial government had managed to create an elitist Malaysians, who were able to speak English. In those English schools pupils had to pay fee and the schools were located in urban areas; hence it was out of reach to most of the population. By getting through these schools, one could get the Cambridge Examination Certificate that opened a number of routes up the socioeconomic ladder. This certificate enabled the pupils to be employed in the government offices and the commercial houses and also to get admission in university (Omar 1996: 514). But the vernacular school students were denied all the above privileges. They could land as teachers in vernacular schools and peons and gardeners in government offices and institutions. The common population was excluded deliberately from higher education so that they could remain in rural Malaysia as padi planters, craftsmen and fisherman. One of the education officers in the British colonial service in 1935, O T Dussek stated that the Malays should not be given an education in English. This is reflective of the colonial attitude toward Malays in general ((Omar 1996: 515).

In Malaysia class barriers existed earlier but the colonial government used English language to strengthen it. After the independence in 1957, the English language was pushed into a status of a mere "common language" and Malay was selected as the sole national language of

the newly independent country. At the beginning English was retained as one of the two official languages in government administration, the other official language being Malay. This policy was to go until ten years after independence, by which time only Malay would remain as the sole official language. The arrangement of giving a tenyear grace period to English was revoked when Sabah and Sarawak on the Borneo Island joined Malay in 1963 to form Malaysia. Language is the soul of nation 'bahasajiwabansa' was the catchphrase used to make Malay the most important language. In the course of building the country, a number of language policies were initiated to further reinforce the importance of Malay, which resulted in weakening the status of English in the country. Authors who used to write in Malay got the recognition of national literature and other writers were relegated. That's the reason why English writers migrated to Singapore, European countries or USA.

On the other hand, Singapore which became a part of the new federation of Malaysia in 1963 separated from the federation after two years in 1965; Singapore leaders have determined the use of English therefore they developed its national policies where the English language was concerned. Singapore lacked natural resources hence it emphasized on industrialization and development of the nation. English is the lingua franca of Singapore and also it is the sole medium of education, legal and commerce. According to Makhan L Tickoo the story of Singapore and the English language is a success story (Tickoo 1996: 431). To quote Catherine Lim, "by its rarest combination of economic, political and social uses, English became and continues to be the most valued language" (Lim 1991:34). Today Singapore has a highly developed market economy and it also has a low unemployment rate.

The rise of globalization catalysed the transformation in Malaysian policies and took over the nationalistic fervour of 1970s and 1980s. In the 1990s, the government's position and attitude toward the English language was in favour. English has been considered as the global language across the world. The role of English became pivotal in economic success and for the firm position in the global market and international policies. Hence the government started to actively promote the English language through different policies. The Education Act 1996 approved the use of English as a medium of instruction for technical areas in post-secondary courses and the 1996 Private Higher Education Institution Act

allowed for the use of English in courses which were provided through twinning arrangements with overseas institutions, as well as offshore campuses. (Gill 2002:102, Chin 2007:11). This brought the English language to the forefront and it also led to reward the English writers in Malaysia like Syed Adam Aljafri, Chuah Guat Eng, Marie Gerrina Louis etc. It accelerated the production of literature in English and many publication houses were also established. Business in the corporate sector is conducted in English. The importance of English is also seen in making Malaysia an industrial country. Until a few years ago Malaysia was basically an exporter of agricultural products.

Today the English language has become the imperative wheel of Globalization. It has become a global language. To climb the ladder of success and prosperity, the role of the English language is crucial especially when it's a once colonized country. In Malaysia when the role of English language was cut off, it regenerated as Hydra with more strength. Though the national language is Malay, the substantive role of English makes it not less than Malay. The return of the English language brought its position more prominent and hegemonic.

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POSITION OF WOMEN IN ISLAMIC SOCIETY CONCERNING THE HOLY QURAN

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Abstract

The Holy Quran states that women and men are equal, both were not rivals but complement each other. In the early days of Islam, women belonging to the most respectable families in Mecca, married several times after becoming widows or after having been divorced by their husbands. For instance, Khadija, the first and most honoured wife of the Prophet, had been twice married before accepting the Prophet as her third husband. Aiyasha was the only wife of the Prophet who married a virgin girl to him. There is a tradition that the Prophet said: 'A married man perfects half of his religion.' In the pre-Islamic period of the Arabs, there was no limit to the number of wives they could take, but Islam limited the number to one, with permission to marry, if necessary, two or more, provided one can treat them with justice and equality in his relations with them as a husband; which is extremely difficult, if not impossible. That Islam treats women as superior to men in seldom cases, and as equal to men in major cases theoretically, but this theoretical supremacy is challenged by the practical slavery of women. The struggle is between Islamic extremism and genuine Islam. The former prefers the carefully concealed cruel male chauvinism in the name of glorifying religion and the latter prefers the essential equality that must prevail between women and men.

Keywords: Islamic feminism, Islamic extremism, Gender equality.

Introduction

Women also suffers from dilemma such that either behaving as a woman or as woman slave. Islamic extremism could not tolerate even the existence of women. Islam treats women as equal to men. Islam is neither patriarchal nor male chauvinistic but Islamic extremism's ultimate target is to make women inert, invisible, dormant and implicitly accept slavery. In the name of saving religion, Islamic extremism misinterprets the genuine principles. . In ancient times, men earned for the family but even in that time the Holy Quran states that men should not take independent decisions without the consent of women, especially in marital relationships. Moreover, women seldomly had economic saturation through vocation but in the present scenario, this is not true. If economic sufficiency through vocation is the only expected criterion, then, both women and men contribute to the economic welfare of the family thus men can never be superior to women. If men are not superior to women, then husbands have no proprietary hold over women. If women are not permissible to be suppressed then they need not be the implicit slaves, but these interpretations have no space in Islamic extremism. All the statements that favour women were purposely concealed and all the statements that favour men were aggressively tuned through male-dominant moves and preached through Islamic extremism.

Materials, Methods, Interpretation, Discussion, Findings and Results

Islamic feminismis against Islamic extremism. For example, Islam supports Mahr whereas Islamic extremism supports Dowry. Islam supports the gradual, mutually respectable procedures for divorce. Whereas Islamic extremism advocates instant divorce. Islam never encourages the illiteracy of women whereas Islamic extremism discourages educational opportunities for women. In the chapter 'Al-Mumin' verse forty-one states that,

Whose does evil will be requited only with the like of it; but whose does good, whether male or female and is a believer – these will enter the Garden; they will be provided therein without measure.

These lines lucidly state the equal reward and opportunity for men, and women to enter paradise which is quite contradictory to Islamic extremism which considers women as sinful and women have no spirit. Purdah was initially an excellent tool of protection for women, but later on, it became a compulsion. Even though many support the so-called dignified appearance of Purdah, in reality, none of that could emancipate women from the cruelty of harassment. In that case, purdah becomes useless, even after becoming useless it is compelled in name of religion, and then purdah becomes the ultimate symbol of male chauvinism. Purdah directly connotates the invisibility of

women's empowerment. The body of women is not a shame to conceal but a precious aspect to be protected by modest clothing. Even in the Holy Quran, it is stated in the twenty-fourth chapter, 'Al-Nur' verses thirty-one and thirty-two, for the equal modest dressing of women and men. Even if these verses are taken into consideration, both men and women should dress up modestly without tempting the opposite gender carnally. Irregular carnal temptation through the perverted dressing is alone prohibited. Similarly, irregular carnal temptation through jewellery, and beautification, is also prohibited.

The Holy Quran also states that relationships such as father, son, minor boy... before whom, purdah is unnecessary. On the whole, purdah was initiated for noble purposes but later on converted as a compulsion. If garland becomes whip, there is nothing wrong with eradication. Islam also advocated about economic saturation of women. Economic independence is unavoidable for women's empowerment. The Holy Quran advocates for equal employment, education, economic, sufficiency for women and men. It is not Islam that prohibits education for women but Islamic extremism which prohibits education for women in the name of enriching religion. For example, Malala Yousafzai was tormented by the Taliban to cease education but she fought against them and stood as an epitome of genuine Islamic principles which in no way hinders education for women. So, on the whole, it is not genuine Islam which prohibits the nobility of women but it is Islamic extremism which torments women. Thus, Islam is in no way male chauvinistic but Islamic extremism is all the ways male chauvinistic. Islam wishes to create a society made up of women and men but Islamic extremism wishes to create a troop of male chauvinists and female slaves. Islamic extremism makes women vulnerable. In the fourth chapter 'Al-Nisa' in the verse thirty-five, it is discussed, that men were guardians of women which means women are precious and should be guarded by men's strength which in no way connotes that men are masters and women are slaves. For example, both men, and women wore longer garments in sunny deserts to prevent themselves from health hazards and in addition to that these garments erased the footprints in the desert thus eradicating the possibility of bandit ravage. Those larger garments were the choice of convenience. As technology has advanced the choice of convenience varies. Even in the present scenario if concealing is compelled in the name of culture, or religion, then that concealment reveals slavery. The garland once again converted as a whip. Women were cleverly canvassed in the name of religion to behave as implicit slaves. Islam discourages divorce but does not

prohibit it. The Quran has asked the faithful to put up with wives whom they may not be liking very much. Then, at the last stage of discord between the spouses, the Quran proposes negotiation and arbitration to settle matters amicably. Islam, however, does not envisage temporary separation, which is only a suspension of conjugal relationship for an indefinite period and, consequently, makes a mockery of the very institution of marriage. In a clear-cut process, Islamic law affects complete separation, once and for all. So that both parties in all impossible relationships are relieved of any torture and spared from any damage. In course of the process of divorce as well as thereafter, the spouses are, however, enjoined to behave decently, nobly and amicably. Traditions of the Prophet clarify that the remarriage of the original spouses would be valid only after the second husband has had intercourse with the wife and then divorced her. This condition is meant to serve as a deterrent against a hasty divorce. So that the husband does not take it easy to divorce his wife at the slightest provocation. He would do it in pain of losing his wife forever. The woman can demand a divorce from her husband and get it, either directly from him or an Islamic Court. In that case, she may have to pay back a part of her Mahr which she had received from her husband, on the eve of her marriage with him. It is called 'Khula', release from wedlock, which is to be obtained as a compromise between the spouses. Just as the husband loses whatever he has given the wife if he initiates the divorce, the wife also would have to lose a part of what she has got from the husband if she takes the initiative. This also is designed as a check against any hasty decision for seeking a divorce.

The various regulations for divorce are stated in the various verses of the chapter 'Al-Baqarah' such as the equal right for divorce to women and men, compulsory care for the child even if the wife is divorced, equal rights for women and men to remarry, equal right for women and men to reconcile. In the second chapter, 'Al-Baqarah' in verses thirty-six and thirty-seven, it is discussed that Satan deceived both Eve and Adam. This lucidly reveals both Adam and Eve were deceived by Satan which is quite contradictory to the usual patriarchal statement that Eve is the origin of sin or only through Eve, sin penetrated this world. Even though Adam and Eve are imaginary characters, even in that imagination, the Holy Quran, did not underestimate women.

Islam respects the superiority of both women and men equally. In the second chapter, in the verse one hundred and eighty-eight, it is stated, 'They are a garment for you and you are a garment for them.' This verse portrays the essential equality that should prevail between

a wife and a husband. These lines explain the position of Islamic women in the wedding. In Islam, a Wedding is an agreement where the bride and the bridegroom mutually share responsibilities. A wedding is seen as an agreement with an equal share of rewards and responsibilities, without sacrificing their biological superiority and inferiority. Islam encourages gender equality. This may be contradictory to those cultural practices, in which a wedding is seen as a commitment where responsibility is for the bride and reward is for the bridegroom in major occurrences. In Islam, a woman is considered a person who has the right to decide on her own before and after marriage. She is not a slave to her husband. She is not a shade of her husband. She is not transported as an entity. In the fourth chapter 'Al-Nisa' verse five it is stated in the following manner, 'And give the women their dowries willingly.' These lines lucidly speak about 'mahr'. 'Mahr' was called 'tnohar' in Hebrew, which means 'bridal gift'. Mahr is synonymous with 'Sadak' which properly means 'friendly present' which the bridegroom should give to the bride as per her demands and Mahr becomes the wife's property. Among the pagan Arabs the mahr was an essential condition for legal marriage and only when a mahr had been given did a proper legal relationship arise. A marriage without mahr was regarded as shameful and illegal. In the pre-Islamic period mahr was handed over to the wali, i.e., the father, brother or any male relative in whose guardianship (wala) the girl was. Here the original character of the marriage is more apparent.

In earlier times the bride received none of the mahr. What was usually given to the woman at the betrothal is the Sadak; the mahr, being the purchase price of the bride, is given to the wali. Prophet Muhammad took over the Old Arab patriarchal ceremony of marriage as it stood and developed it in several points. The concept of purchasing a wife through mahr was rejected but the mahr was seen as a reward a legitimate compensation that the woman has to claim in all cases. The prolonged struggle, the pain, the urge for freedom, the cruelties the suffering, etc. ... can be felt in autobiographies/memoirs of Muslim women. Many

consider these autobiographies/memoirs as the resistance to Islamic extremism.

Conclusion

Muslim Women are under the compulsion to express that they were emancipated from cruelties of Islamic extremism not through genuine principles of Islam but western influences. Thus, many Muslim women adhere to the image of westerners as saviours of them. In many occurrences, in their memoirs/autobiographies, Muslim women tactfully expressed their powerlessness in their society due to Islamic extremism. The direct expression of powerlessness without sympathizing words, unfortunately, could not gain the required attention among readers. Ironically that represented powerlessness become the power of Muslim women writers. In numerous interpretations of the Holy Quran, both anti-feminist and feminist notions are expressed. It is proved that in Islamic Society women can reveal the atrocities faced due to Islamic extremism through their memoirs/autobiographies. Western readers shape the autobiographical accounts of a Muslim woman to meet the projection of western thought. Muslim women's autobiographical narratives cannot escape the image of the Muslim woman which defines them as "archetypal victims" and "freezes them into 'objects – who defend – themselves.' The goal of using writing as a platform for resistance must be reimagined by Muslim women to create a hybrid discourse, a space where Muslim women can step outside of the western imaginary without falling back simply on silence.

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POSTCOLONIAL ASPECTS IN THE NOVELS OF HELON HABILA

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Abstract

The Nigerian country has acquired its independence in 1960 from the hands of the British Empire. Nigeria comes under Postcolonial country after its independence from the British Empire and their writings were known as Postcolonial writings which focus on the themes of colonialism, liberation, racialism, a quest for the identity and displacement. Even though it became independent from the British Empire in 1960, it has experienced the Civil war from 1967 to 1970 and it was alternatively ruled by the civilian government and military dictatorship. The Nigerian civil or Biafra war has a great significance in Nigerian history it was fought between the government of Nigeria and secessionist of Biafra which includes Igbo people who would not tolerate the Northern- dominated federal government. The war gives rise to many political, economic, cultural and religious problems. The entry of the British indirectly in country's affairs from 1960 to 1963 gives rise to a Military coup, a serious of religious riots and a lot of Igbo people were killed brutally. They control the Oil production of the Nigerian delta for their needs and their improvement in Oil production economically among the other countries. The war gave rise to many issues like Poverty, Starvation and paved the way for the way for many illegal activities like kidnapping and stealing.

Keyword: Subjugation, Racialism, Slavery, Dictatorship, Social and Economic exploitation.

The novels of Helon Habila *Oil on Water* and *Waiting for an Angel* happens in the period of the Biafra war and deals with the central issues like destruction due to foreign invasion and their indulgence in their country affairs, Oil exploration, the problem of Militancy, Military dictatorship, alienation, socio-economic problems and all Environmental issues like poverty and corruption. The characters of the novel have highly suffered and subjugated by the Government as well as by the Alien forces. The people of the country led a poor and the normal life was destructive with all kinds of social problems. The novels of Habila which are plain in narration deal with the life of the common people and their surroundings, these novels also take the historical background as a core concept and produced it with literariness. The blending of history and art together was one of the modern techniques among third-generation Nigerian writers, history which forms the basis of the work of art has been presented in a different form way from the restriction of any literary presentation; it is also associated with the modernism form of writing. In the novel *Oil on Water* where people suffer due to the Oil Company by the British economically and socially, they were dominated by the country's political power and military power and became slaves in their own country. In the novel *Waiting for an Angel*, the people who belong to the poor society suffer under the military officials in their economical, political as well as social way of living. The characters of the novels denied of their rights; they were not given any recognition and left unheard. They were also killed brutally if they voiced against them, they were made as birds in a

cage as it has no way to be free. The British intervention in their country's affairs increased the tension in their country along with their country's issues. Some of the modern Postcolonial themes present in the novels are as follows

Economic Subjugation, In the novel *Oil on Water* the economy leads to many problems among the people of the society. The British required the Oil resources as it has scarcity in their country, and to improve their economic condition of their country through oil production among the other countries of the world. They also established Multinational Oil companies in Niger delta and built oil pipelines across their land. They also promised the people that the Company would provide them with a good life, but all ended in vain. Through the company, they increased the wealth of their motherland and the Nigerian people were made to starve and became jobless. In the jobless condition, many of the people started stealing oil from the oil pipelines across their land and sold it illegally like Rufus's Father in the novel, who vandalize oil pipelines along with his friend Emmanuel illegally and sold it for the low price for the people who were in need; they were arrested by officials and taken to the prison for destroying their motive of selling oil and kept as the prisoner for many years. The people who stole oil from oil pipelines did not feel any guilt about it as it was their land and they were told by the government and Oil companies that oil pipelines were belonged to them, for their welfare and to fulfil their hunger. The people of Niger delta also learnt the illegal way of earning money like the kidnapping of Isabel Floode by her driver Salomon and Professor to improve their economic condition. Bribery becomes common

among the officials and the people due to economic downfall they suffered a lot. The policeman got money from the person stealing oil across Oil pipelines and officials of the country got money from the British to run the Oil Company in the country.

On the other hand, the novel *Waiting for an Angel* revealed the economic subjectivity which made the People jobless and they were unable to get the job to run their life they lived in poverty as the description of people in the Poverty Street stands as the best example. The people would not be able to live a content life and eat good food, especially in the Abacha period. Corruption was a high problem in the country than ever in Nigerian History, followed by the pillaged of Economics and unemployed university graduates were present everywhere.

Social subjugation plays an important role in the novel *Oil on Water*. The British company who required the place for Oil exploration confiscated the land of the people living in the Niger delta villages. They were also made to displace from place to place to settle themselves. In their confiscated land, they built Oil pipelines which spoiled the fertile land of the people. The people of Niger delta highly believed in their own culture and community living, as the society and the culture has a close relationship with each other. People did not want to give up the duty of their Ancestors guarding themselves. The Fishing which was not only their occupation but also their culture, even though the arrival of the British and their industrialization destroyed their land and water, they did not give up their cultural occupation fishing which is transferred it to their children. The people of Niger delta considered their land as the sacred one even though they were displaced into different places. They build their own houses and gathering hall for all of their society members to gather together for all happenings around them, not in the villages of the Niger delta. The social life of the people in cities was highly westernized that they had night clubs and bars which led them to commit many crimes and illegal doings. Many of the young girls belonging to high society came to Port Harcourt and pursued their university education but their life had been changed brutally due to the social unrest condition exist in the country, they were raped and killed brutally some became destitute and pregnant and some were driven to prostitution leaving their studies. They were also made to live under the unrest condition as they were not having any freedom to act against the government rule and restrictions were imposed highly on them.

In the novel *Waiting for an Angel*, Social Subjugation is seen in the Morgan Street which was changed by the people as Poverty Street due to its poor condition, houses

which were very old in condition and Auntie Rachael's Godwill Food centre was one of the food centres which provided food for the people in low price which was owned by Auntie Rachael, Kela's father's sister. Auntie Rachael was an unfortunate lady suffered more due to the social condition of the country, as she had lost her husband whom she married against her parents wish in war, and led a dull life and became secret drinker to overcome her sufferings. Auntie Rachael's relationship with Joshua was notable. When she heard that he was going to participate in the demonstration request to be cautious that due to this act of riots will bring great danger to the life and some have disappeared as unknown. Another road like Poverty Street is Olokun Road which was one of the oldest roads in the city. The houses in the street were very congested. Hagar, a former student of Joshua was forced to enter into prostitution when she was faced with poverty and homelessness. There was only one primary school named, Morgan Primary School and the secondary school named Morgan Comprehensive Day Secondary School were the only schools for the people residing over there, The Street was called as School Street due to the presence of the schools. The streets were provided only with a single pipe and all gathered there to wash clothes and talked to each other and they also used the water in a required manner for other use. There was a church on the church road and also a mosque on the mosque road.

The description of Poverty Street shows how people were living in a confide society with only a meagre amount of basic needs. They were controlled by the government; their comforts and words should not go beyond rules. They were intentionally controlled from the knowledge of the outer world. Other social issues like students protest had a deep significance in the novel, Lomba and Bola were in higher studies in university it was the time of Military rule, and the students conducted the rally against the unjust government. The rally organized by the students shows that how the unrest condition of the government had kindled the emotion in many young people's mind and a few were not able to continue their studies as their institution was destroyed by the military forces.

The Military dictatorship was one of the major problems that existed in the Nigerian country and it was the cause of all social, economical and political problems. Military officials who entered politics to save the people from the distress of Biafra war, but later they drove politicians and took the government under their control. It paved the way to the military dictatorship in the country and the beginning of all disasters in the country, the peaceful life of the people came to an end. In the novel, *Oil on water* military officials was used to control the people

and to obey the words of the government. The British government who required the land for Oil exploration confiscated the land from the people of the Niger delta; if they refused to surrender the land to them they used Military power to plunder the land from them. Military officials who used their forcible power like beating and gun firing rescued the land from them. They also instilled the everlasting fear of them in the mind of the common people. They would not understand that the power which they instilled on the people is a false power and they were destroying their motherland. They accused the people and helped militants to punish them severely by visiting the village where the people were residing. The Major, a high official in the military was in a frustrated attitude towards the society when his daughter did not get justice from the law due to political power. He developed a cruel attitude towards the people in society and treated them cruelly and did not show mercy on their sufferings.

In the novel *Waiting for an Angel* military dictatorship was the major theme, the destruction of the country due to the military official was indescribable. The Military dictatorship during the period of General Sani Abacha and Babangida was a cruel and stubborn period where more political detainees were arrested and tortured in the prison followed by the corruption and bribery among the officials. At the beginning of the novel Lomba, a journalist was arrested as a political detainee for producing a report on the demonstration against the government and was taken to prison and tortured by the officials. After the death of Abacha and his five-year rule, during the period of General Abdulsalam Abubakar, the liberty gates were opened for the political detainees, Lomba was one among them. The writer Habila was also shot by the Military officials in arms, when he was waiting for his friend in the barroom and when he was trying to defend against them by throwing a chair on them. The Life of Bola, Lomba's friend and his family faced a great disastrous end due to the Military truck, as his parents and sister died in a car accident by hitting the damaged Military truck.

The history of the Nigerian country has a vast and many unerasable incidents that stand even after the century. They were people of high cultural values and

customs with long-lasting sufferings. The people of Nigeria suffered not only in the hands of the British but in the hands of their government by wars and destruction was made to lose their peaceful life and made them as slaves in their own country. Despite all these sufferings and oppression, the people of the country did not give up their hope. They fought until their last breath for their rights and education which enriched the life and also did all of their best to revive their culture, which made them stand as the unique country among the other countries in the world and also made other countries to look back their strong nature even after long-sufferings.

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POSTCOLONIAL HISTORY OF V.S NAIPAUL'S HOUSE FOR MR. BISWAS

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Abstract

The present study is an attempt to investigate traces of Homi K Bhabhas postcolonial key notions in V. S. Naipaul's A House for Mr. Biswas (1961). In the writings of Bhabha depicted best in The Location of Culture (1994) he concentrates on the interaction of cultures and looks at the ways that two cultures merge into each other. V. S. Naipaul's A House for Mr. Biswas seems to express the novelist's personal need and quest for an anchorage in a ceaselessly fluid existence that was his peculiar Caribbean Post-Colonial legacy.

Keywords: Postcolonial, Identity, house, history.

Introduction

The present study attempts to apply the postcolonial approach on V.S Naipaul's *A House for Mr. Biswas* (1961). It has been tried to trace Bhabha post-colonial notions such as Mimicry, Unhomeliness, Ambivalence, Creolization in this famous novel by the help of Homi K. Bhabha's theories in specific. Homi K. Bhabha (1949) one of the famous contemporary voices in Postcolonial studies, was born in Mumbai India. Bhabha received his undergraduate degree from Elphinstone College, Bombay University in 1970. A Master of Philosophy in 1974 and M.A in 1977 was followed by a PhD in 1990 from Oxford University. Bhabha under the influence of a wide range of theorists from political to literary ones such as Lacan, Freud, Bakhtin, Derrida, as an important post-colonial theorist argues that in the encounter of the colonizer and the colonized both cultures are affected, neither culture is pure. In the writings of Bhabha, depicted best in *The Location of Culture* (1994) He concentrates on the interaction of cultures and looks at the ways two more cultures merge into each other. In this study the researcher is going to apply some of his theories such as Stereotyping, Mimicry and Hybridity in V.S Naipaul's *A House for Mr. Biswas*. (1961). Characters of *A House for Mr. Biswas* are away from their homes and have to accept the rules and customs of the governing culture in which they find themselves unhooked and then they are as Bhabha says psychological refugees since they do not know to which culture they belong, to their Indian culture or to British one. They do not know which culture should be of value to them as a result of which their characters and personalities become ambivalent. Their identities are

floating, hovering between the dominant culture and their own cultures.

A House for Mr. Biswas became Naipaul's fourth published work and brought him international attention. Reviewers in the United States and England admired Naipaul's writing, both for its sense of humor and for its portrayal of people who felt separated from the culture in which they lived. After the success of *A House for Mr. Biswas* the prime minister of Trinidad and Tobago, who was also a historian asked the novelist to consider writing a nonfiction work about the Caribbean. Naipaul felt uncertain about his ability to write nonfiction but decided to accept a scholarship to travel the islands. This assignment was the beginning of his expanded career as a journalist, and he became known as a writer who looked beneath the surface of a culture to examine its social and cultural underpinnings.

Pit Recap Taps in the essay, *Alienation Naipaul and Mr. Biswas* considers the most important contribution of *A House for Mr. Biswas* as legitimization of the spoken language of the people of Trinidad and Tobago and the West Indies (pg 32). He believes that this book is strong in the use of vernacular and this makes Naipaul a pioneer in the use of the authentic language of the people in his early fiction and underscores his life long search for honesty, integrity and authenticity as a writer. Displaced Identities in V.S Naipaul notes that the problem of a displaced and non-replaced cultural identity is poignantly depicted in *A House for Mr. Biswas*.

Post-colonial Criticism

Bhabha complicated and abstract style has made him a leading character in the world of post-colonial criticism. Post-colonialism is a term for the critical analysis of the history, culture, literature and modes of discourse that is specific to the former colonies of England, Spain, France, and other European imperial powers. Postcolonial studies have focused especially on the Third World countries in Africa, Asia, the Caribbean islands, and South America. Therefore, postcolonial criticism seeks to understand politically, socially, culturally and psychologically the operations of colonialist and anti-colonialist ideologies. "It analyses the ideological forces that pressed the colonized to internalize the colonizers' values, on the one hand, and promoted the resistance of colonized peoples against their oppressors, on the other hand".

He was no longer content to walk about the city. He wanted to be part of it, to be one of those who stood at black and yellow bus-stops in the morning, one of those he saw behind the windows of offices, one of those to whom the evenings and week-ends brought relaxation.

Homi K. Bhabha the critic who the researcher used and applied his theories and ideas in this research is another influential and important figure of postcolonial studies. The gist of Bhabha's theoretical framework is epitomized in his book *Location of Culture* in which he discusses the concepts such as Mimicry, Ambivalence, Hybridity, and Identity. In his works and theories, Bhabha is under the influence of a wide range of theorists from political to literary ones such as Lacan, Freud, Bakhtin, Derrida. Bhabha believes that in the encounter of the colonizer and the colonized both cultures are affected, neither culture is pure. Colonizer thinks that through suppression and giving specific way of behavior, they can dominate the colonized, deterring uprising. However, the colonizer is also affected in this interaction and the colonized as well inject some of their conventions and manners to them. Bhabha by the help of some terms such as mimicry, stereotype, ambivalence, unhomeliness argues that the identity of both colonizer and the colonized is changed during their encounter.

Cultural diversity or multiculturalism is a key term in postcolonial study. In common usage, these terms both refer interchangeably to the variety of cultures and the need to acknowledge this variety to avoid universal prescriptive cultural definitions. However, Homi Bhabha, in

the essay *The Commitment to Theory* (1988), employs the terms as oppositions to draw a distinction between two ways of representing culture.

As it inferred from the word itself include a variety of cultures and according to Bhabha is a range of separate and distinct groups of behavior, attitudes and values. By cultural difference Bhabha also suggests that cultural authority is not merely a series of fixed to be defined, but is what brings in to discriminate between the various 'statements of culture or on culture' and which gives right to the creation of the fields of references by which we order them. (pg.20) Instead of cross-referencing Bhabha extends, there is "an effective, productive cross-cutting across sites of social significance that erase the dialectical, disciplinary sense of cultural reference and relevance. (pg.128)

Bhabha's main focus is on what happens on the borderlines of cultures and also in-between cultures through what he calls *liminal*, meaning that which is on the border or the threshold' and emphasizes on what is in between fixed cultural forms or identities like self and other that is central to the creation of new cultural meaning. In fact, Bhabha's work is studying of how language transforms its actual meaning through its confrontation of colonizer and colonized.

"Creolization is the process of intermixing and cultural change that produces a creole society (pg.51). Creolization is mostly used to refer to those post-colonial societies whose present ethnically or racially mixed populations are a product of European colonization (pg.51). Creolization is actually defined based on the response each individual has toward the creole society they are living in. These responses can be religious, educational, and psychological. As Brathwaite in his *The Development of Creole Society in Jamaica, 1770-1820* explains: creolization "is a cultural process "material, psychological and spiritual based upon the response" each person has to their new environment and to each other. Whereas the quality of this response and the interaction they have are to a large extent dependent and are defined by the dominant culture, they produce a totally new construct (pg.11). In this interaction the individual has with the dominant culture and the other cultures living in the *Creole* society, they might tend to accept the norms of the society and absorb it through which their culture might undergo a drastic change or they might look at the new culture with

which they can cooperate to enrich their own culture as a reciprocal activity (pg.13).

Other important key in Bhabha's theory is the term Diaspora. It generally means dispersing, moving from one place (one's homeland) to another place or region, as Jonathan Ingle by (2007) defines Diaspora includes a dispersion from one place or "centre" from which all the dispersed take their identity, though there can be a variety of foreign destinations. The facts that they are always remain stranger and always look as minority in eyes of their host and differ from majority. They (immigrants or Diaspora people) permanently in connection with their homeland. According to Ingle by, Diaspora communities are both needy and open. Diaspora from postcolonial perspective and from the perspective and from which the researcher's attempt is on clarifying, as Huda argues, available space between two places that reinforce the sense of belonging to two cultures and beliefs in which the diasporan people feels some gap. His navel string, which had linked him to his mother's womb, was lost to flux and to the super imposition of symbols of progress on the locale of his birth and childhood, reminiscent of the way the indentured laborers from India eventually lost their identity cut off from the country of their birth, only to flounder in a land which could not equip them with an adequate new identity.

Different changes in three Generations of Creole Society of Trinidad

A House for Mr. Biswas is a story and history of three generations of Indian people living in the Creole society of Trinidad. The three generations in the novel are viewed through the eyes of Mr. Biswas who is the protagonist and the focus of the novel. During this encounter, as the generations are passing before our eyes, we, as readers of the novel, become aware of the cultural changes in the rituals of the Indian people of the novel as a result of which their identity and beliefs undergo drastic changes. As Rosmary Pitt argues the main changes which are recorded are the decline of the Hindu culture and rituals as they undergo the process of creolization and the accompanying changes in attitude. These cultural changes, which form their identity during their encounter with the colonizer and the other people of their race, are psychological, spiritual, religious and educational. What is of great importance in the novel is that these changes occur along with the

changes in the Creole society in which different cultures are clashing with one another and they all are to adopt themselves to the norms and values assigned to them by the dominant culture.

The culture Mr. Biswas was born to speaks Hindi but as the time goes on because they are living in a Creole society of mixed cultures, they begin to use English instead of Hindi in public. Tara, Mr. Biswas aunt speaks in English with the photographer in his father's funeral as English is becoming the prevalent English in Trinidad. Leave them, the photographer said in English. Is a nice little touch. Flowers on the ground. Five people all together, the photographer said to Tara hard to know just how to arrange them. It look to me that it would have to be two one side and three the other side. It shows how the dominant culture is influential in shaping one identity and culture that they begin to use the colonizer language in public. Another instance that shows how English has become their public language are when the widows use Hindi as a secret language while visiting Mrs. Tulsi house. Heedless of stares they stared and made comments in Hindi, unusually loud, unusually ribald, because in the city Hindi was a secret language, and they were in holiday mood. Hindi has become a secret language, which is their native language. As we will see, as their language changes their identity will also change in the generations to come.

Efforts were being made to find him a wife from among the handful of eligible families. He expressed his disapproval by random angry outbursts, tears and threats of suicide. This was construed as a conventional shyness and as such, was a source of amusement to sisters and brothers-in-law. But the children were frightened when he talked of leaving the house and buying rope and soft candle; they were not sure what he wanted the soft candle for; and they stayed out of his way. (pg.100)

As we see he threatens to commit suicide if they force him to marry as he is against their conventional way of choosing him wife. And even when Shekhar marries, he goes to live in his bride's house, instead of bringing his wife to the Hanuman House which was a long held belief and custom to the family: The elder god, contrary to Hindu custom and the traditions of his family, did not bring his bride home, but left Hanuman House for good, no longer talking of suicide, to look after the lorries, cinema, land and filling station of his wife's family (Pg.109). From the

beginning, his wife sets the rule for the family and Shekhar's sister. She boasts about her education and wears clothes, which are in sharp contrast with Tulsi's tradition.

Educational Changes

Along with the cultural changes that happen in the island, we see drastic changes in the education of the people in the three generations of the Indian people living in Trinidad. We see how this change in the encounter each generation has with education makes people's identity change too. During the course of the novel, we see how from the first generation to the third, their views towards the education change. As mentioned, the first generation believes more on superstitions and even when Biswas goes to school, he does not believe in the lessons he should learn. He thinks they are useless. At school, he learns both English and Hindi but in the next generation, it is the English language that is dominant and they forget even how to speak Hindi as the native language of their ancestors. However, the system of education is a progressive force in educating people as in the case of Mr Biswas who is a literate person in contrast to his older brothers, which makes him question some unreasonable rules and traditions of his clan. It is also, as mentioned, responsible for the decay of Hindu tradition. The system of education according to the colonizer's topics is remote from the Hindu's tradition. Mr Biswas is taught about oases and igloos on his entry to the new world at school in Pagodas, topics as removed from his experience which makes him ignore them and do not pay attention to them: At Lai's dictation he made copious notes, which he never seriously believed, about geysers, rift valleys, watersheds, currents, the Gulf Stream, and a number of deserts. He learned about oases, which Lai taught him to pronounce oasis, and ever afterwards an oasis meant for him nothing more than four or five date trees around a narrow pool of fresh water, surrounded for unending miles by white sand and hot sun. He learned about igloos. The history Lai taught he regarded as simply a school subject, a discipline, as unreal as the geography (pg.20)

In this extract, we also find that there is a huge gap between what was taught in school and the student's reality and what happens in their real life in Trinidad.

Conclusion

As mentioned earlier, in the clash between the cultures of colonizer and the colonized, both cultures are affected through which the identity of both sides is formed and changed. Concerning *A House for Mr. Biswas* by the help of the concept of creolization it is illustrated that how the immigrant Indian people, as a result of leaving their own country and coming to the colonial and creole society of Trinidad, change their identity and customs to fit the norms and rules of the dominant culture. As told before, the novel depicts three generations of Indian people living in the Creole society of Trinidad, which is under the dominance of England. We see how each generation treats the encounter with the cultural process of realization. As each generation passes, they lose their cultural, educational, religious beliefs in their own customs. Language means identity and losing one's language means losing one's origin and identity and this event happens in this novel when the third generations of people cannot speak Hindi and instead English language has become prevalent in this society.

Biswas as the protagonist of the story is searching for a house of his own throughout his life.

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SUBALTERN LITERATURE AND DEVELOPMENT IN THE LIVES OF SUPPRESSED PEOPLE

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Abstract

Subaltern literature is a subdivision of subaltern studies. The subaltern word is divided into two parts "sub" means below, and "Altern" means all others. At first, it was used to refer to lower ranks in the military. The concept of the subaltern is considered to be the offspring of the post-colonial situation, which led to the numerous varieties of literature. The subaltern literature is based on the socially suppressed people who have made a big contribution to the major population in completing the important tasks in the world; I mean to say that the subaltern people are the major contributors to completing the smallest to the largest part of tasks including daily wages worker's and to the ones who rose up from their standards and even wrote books; hence I want to conclude that there is nothing in this world that is impossible then how can there be differentiations in the society. Here I mean showing equity to mankind is the basic necessity of being human; then why do we call ourselves the only six sensed animals, and that was the gift of God? He endowed us with this gift, so we should never misuse it in the name of caste, religion, downtrodden, upper class, lower class etc. Hence in this paper, let's explore how people have come up with expert solutions to forget this inequity and join hands for the sake of the growth of mankind! In this paper, let's deal with the steps which have to be taken to increase the standard of living of this subaltern. Now here is a surprise awaiting the text readers of this paper the subaltern-based novel [The Ministry of Utmost Happiness]. Let us all observe a different ending filled with the present-day scenario of the above-mentioned novel.

Keywords: The ministry of utmost happiness, subaltern literature, solutions to change the people's mindset regarding subaltern ill-treatment, the life of subalterns, struggle of subalterns.

Introduction

In this paper, we are going to explore subaltern literature and its development and growth in this present world, which is completely different from the past. We can also witness the changes that modernism, post-colonialism, and other theories impact was the key to the change in society. Some of them are modernism, the beginning of the way or the perspective change.

From the beginning, the people born in the lower community have been suffering a lot until now. The people who belong to the lower status or who earn less in the view of society are considered poor, and not just that, they are also said to be considered as the discarded part of society in the eyes of the public, which is an illusion created by the upper caste. Changing this perspective of people is essential in order to change their mindset, which has been imbibed in the hearts of the public strongly. We can bring out certain changes by using certain strategies, and giving voice to the voiceless is the primary need.

People's Old Perspective to the New Perspective

People from ancient times always believed that those who belonged to lower caste, who were petty, lower ranking

etc., should neither be allowed inside temples nor were given respect and also were not treated well by the people who belonged to other castes. Though these kinds of beliefs are vanishing now in the cities they are still existing in the rural areas. Hence it is our duty to vanish such kind of inequality from the minds of people. By being a good citizen and also following the essential quality that exists in human beings alone, therefore "humanity".

The Ministry of Utmost Happiness

In "The Ministry of Utmost Happiness", we can notice that there is inequality in treating people of different gender, and there is also inequality in the caste-based system. The protagonist is an Aphrodite, therefore born with both male and female organs together. The struggles that she met are told in the novel "The Ministry of Utmost Happiness."

The only way to resolve this kind of issue is to treat humans as humans and not as any other creatures. The measures that can be taken to resolve this issue are teaching our juniors, students and mainly kids/children in their education system itself not to treat a person with their financial standards/status instead to treat them with the good characteristics which they had expressed or treated

us with. This will make both the victims of such kind of ill-treatment as well as the ill-treating persons feel happier and will make them realize treating one another is the real gratitude that we can show towards God for forgiving us.

In "The Ministry of Utmost Happiness", the changes that can be made at the climax show that ill-treating one person will return to us as a boomerang in one way or the other. We could bring changes in the society by both changing ourselves and living as an example and then by changing the others who still believe in these concepts of subaltern strongly by creating awareness of how ill-treating hurts one's feelings just by making an emotional film and finally it was human beings who created this caste, religion and also the concept of the subaltern.

Conclusion

We, the people of India, are bestowed by the Indian government with equal rights for everyone but are we really using them in the right manner matters the most?

What is Subaltern, According to Spivak?

In post-colonial terms, "everything that has limited or no access to the cultural imperialism is subaltern — a space of difference."

Here we can understand that the people are ill-treated in the name of culture. Sometimes we should avoid such kind ill-treatments and show equality towards everyone as good citizens of India, and it is our responsibility to take care that everyone receives equality according to the laws that are implemented in our nation. This will lead to a righteous path for everyone, including the lower caste or less-earning people. This will help them in their upliftment and their group of people who are suffering the same.

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TRAVERSING MYTHOLOGY THROUGH SCIENCE FICTION: SPECIAL REFERENCE TO *THE HAMMER OF GOD* BY ARTHUR C. CLARKE

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Abstract

Arthur C. Clarke is a versatile Science Fiction writer who bestowed tomorrow's world on the hands of general society. His Science Fiction 'The Hammer of God' depicts a plot of an asteroid which would collide with Earth and how it is deflected by the unity of human beings, artificial intelligences, and technical equipment. Science Fiction synthesises all the dimensions of the future, or else greatly simplified Science Fiction can be streamlined as the future of mythology. This article is content analysis, and the printed book was used as the primary data. While analysing collected data qualitatively, this research eliminates how mythology is represented in Science Fiction. The discussion part is four-folded as how *The Hammer of God* connects with Christian, Hindu, Norse, and Greek mythologies.

Keywords: Science Fiction, Christian Mythology, Hindu Mythology, Norse Mythology, Greek Mythology

Introduction

Science Fiction (SF or Sci-fi) carries readers up to space such as galaxies and dimensions even though they have never been to the neighbour country. *The Hammer of God* by Arthur C. Clarke is set up in 2109. The plot unfolds the discovery of an asteroid called 'Kali' that would collide with Earth and the half-succussed mission for deflection of the asteroid using fuel and nuclear technology. The other half of the task is done by an invisible hand. The settings are Earth, Moon, Mars, and space. Even though the plot is set in the future, SF relates to the mythology that traverses back to the great past. Yet the general community is interested in SF, only a handful of them know that SF is closely related to mythology and theological history. The major role of myths is to civilise the living beings as rational beings, salvage them from sin, and practice them to their betterment. Nicholl has asserted that SF is a form of latter-day mythology, fulfilling comparable hunger in us. He unwrapped that "Myth is usually static, final in intent, and thus entirely contraries to the spirit of Science Fiction, which assumes continuous change". As Clarke once mentioned, one cannot have superior technology and inferior morals because this combination is self-destroying. This paper concerns how mythology connects with the SF with special reference to *The Hammer of God*.

Research Problem

- Does the SF *The Hammer of God* traverse through mythology?

Objective

- To analyse how mythology is represented in the SF *The Hammer of God*

Theoretical Consideration

Mythology

"Myth is a symbolic narrative, usually of unknown origin and at least partly traditional, that ostensibly relates to actual events and that is especially associated with religious belief" (Buxton). Myths mostly connect with Gods and Goddesses or superhuman creatures linked with a religion and provide extraordinary circumstances. It unfolds with the superpower, supernatural beings, and extreme actions. Human beings need mythology because early writers and scholars wanted people to be rational and ethical. "Since the beginning of humankind's existence, myths have functioned as a rationalisation for the fundamental mysteries of life. In the absence of scientific information of any kind, societies devised creation myths, resurrection myths, and complex systems of supernatural beings, each with specific powers and stories about their actions. Since communities were often isolated from each other, most myths are surprisingly similar" (Scerri,

Zammit). Therefore, humankind has been rationalised by mythology for so long.

Although characters and incidents are too far from the Earth, over ten thousand kilometres, many of them are related to mythology. "The task of the mythological ATLAS was to stop the heavens from crashing down upon Earth" (Clarke 24). Mythological heaven, according to development of the science and technology, is divided into Earth and solar system, orbit, space, and so on. Greatly simplified, complex man gives new names to the things and incidents around them in contemporary society.

Research Methodology

The main source, *The Hammer of God*, is the primary data for this research. As the novel depicts, the special feature is that the characters from selected mythologies personify inanimate objects. Thus, according to the myths Clarke has brought, four subdivisions are developed as Christian, Hinduism, Greek, and Norse mythology.

Discussion

It was found that this novel fills a long distance in the timeline of human chronology. Even though specific mythologies have existed a way back then from the present 21st century, this novel's chronology is set in the 22nd (2109) century. As the characters of mythologies own specific identities, Clarke has begotten the following characters.

Christian Mythology

Goliath

Even though Goliath is unfolded as a villain in Old Testament, Clarke has given them ravishing identities in the novel. Old Testament unfolds the battle between David and Goliath. Goliath was a Palestinian giant who wants to battle with innocent Israel people. David, who defeated Goliath, was only a small boy who could not carry their king's armour. Goliath was an experienced warrior, nine feet tall, with a full armour that had worn to protect him from most harm and carried a shield, spear, and sword with him.

On the other hand, David was a small shepherd, only twelve years old but believed strongly that Lord Almighty was with him every time. Clarke highlights the strength of

Goliath in the novel. This Goliath is a space truck carrying essential needs and equipment to space to destroy the Kali and rescue the entire world. Clarke changes the reader's impression of Goliath and accolades him with a gold medal due to his responsible duty to protect the crew members.

"It's backbone was a single triangular spar, one hundred and fifty meters long and five meters across each side. It would have looked flimsy to any engineer born before the twentieth century, but the nanotechnology that had built it up literally carbon atom by carbon atom had given it strength fifty times greater than the finest steel" (Clarke 113).

David

"You come to me with a sword, spear, and javelin. But I come to you in the name of the LORD of hosts, the God of the armies of Israel, whom you have defied" (1 Samuel 17:30- OT).

The meaning of the word 'David' is beloved. He had the trust in God, and he eventually rescued all the people of Israel, not letting stupendous bloodshed. Clarke has changed David as a manmade machine, adding many features of a man except some emotional traits, even if it could be easily done. It was not due to the risk that artificial intelligence could pass and harm humanity. David is good enough to remember, control, and monitor everything happening in the Goliath. Even though David is a manmade robot, he works than all the people in that space shuttle without any rest. Clarke has brought mythical characters and characteristics in order to fabricate the connection between SF and the great mythologies.

Hindu Mythology

Kali

Kali is a Hindu Goddess and the chief of the major goddess Mahavidyas, a group of different. The first types of the mother or chief goddess Parvati and Kali are also called Kalika or Shyama. Kali is the reflection of time, power, destruction, and creation. In the book *Shakti Rising*, Chinnaiyan and Goode stated that with every step of her dance, Kali destroys the moment before and holds the future in darkness, coaxing us to be reborn into the eternal. In every timeless moment, she leads us from her shadow

of aggression to her light of nonviolence, one of the Yamas of the Yoga Sutras (28).

Shakti and Shiva were the pair that lived peacefully, and Shakti has two aspects as Kali and Shakti. When Kali becomes aggressive, she destroys everything, and only Shiva can control her, Shiva involves in these, and by putting her leg on laying Shiva, she comes to Shakti's situation. However, after all, realising that she trampled her husband, begins to cry, and apologise to him. She is black, and even though she looks like a small asteroid, she could destroy the entire Earth in a jiffy. Clarke stated that Kali was one of the darkest asteroids. What does it mean by peanut shape? The colour black represents mystery, unknown death, evil, and chaos. A black asteroid represents a huge dilemma that would be faced.

The goddess Kali dances with fierceness and darkness while sometimes splashing her thunder towards her surrounding in mythology. On the other hand, Kali, the asteroid, is divided into two pieces with the same energy, giving beautiful lightning on its surface. She frightened Goliath and the exhausted crew blending them towards death, they had definite ideas about their last days, and they had gone to their restroom, understanding that they had to die in the space. However, Kali had mercy upon them because of the unity of the crew and people of the Earth. According to Hinduism, as KaakkumDeivam Kalimentioned, duality is common to every person, from day-to-day life to eternal spiritual happiness. Truth and untruth, light and darkness, birth and death, good and evil can be seen when peeping into society. In this novel, Kali is divided into Kali 1, and Kali 2, as Kali and Shakti are mentioned in mythology. Two asteroids act as Kali and Shakti, one part goes out of Earth by not harming anyone, and the other Kali 2 causes huge harm to humans and other things, destroying them.

Norse Mythology

The Hammer of God

Wadowski once explained that Norse mythology is the stories of gods and heroes from in and around the Viking Age (c.790-1100 CE) in northern Europe, providing us with some of the most famous figures in world mythology. In this mythology, there is a chief God named Odin, who is one-eyed, while he has a son called Thor, whom Odin's

favourite, has gold fierce-eyed, mixed red hair, red beard, and straightforward, protector of all, and a stalwart. Thor had gone across the sky by his flying goat's drawn chariot while defeating giants using his hammer. The reader could take an idea of which kind of person Thor is? Due to his travelling accustom, he was called riding Thor. The word Thursday came from Thor's day according to this mythology. This novel, *The Hammer of God*, may be related to Mjollnir, the hammer of Thor. This Mjollnir is a magical, supernatural hammer in his hand that symbolises strength, protection, growth, and fortune. He could make this hammer as big as or as small as he likes; even at a higher level, it returns to his hand when he through it. He used this hammer to hallow, which means bring holy or bless. As the hammer Mjollnir represents the holy and blessing for the human being, there is an invisible hand (may be taken as the hammer) which rescues the crew members and the entire living beings of Earth.

Greek Mythology

Atlas

The mythological responsibility of ATLAS is to stop the sky from falling onto the Earth. It is made to hold a small portion of the sky named 'Kali'. Even though it is small, it carries a missile. The tomorrow of the entire human race depends on it. ATLAS is the doctor, but Goliath is the nurse who helps bring equipment and assists. The mythological character ATLAS runs to the very ancient time of Greek mythology. He has revealed that ATLAS was the son of mother Oceanid Clymene (called Asia) and the father of Titan Iapetus. His brother was the creator of humankind, named Prometheus. ATLAS is presented as a marine creature, as the holder of the pillars that held heaven and Earth apart in Homer's *Odyssey* Book 1. ATLAS is considered an excellent fighter, a kind of Jerk, who became the right hand of Krono/ Crono (Riordan 30). In *The Hammer of God* ATLAS, ATLAS is represented as the doom of the human race. It is to stop the part of the sky which would fall and destroy the whole fate of living beings.

Summation

Science Fiction is the bridge which connects literature with the future. Most of the concepts introduced by the writers

become realities sooner or later. It shows how powerful and pristine their writing is. It can be understood that Science Fiction devises innovative concepts for science and the technological world but still connect them with mythologies. Even though mythologies were emerged great past, SF which traverse back can be identified as the state of art or new mythologies of the present and future millennium.

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SOCIO-POLITICAL ISSUES IN AMISH TRIPATHI'S *SCION OF IKSVAKU*

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Abstract

The study of mythology has received much attention in contemporary English literature written in the Indian language. In Indian culture, two substantial works discuss different parts of governmental issues The Mahabharat and The Ramayan. These two great Indian works have always fascinated writers. They have made numerous attempts to analyze mythology. The political and cultural discourse that emerges in Amish Tripathi's Scion of Ikshvaku is the primary focus of this paper. The Amish have a talent for applying mythology to the current political and social situation. In Scion of Ikshvaku, he does the same thing and brings in a lot of political and cultural issues that were discussed during a well-known story about The Ramayan.

Keywords: Myth, Culture, Amish Tripathi, political.

Indian-born English author Amish Tripathi is best known for his "Shiva Trilogy." He has been a best-seller with his books *The Immortals of Meluha*, *The Secret of Nagas*, and *The Oath of the Vayuputras*. Amish's birthday is October 18, 1974. He attended IIM Kolkata and St. Xavier's College in Mumbai. When he was a young writer, he won several awards. The Shiva set of three is a dream and reconsidering of Ruler Shiva and his undertakings. Although Amish claim to be a devotee of Lord Shiva, he adheres to secular and liberal religious beliefs.

Liberal perspectives on society, religion, and life pervade Amish writings. His interpretations of Indian myths are pretty novel and original. It nourishes and bolsters India's democratic, secular spirit. He believes that true religion is always inclusive and tolerant. *Scion of Ikshvaku*, one of his most recent works, tells the story of Ramchandra (Ram) in his unique way, departing from Tulsidas' *Ramayan* and Valmiki's *Ramcharitmanas*. He is mindful of the way that there are numerous *Ramayanas* with a ton of deviations, and the narrative of *Smash* is not simply restricted to India but stretches out to a few South Asian nations. It would be a mistake to claim that any

version of the *Ramayana* is the original because the retellings of the story are so incredible. The Indian people's secular and liberal religious beliefs are demonstrated.

By this diversity. Because he was the first poet to write the Ram story, Valmiki is known as Adikavi. Instead of portraying Ram as a deity, he has portrayed him as Maryada Purshottam, an ideal man. Although the *Ramkatha*, or Ram's story, originated with Valmiki, there are hundreds of Ram tales in India and worldwide.

Amish Tripathi's approach to recounting the story differs from the customary one in the *Scion of Ikshvaku*. Ayodhya had beautiful temples, markets, and theatres due to health being poured in. Dasrath, on the other hand, needed more vision and administrative skills. Under his rule, Ayodhya began to deteriorate rapidly. Bharat says while Ram is cited.

"We are a civilization in an advanced state of decay. We are the most hypocritical people on earth. We criticize corruption in others but are blind to our own dishonesty" (SOI 73).

Bharat's comments are piercingly appropriate to give the day Indian mindset its grandiosity and lip service.

Under Dasaratha's rule, Ayodhya's economy was deteriorating daily, with "peeling paint and fraying edges." To pay for the kingdom's expenses, precious stones from the throne were even taken out. The realm was under weighty obligations, and the Ruler Dasarath was a captive to interests. The kingdom's nobilities believed they were independent of the state's regulations.

Ram and his brothers lived in Vashishta's Gurukul as regular students rather than princes. Gurukul gave them names. Ram was referred to as Sudas, Bharat Vasu, Shatrughan Malaturdak, and Lakshman Paurav. They served Guru Vashishta, cleaned the ashram, and prepared meals. They talked about different philosophical issues, and Master Vashishta supported them in these educational talks. Shatrughan was 'calm' and 'insight arranged' (50). "Truth, Duty, Honour" was Tam's tagline. He represented the rule of law. He thought keeping the truth a secret or not telling it was a synonym for lying. Guru Vashishta advised Ram that silence should be preferred when the truth causes pain and suffering.

The four brothers were once taken to Varun's village by Guru Vashishta. Varun was a warrior of the tribe. Indian liberalism is accurately portrayed in these local translations of the Ramayana. The journey of Ram from a tortured and ostracized prince to the founder of Ramrajya (an Ideal State) is chronicled in Scion of Ikshvaku. The book takes us back to Ram's birth, his stay at Vashishta's Gurukul, his journey with Vishwamitra, his marriage to Sita, his defeat of Ravan with Asurashtra, and fourteen years of exile into the forest after the abduction of Sita by Ravan. Ram belonged to the Suryavanshi Dynasty, which Ikshvaku established.

The author's inventive imagination and historical knowledge are well integrated. The demythologization of Amish's Ram story is its most remarkable feature. He redirects the tale of fanciful or incredible characteristics giving it a cutting-edge viewpoint that makes it profoundly applicable in advanced times, especially in India today. The book's political and cultural discourse makes Scion of Ikshvaku valuable and relevant. The book is thrown with unobtrusive philosophical conversations on different issues of life and society, like the ideal life, ideal society, marriage, polygamy, regulation, opportunity, equity, climate, station framework, etc. These socio-cultural

contours are an excellent commentary not only on the Ramayana's contemporary society and traditions but also on the society of today and the most common problems and issues.

Amish talked about Ayodhya's economic decline under Dasarath, who seemed to dislike the Vaishya trading class. Kubaer was a flamboyant trader from Lanka who gave the rulers of Ayodhya money every year. Dasarath, a Sapta Sindhu royal family member, believed wealth belonged to the conqueror. Kubaer unilaterally reduced the commissions to Dasarath's kingdom. Dasarath was enraged by this, and he threatened Kubaer with death if he did not follow his orders. Indeed, even today, the tactical predominance of a nation rules the economic opportunity of another country.

They were skilled warriors and friendly hosts. About 50,000 people lived in their town. It was a clean, well-organized town with all the essential amenities. Since there was no crime, there were no doors in the houses. The town's elders collectively raised the children. During their conversation, the town chief informed the princes that no one owned any land. "We belong to the land," he declared. 61)

Ram was awestruck by this idyllic village and its ideal way of life. Because they strictly adhered to the rules, the people led lives of selflessness and assisted one another. According to Guru Vashishta, "laws are the foundation on which a community is built a life that is fulfilling."

We are reminded of the Amish people in Varuna's village. The Amish are a religious, upright, and peace-loving group that live in various regions of the United States and Canada.

They need to pay more attention to the hectic and noisy modern way of life. They are religious, content, and straightforward. They lead a life of simplicity and austerity. A particular set of guidelines based on the Bible's teachings govern their life. They are individuals who are morally upright, hardworking, and independent. Amish Tripathi had the Amish in mind when he depicted the ideal way of life! The author emphasizes the importance of adhering to the rules and laws enacted for everyone in order to live a perfect life.

Ram and Sita later talk about what an ideal society should look like and how it should be run. Tam stated that

an ideal state treats everyone equally. Sita accepted that simply advancing uniformity under the steady gaze of the law cannot settle advancing uniformity under the steady gaze of the law cannot tackle the issues. While people are diverse and unequal in the material world, true equality exists at the soul level. Good warriors, skilled traders, and skilled artisans are among the population. Each individual possesses unique skills, and it is necessary to acknowledge and appreciate them. According to Sita, a person's Karma, not birth, must determine their life path. She thought that society would be perfect if people could do what they wanted based on their interests and skills, not on whom they were born or where they came from. By Karma, a brahmin's son is not always a brahmin, and an untouchable low-caste person can become a "Brahmarshi." Valmiki and Ved Vyas had a place with low-rank birth and foundation, yet, they are the torchbearers of Indian culture in the obvious sense.

Amish Tripathi discusses the adverse effects of the birth-based caste system, which existed even during the Ramayana period and continues to this day. It used to be flexible and based on Karma rather than birth. He uses Ved Vyas to illustrate who edited and compiled the Vedas. Ram vehemently hears from Sita that the rulers must be harsh to overthrow the caste-based system. It has weakened both our nation and our Dharma (290). She adds that the kingdom's children should all be forced to be adopted by the state when they are born. The king would raise and educate them and develop their inherent abilities. 290). Plato agrees with Sita's proposal regarding education.

A debate about the ideal way of life is featured in chapter 8. Guru Vashishta questions Ram and his brothers regarding the ideal way of life. Bharat says that it is one where everyone is happy, wealthy, and healthy, and they should all be working together toward the same goal. He emphasized that freedom is necessary for a happy and healthy life. Shatrughan observed that the most vital people live and die. It is the natural order. It is the way that nature keeps things in balance. He said that the general public should not fail to remember that it creates because of the gifted individuals. In the long run, a society that neglects its intellectuals and talented individuals will decline.

Guru Vashishta teaches his followers that masculine and feminine lifestyles exist. These two facets of the same consciousness cannot be separated. It is comparable to the single-life tree. The tree's firmness, solidity, strength, and unwavering nature are masculine attributes. Its feminine strengths are the tree's softness, gentleness, and yielding suppleness. Both are necessary for the tree's survival. Jeff Foster) According to Guru Vashishta, the masculine way of life is governed by compassion and creativity at its best, whereas the feminine way of life is governed by freedom, passion, and beauty. However, when feminine civilizations decline, they become corrupt and irresponsible. On the other hand, when it is at its best, the masculine civilization is efficient, just, and egalitarian; however, when it is at its lowest point, it becomes fanatical, rigid, and cruel to the weak. According to Vashishta Muni, when one declines, the other declines cyclically. He comments, "Really, India is a befuddled country today. It needs insight into its nature, which appears to be a mix of masculine and feminine traits. 86). He said that Shukracharya taught men how to live their lives. He was the Asuras' guru, dubbed "demonic fanatics." Devas defeated them, destroying the Asura Empire and driving them out of India.

Ekam-one God was the monotheistic religion of the Asuras. Shukracharya taught them that all other forms of the Ekam were fictitious and illusory. They were no longer divided in any way because they believed in Asuras in Ekam. However, only those who professed faith in a single deity were equal. Also, those who trusted in many types of God were viewed as foes. They became exclusive and required individual devotion. They became utterly intolerable and fanatical. In the years 92-93, they started to kill people who did not believe in Ekam. Even today, religious fundamentalism and intolerance wreak havoc, resulting in terrorist attacks and barbaric killings of innocent people.

The feminine way is divided, argumentative, and incoherent, whereas the masculine is frequently exclusive, intolerant, and rigid. Frequently, there needs to be more interminable discussion, analysis, and paralysis. 94). Examples of paralytic aspects of the feminine way of life include the Indian parliament and governance of the present day. Ram believed that Indians required a

masculine approach to address these issues because he had witnessed the inefficiency and decisiveness of the feminine way of life.

However, it should be devoid of fanaticism, intolerance, and rigidity. He firmly believed that asking questions should be encouraged, even in masculine order. Vishwamitra later informs Ram that Shukracharya travelled to India from Egypt. India, recognizing him as a great rishi, graciously accepted him and made him her own. According to an ancient code, Asuras never attacked Ayodhyans because he had lived in Ayodhya.

Shatrughan, Ram, and Bharat talked about freedom, law, and justice. Bharat had scepticism about the goodness of people. He observed that most people have the potential for greatness and goodness, but neither is a reality(70). He stated that people are primarily self-centred by nature. If they were motivated by self-interest, they would abide by regulations and laws. Ram advocated for the rule of law, stating that everyone must follow it regardless of their social standing or financial situation. He thought a good leader would motivate people to realize their best.

A good ruler can establish a system that harnesses selfish human nature for the benefit of society. Dharma was, in Ram's eyes, the law, and Dharma stood above everyone and everything, including God. Every law was broken by the people of Ayodhya, particularly the wealthy nobility. Smash has doled out the obligation of the central police, which he dealt with genuinely and effectively. Based on Smritis, an ancient code book written by rishis and ancient thinkers, he implemented specific reforms. He looked over these Smritis and chose laws that were fair, consistent, accessible, and valuable. These regulations were engraved on stone tablets and set in the sanctuaries. He granted the police authority to enforce laws without fear or favour. He was of the firm opinion that the police deserved the respect they received from society. They were frequently put under pressure and intimidated by the powerful. Because of Ram's swift actions, the number of criminals in Ayodhya decreased, and they were either put behind bars or

Executed. Women and children were content with safety and security. Women were now allowed to go out even at night. He stated that the law would not spare

anyone. Being mobile does not imply being above the law; It has more to do with greater responsibility than birth.

Most people in Ayodhya and Bharat did not share Ram's conception of justice. Manthara's daughter Roshni, whom Ram and his brother treated as if she were a sister, was kidnapped. The primary guilty party Dhenuka was underage. Dhenuka did not receive the death penalty because she was a minor, but seven other rapists did. Ram was very insistent that no law should be broken at any cost. He upheld the law even though he was furious about Roshni's heinous rape and murder. However, Bharat devised a covert strategy and cruelly executed Dhenuka. Dhenuka's murder remained a mystery to even Ram.

At Vashista Muni's Gurukul, a discussion about the beginnings of civilization took place. According to Shatrughan, enormous ice sheets once covered much of the Earth Earth. Sea levels were significantly lower than today because a large amount of water had frozen solid. Ice Age was the name of it. The Indian Landmass extended further into the sea as sea levels fell. As a result, the Indian Landmass and the island of Lanka were joined.

Additionally, Gujarat and Konkan extended into the ocean. 64-65) During the Ice Age, there were two great civilizations in India: Sangam Tamil in South Eastern India and Dwarka, which covered a large portion of the Landmass off the coast of what is now Gujarat and Konkan. At present, these untruths are lowered in the sea. The Yadav Dynasty ruled it. These two civilizations were wiped out and are now submerged in the ocean. The remaining survivors, led by Lord Many, escaped and settled in the north. These were the Vedic people, or people of Vidya, or knowledge and learning. According to Guru Vashistha, EarthEarth repeatedly issued warnings, but people ignored them. The people would have saved these two civilizations if they had heeded their warnings.

Consequently, a few people survived under Lord Manu's leadership, while many perished. Guru Vashistha suggested that if people did not protect wild animals, forests, and the environment, an ecological imbalance would lead to a natural disaster. 65-66) Ram holds high-minded and idealistic views regarding marriage, women, and monogamy. Ram declared that women had the same mental abilities as men when he learned that Sita was the prime minister of Mithila. He valued women's mental

abilities and believed that they would excel as administrators if given equal opportunities.

And leaders. Marriages between Kshatriyas were once viewed as a means of forming political alliances.

This evil custom was not acceptable to Ram. He was of the firm opinion that marriage was a sacrosanct union between a man and a woman. It is not appropriate to view it as a political alliance. As a sacred partnership between two souls, he was genuine marriage. Because of this, he favoured monogamy and opposed polygamy because he thought it was disrespectful to women. Gender bias is not a factor in Ram's opinions. He stated polygamy was wrong because it discriminated against women and favoured men. He reaffirmed his commitment to a single woman for the rest of his life.

In his discussion with Sita, Slam expressed that there ought to be no impulse in marriage. To wed some unacceptable individual is the most terrible thing in one's life. Marriage should be with someone you admire and who can help you realize and live out your life's purpose. The husband and wife support one another in achieving their life's mission.

Ram claims that this is a real marriage. He believes that love is looking in the same direction rather than at each other, like contemporary philosophers. He thought that husband and wife ought to respect one another's individuality. Slam's idea of affection and marriage helps us to remember Khali Gibran's words:

"Love each other, however, make not a power of profound devotion."

"Give your hearts, but don't keep each other." (396)

(The Prophet, Kahlil Gibran) Sita, like Ram, has matured intellectually. She adores Ram for his wisdom and calm demeanour. She had a great understanding of Indian scriptures. Lakshman was told by Sita that Lord Manus. Each age had its own Manu, which outlined regulations in consonance with time and climate. Sita told Ram, Lakshman, and Sita that, according to the scriptures, death is in the south but not unlucky when they reach the

southern bank of the Narmada River. It is only the beginning of regeneration, not the end of it. She observed that nothing ever escapes the universe. It only alters the shape. This is something that modern science agrees on: Energy never dies; instead, it simply takes on a new form. The Bhagwad Gita expressly says,

"Na Hanyate, Hanyamane Sharire"

(Nothing is killed, just the body passes on) (Gita, 20)

In Hindu philosophy, the immortality of the soul is a significant idea. Lord Krishna asserts in the Bhagwad Gita's chapter 2, "The soul does not take birth or die." It is indestructible, birthless, and eternal. It only alters the body's clothing; It is as simple as changing clothes. The Gita declares

"As a man discards his worn-out clothes and acquires new ones, so the self that lives within acquires a new one when the body is worn out." (275)

As a result, Amish's Scion of IKSHVAKU makes insightful observations about cultural, political, and philosophical topics. The book's primary focus is on what the ideal man and ideal society should look like. This is the first instalment of the Ramchandra series, which concludes with Sita's abduction. Ram, the ideal king, ideal husband, ideal brother, and an ideal son, is likely to be the subject of at least three to four additional books. Always remember that the human ideal never equates to perfection; It is more vulnerable because it is more human. Amish's success is due to his excellent narrative skills and pertinent observations on various life and societal issues.

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BEING-TOWARDS-DEATH: A GERONTOLOGICAL STUDY OF AGEING IN SELECT WORKS OF GABRIEL GARCIA MARQUEZ

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Abstract

Gabriel Garcia Marquez, a renowned literary figure, has masterfully portrayed the theme of death in his works, revealing its complexity and significance in human existence. This article delves into three distinct aspects of death as depicted in his narratives. Firstly, the paper examines the individual experiences of death, delving into the emotional turmoil, acceptance, and transformation that characters undergo as they confront mortality. Secondly, the study explores the portrayal of death within family dynamics, analysing the impact of loss on familial bonds, grief, and the subsequent reshaping of family structures. Lastly, the article investigates the social perception of death in Garcia Marquez's fictional worlds, examining cultural rituals, superstitions, and societal attitudes towards death and its inevitability. Through a comprehensive analysis of these aspects, this article seeks to unveil the profound exploration of death in Garcia Marquez's literature, shedding light on the intricate interplay between life, mortality, and human experience.

Keywords: Death, Personal, Family, and Social.

Introduction

Death, as an inexorable part of the human experience, has intrigued and haunted writers throughout literary history. Among these authors, Garcia Marquez stands as a storyteller who skillfully weaves intricate narratives that delve into the profound complexities of mortality. In this article, the researchers embark on an exploration of the depiction of death in Garcia Marquez's works and analyse three distinct aspects that he highlights. Firstly, the researchers delve into the personal experiences of death portrayed in the short stories "Death Constant Beyond Love," "The Third

Resignation", "Eva Is Inside Her Cat," and "Nabo" and the novels, *Of Love and Other Demons* and *Memories of My Melancholy Whores*. Secondly, the researchers analyse the representation of the experience of death within the context of family dynamics through the stories "Tuesday Siesta," "The Other Side of Death," and "Montiel's Widow". Lastly, the researchers examine the method in which society perceives and reacts to death in "The Handsomest Drowned Man". By meticulously examining these aspects, the present study aims to shed light on the multifaceted exploration of death in Garcia Marquez's literary world. Through the lenses of personal

experiences, familial realities, and societal perceptions, the research seeks to unravel the intricate tapestry of mortality in the captivating tales of Garcia Marquez.

Individual Experiences of Death

In the short story "Nabo: The Black Man Who Made the Angels Wait," Garcia Marquez explores the representation of death in several ways. The main character, Nabo, has a near-death experience after being kicked by a horse. During this experience, he loses consciousness and enters a state of deep sleep, which he describes as follows: "Nabo was lying face down in the hay. He felt the smell of a urinated stable rubbing on his body. Nabo couldn't feel anything. It was as if he'd gone to sleep with the last blow of the horseshoe on his forehead, and now that was the only feeling he had" (7). During the near-death state, Nabo is in a state of unconsciousness, and he loses awareness of time passing: "You've been asleep for almost three days," (8) says the man who finds him. The depiction of near-death experiences reflects the liminal state between life and death, where time and physical sensations seem distorted.

After being rescued, Nabo continues to experience the passage of time differently, as if he is stuck in a continuous present moment. He repeatedly talks about events as if they had just happened, even though many years have passed. For instance, he mentions the black man playing the saxophone in the square, but the man had stopped coming fifteen years ago. The narrator portrays Nabo's confusion thus: "Although for that reason precisely, the fact that the music stand was there, he thought later that the Negro would be back the following Saturday. However, on the following Saturday, he wasn't back, and the music stand wasn't in its place." (16) The portrayal of Nabo's perception of time reflects the

disorientation and confusion that can accompany near-death experiences.

Furthermore, Nabo's behaviour and actions also suggest a sense of post-death existence. He seems to be detached from reality, engaging in repetitive actions and speaking incoherently. He becomes fixated on finding a comb that he believes is in the hay, indicating a sense of obsession or unfinished business that he is carrying with him even after death. Marquez's writing from the perspective of Nabo, who has experienced near-death, adds depth to the portrayal of death as a transformative and surreal experience.

In the story "Eva Is Inside Her Cat" by Garcia Marquez, the author uses vivid imagery and metaphors to depict the personal experience of dying. The protagonist, Eva, is experiencing a profound internal struggle and transformation, which is portrayed through the metaphor of insects inhabiting her body. Garcia Marquez depicts the decaying of Eva's body thus: "It was as if her arteries had become peopled with hot, tiny insects who, with the approach of dawn, awoke each day and ran about on their moving feet in a rending subcutaneous adventure in that place of clay made fruit where her anatomical beauty had found its home." (23)

In the evocative metaphor, Garcia Marquez portrays Eva's experience of decay and the sensation of insects inhabiting her arteries. The phrase "hot, tiny insects" (7) suggests a sense of restlessness and agitation, mirroring Eva's own internal turmoil as her body deteriorates. The insects symbolise the emotional burdens and anxieties that consume her as if they have taken residence within her very being. Garcia Marquez vividly depicts Eva's disorientation and confusion as she navigates through a transformed and unfamiliar environment. The story portrays Eva's perception of time passing differently, leading her to believe that three thousand years have gone by since her initial desire to eat an

orange. Eva's experience is portrayed as surreal and dreamlike, as evidenced by the disappearance of familiar elements in her house and the presence of arsenic scattered throughout. The transformation of the kitchen, the absence of the cat, and the replacement of her ancestors' portraits with a bottle of arsenic all contribute to the sense of disarray and alienation she feels.

The following lines illustrate Eva's confusion and the altered reality she experiences:

The house was no longer the same as before. What had happened to her things? Why were her thirteen favorite books now covered with a thick coat of arsenic? She remembered the orange tree in the courtyard. She looked for it, and tried to find the 'boy' again in his pit of water. But the orange tree wasn't in its place and the 'boy' was nothing now but a handful of arsenic mixed with ashes underneath a heavy concrete platform. (32)

The lines exemplify Eva's bewilderment as she questions the changes in her surroundings, the disappearance of familiar objects, and the puzzling presence of arsenic. The mention of the orange tree and the boy reinforces the theme of transformation and the blurring of boundaries between the natural and the surreal, further contributing to Eva's sense of confusion.

In the short story "The Third Resignation" by Garcia Marquez, the author masterfully portrays the personal experience of death through the perspective of the protagonist, a young man who believes that he has been dead for eighteen years and has spent half his life in a coffin. The story delves into the protagonist's perceptions, fears, and contemplations as he grapples with the concept of his own death. One significant aspect of the personal experience of death is the protagonist's acceptance of his state. He initially finds tranquillity and comfort in his perceived death, stating, "He was happy, even though he knew

he was dead, that he would rest forever in the box lined with artificial silk." (34) The line highlights his contentment with the idea of eternal rest in the coffin as if he were at peace with his situation. However, as the story progresses, the protagonist's perception of his death begins to shift. He becomes fearful and starts to doubt his true state, believing that he might still be alive and will be buried alive. He fears the possibility of being conscious inside the coffin, unable to move or communicate, expressing his terror: "He couldn't express himself, and that was what caused his terror, the greatest terror of his life and of his death." (37)

The shift in perception reflects the internal struggle of the protagonist as he grapples with the uncertainty of his situation. He becomes troubled by the "smell" that emanates from the coffin, which he initially attributes to his decomposing body. However, doubts creep into his mind, wondering if the smell could have another origin, perhaps suggesting that he is not actually dead. This internal conflict illustrates the psychological and emotional complexities surrounding the experience of death and its uncertainties. The passage also touches on the protagonist's longing for human interaction and validation of his death. He wishes to see his relatives and neighbours witnessing the sight of his putrefying flesh, hoping that this spectacle might elicit a reaction and establish the undeniable reality of his death: "He would have liked to see his relatives there before he began to fall apart, and the spectacle of putrefying flesh would have produced revulsion in them." (56) Throughout the story, Garcia Marquez skillfully captures the nuances of the protagonist's emotions and thoughts, creating a haunting portrayal of the personal experience of death.

In "Death Constant Beyond Love" by Garcia Marquez, the author skillfully portrays the mental state of Senator Onésimo Sánchez as he approaches his impending death. The story captures the

senator's struggle with mortality and his desperate attempt to find meaning and solace in the face of death. At the beginning of the story, the senator is confronted with his mortality, having been diagnosed with a terminal illness. He grapples with this revelation, choosing to keep his impending death a secret, carrying the burden alone out of shame. Marquez writes, "Except for the doctors, no one knew that he had been sentenced to a fixed term, for he had decided to endure his secret all alone, with no change in his life, not because of pride but out of shame" (55).

The senator, throughout the story, tries to distract himself from the reality of his mortality by immersing himself in the electoral campaign. He uses painkillers and mental diversion techniques to suppress thoughts of death, as seen in this passage: "Before he lay down he put in a glass of drinking water the rose he had kept alive all across the desert . . . and he took several analgesic pills before the time prescribed so that he would have the remedy ahead of the pain." (65) Despite the attempts to distract himself, the senator's mental state shows signs of desperation and disillusionment. He starts to view his political activities and speeches as a farce, resenting the people who seek his attention. Marquez writes, "He felt a strange disdain for those who were fighting for the good luck to shake his hand...he didn't feel sorry as he had at other times for the groups of barefoot Indians" (66).

When the senator meets Laura Farina, the daughter of Nelson Farina, the senator experiences a mixture of emotions. His attraction to her beauty and youth contrasts with his impending death, leading to conflicting thoughts and desires. He realises that death has made a decision for him, and this encounter with Laura brings a fleeting sense of passion and escape from his own mortality. Towards the end of the story, the senator appears to have accepted his fate. He decides to help Laura's father,

recognising the transient nature of life and the insignificance of power and politics in the face of death. The story concludes with the senator finding some solace in Laura's company, even though he knows his time is limited.

Throughout "Death Constant Beyond Love," Garcia Marquez effectively portrays the mental and emotional turmoil of Senator Onésimo Sánchez as he grapples with his impending death. The story delves into the complexities of human emotions and the existential struggle to find meaning and connection in the face of mortality. The senator's journey reflects the universal themes of life, death, and the fleeting nature of human existence.

In *Memories of My Melancholy Whores*, the journalist experiences a transformation in his perception of death as he ages. Initially, he is afraid of death, but as he reflects on his life and relationships, he gradually comes to accept mortality with a sense of resolution and understanding. At the beginning of *Memories*, the journalist, who is about to turn ninety, expresses fear and apprehension about his impending death. The journalist's statement, "The only definitive thing is death" (68), exemplifies his attitude towards death and acceptance of it. The narrator always expects his death after turning ninety, which is revealed in his utterance, "That night, prepared for everything, I lay down on my back to wait for my final pain in the first instant of my ninety-first birthday" (68). The journalist also plans to give his inheritance to Rosa after his death, as he says, "Whoever survives keeps everything that belongs to the other one. No, because if I die, everything has to be for her" (69).

The journalist in *Memories* is constantly haunted by the fear of death, which permeates his thoughts and actions throughout the story. He contemplates mortality, the passage of time, and the impermanence of life. However, as the narrative progresses, he undergoes a transformation, and by

the end of the story, he resolves to face death with a sense of acceptance and even happiness. In the lines, "It was, at last, real life, with my heart safe and condemned to die of happy love in the joyful agony of any day after my hundredth birthday," the journalist acknowledges his inevitable fate of death. He realises that his heart is "safe and condemned to die of happy love," signifying that he has come to terms with his own mortality. The phrase "in the joyful agony of any day after my hundredth birthday" (69) implies that he is no longer afraid of death, and instead, he embraces the idea of dying with contentment and love.

Throughout the novel *Of Love and Other Demons*, the character Sierva María undergoes a significant transformation in her attitude towards death. Initially, after being bitten by the rabid dog, she seems to accept her fate and expresses a desire to die. For instance, when she is being treated for her wounds, she tells Delaura, the young priest, "What I want is to die" (96). Her belief that she is going to die is evident when she tells Delaura, "I'm going to die" in a tremulous voice (68). However, as the story progresses, Sierva María's fear of death becomes apparent. When Delaura, who is sent to exorcise her, asks if she knows when she will die, she nods and mentions, "After the eclipse" (68). Despite Delaura's reassurance that it could be a long time away, María is still afraid. This fear is palpable as the narrator explains, "But he had to concentrate on the treatment so she would not notice the lump in his throat. Sierva María said no more. He looked at her again, intrigued by her silence, and saw that her eyes were wet. 'I'm afraid,' she said" (68).

As the story unfolds, María's fear of death is intertwined with her experiences and her growing connection with Delaura. Through their relationship, she begins to find comfort and a sense of understanding. The connection allows her to confront her fear and gradually come to terms with the idea of

mortality. As she discovers love and experiences a profound connection, her attitude towards death starts to shift.

Familial Realities of Death

In the short story "The Other Side of Death," Garcia Marquez masterfully depicts the complex and tormented mentality of a brother after the death of his twin. The protagonist's thoughts and emotions are intricately portrayed, providing deep insights into his psyche as he grapples with the profound loss and the surreal events unfolding around him. The portrayal of the brother's mental state begins with the sudden awakening he experiences in the story. The author's use of vivid imagery and sensory details conveys the intensity of his emotions. The sharp smell of violets and formaldehyde emanating from the other room serves as a catalyst for the protagonist's restless awakening.

The protagonist's internal struggle is further exemplified through his disjointed thoughts and fragmented memories. He oscillates between dreams and reality, attempting to discern the cause of his sudden awakening. The narrator states, "He had the impression, the physical certainty, that someone had come in while he had been asleep. Yet he was alone, and the door, locked from the inside, showed no signs of violence" (63). This confusion and sense of intrusion symbolise the lingering presence of his deceased twin in his thoughts, blurring the lines between the real and the imagined.

As the story progresses, Garcia Marquez delves into the brother's dreams and nightmares, unravelling the depths of his subconscious mind. The recurrent dream of travelling in a train through a surreal landscape of artificial trees and barbershop instruments signifies his internal turmoil and fear of the unknown. The protagonist contemplates the possibility of his own death, stating: "Yes. Maybe I – the stomach – like this brother who has just died, has

a tumour at the root of my viscera.” (78) This fear of death underscores the brother’s existential anxiety and the uncertainty of his own fate. The dream featuring his twin brother signalling for him to stop the train while dressed as a woman with scissors to his eye embodies the protagonist’s unresolved feelings of guilt and grief. The narrator admits, “He’d had that dream a lot of times, but it had never produced that scare in him” (80). The repetition of this dream highlights its significance in shaping the brother’s mental state, causing a heightened emotional response this time.

Moreover, Garcia Marquez employs powerful metaphors and vivid descriptions to illustrate the brother’s preoccupation with mortality and decay in “The Other Side of Death”. The discovery of a tumour on his toe serves as a metaphor for the emotional burden he carries after his twin’s death. The brother’s calm acceptance of the tumour’s presence, the extraction of its head, and the unravelling of a long, yellow string symbolise his willingness to confront his own mortality. The narrator states, “A second later, he lifted his eyes and saw that the railway coach had emptied out and that the only one left, in another compartment of the train, was his brother, dressed as a woman, in front of a mirror, trying to extract his left eye with a pair of scissors” (79). The hallucination of his twin brother self-destructing mirrors the protagonist’s own fear of decay and serves as a reflection of his inner turmoil.

In Garcia Marquez’s short story “Tuesday Siesta,” the author masterfully depicts the predicaments faced by the family of the deceased, Carlos Centeno, in a small town during a scorching hot Tuesday afternoon. The story revolves around the mother and the daughter, who embark on a journey to visit the grave of their lost loved one. Through vivid imagery and subtle characterisation, Garcia Marquez portrays the complexities of grief and societal judgements. The mother’s stoic and

composed demeanour in the face of her son’s death reflects the resilience of a woman accustomed to poverty and loss. When the priest inquires if she ever tried to set her son on the right track, she responds, “He was a very good man” (89). Despite his shortcomings, the mother emphasises the positive aspects of her son’s character, revealing her unconditional love and protective instincts even in the face of public shame.

The family’s encounter with the priest exposes society’s judgmental attitude towards the deceased and his mother. The priest is initially surprised by the woman’s composure and lack of tears. He inquires, “Didn’t you ever try to get him on the right track?” (96). The question implies that the deceased was a troublemaker, and the woman might have failed in her maternal duties. However, the mother’s response and her daughter’s interjection paint a different picture. She explains how she advised her son not to steal from those in need, and her daughter adds, “All his teeth had to be pulled out” (90). This detail highlights the violence the son faced during his boxing matches, hinting at the harsh circumstances he might have faced in life. The constant presence of curious onlookers and children peering through the metal grating further emphasises the intrusion and lack of privacy that the family has to endure during their visit. The Father’s sister remarks, “Everybody is at the windows,” indicating the gossip and speculation surrounding the deceased and his family (92). The constant scrutiny adds an additional layer of emotional burden to the grieving process.

In Gabriel Garcia Marquez’s short story “Montiel’s Widow,” the author effectively portrays the suffering and grief experienced by the family members of the deceased, particularly the widow of José Montiel. The story revolves around the aftermath of José Montiel’s death, a man who was feared and disliked by many but whose widow is left grappling with a range of emotions after his passing.

One significant aspect that showcases the family's grief is the initial disbelief surrounding José Montiel's death. After his passing, it took "several hours for everyone to believe that he had indeed died" (114). The widow, however, remains unconvinced, with the corpse looking so well-preserved that he appeared "more alive than at that moment." This disbelief is a common reaction to death, and the widow's reluctance to accept the reality of her husband's passing reflects the intensity of her emotions.

The widow's conflicting emotions and her desire for a different type of death for her husband highlight the complexity of grief. While the town is relieved by Montiel's death, his widow had hoped for a different ending, envisioning him dying as an old man, having confessed his sins painlessly like a saint. Her mistaken expectations showcase her deep attachment to her husband, despite his flaws. The widow's perception of Montiel's death is characterised by a mix of bitterness and resentment as she contemplates locking herself up forever, feeling as if she has been "put in the same box as José Montiel" (121). The widow's feelings of entrapment demonstrate the weight of her grief and the difficulty of moving forward. Another element that emphasises the family's grief is the widow's isolation. After the burial, no one else comes to visit her, and her only regular contact is with Mr. Carmichael, who tries to help her manage her late husband's estate. The lack of support from others adds to her sense of despair and loneliness. As she bites her nails and contemplates her overwhelming responsibilities, the widow's internal struggle is evident. Garcia Marquez's portrayal of the widow's isolation emphasises the profound impact of grief and the sense of being adrift in the midst of overwhelming obligations.

Societal Perceptions

In "The Handsomest Drowned Man in the World" by Garcia Marquez, society's reaction to the deceased is profound and transformative. Initially, the villagers view the drowned man as an enemy or a whale, but once they realise he is a human, their care and compassion for him intensify. The men, who are accustomed to dealing with death at sea, are astonished by his size and beauty, recognising that he is unlike any other drowned man they have encountered. The women, in particular, become deeply attached to him, treating him with utmost care and respect. They clean him, dress him in makeshift clothing, and surround him with relics and symbols of honour, signifying their reverence for him. Garcia Marquez writes, "They thought that if that magnificent man had lived in the village, his house would have had the widest doors, the highest ceiling, and the strongest floor, his bedstead would have been made from a midship frame held together by iron bolts, and his wife would have been the happiest woman" (85). This passage highlights how the villagers project their admiration and awe onto the drowned man, elevating him to an almost mythical status.

Society perceives the dead man as Esteban, and his identity becomes an integral part of their collective imagination. The women name him Esteban and can see no other name fitting him. They feel a connection to him, recognising his face and personality as if he were one of their own. The men, initially dismissive of the drowned man, are also deeply affected by his identity. They realise that he is someone's son, father, or husband, and they feel an obligation to treat him with respect, despite the challenges they face in preparing him for burial. Garcia Marquez portrays the society's growing awareness of Esteban's humanity and the significance they attach to his existence, writing, "They let him go without an anchor so that he could come back if he wished and whenever he wished, and they all held their breath for a fraction of

centuries the body took to fall into the abyss" (44). This passage emphasises the collective sense of loss and mourning experienced by the villagers, reflecting how they see the drowned man as one of their own, deserving of a proper send-off.

Society's treatment of the drowned man reflects their respect for the dead and the sacredness they attribute to death rituals. Despite the challenges and their own exhaustion, the villagers spare no effort in giving him a splendid funeral. They adorn him with flowers, symbols, and charms, arranging an elaborate procession to honour him. Their reverence for him is also evident in their desire to make him a part of their community. They adopt him as one of their own, selecting him as a father, mother, and extended family so that every member of the village becomes his kin. The women, in particular, are deeply affected, feeling pity and sorrow for the large body that had caused him discomfort even in life. Garcia Marquez illustrates the women's empathy, stating, "They could see him in life, condemned to going through doors sideways, cracking his head on crossbeams, remaining on his feet during visits, not knowing what to do with his soft, pink, sea lion hands" (32). The villagers' actions and emotions depict the sacredness they attribute to death and their desire to honour the deceased with dignity and respect.

Coda

Thus, Garcia Marquez's literary works offer a multifaceted and profound exploration of death, encompassing individual experiences, familial realities, and societal perceptions. Through a careful analysis of his stories, the article has uncovered the emotional turmoil, acceptance, and transformation

that characters undergo as they confront mortality on a personal level. The impact of death on familial bonds, grief, and the reshaping of family structures has also been unveiled, illustrating the deep and intricate connections between life and death within the context of families. Moreover, Garcia Marquez skillfully depicts the societal attitudes towards death, presenting cultural rituals, superstitions, and a reverence for the deceased in his fictional worlds. From the individual to the communal level, death remains an inexorable part of the human experience, and the author's portrayal highlights its significance in shaping the human psyche and collective consciousness.

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