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Courtallam- 627802, Tamil Nadu, India



Thiru.A.T. Paranjothi

Secretary

I am immensely happy that the Department of English and Research Centre is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

Literature and Language are the two imperative requirements for human upliftment. As there is an ever increasing demand for literature teaching, innovative techniques and approaches for language, it would be a fitting gesture to organize such a Conference as this international level paves way for pooling national and international resources with the academic exchange of expertise from eminent language experts and researchers worldwide. The strategies employed in teaching one language and literature will definitely contribute that of other language literatures. Hence it would be a feast to the minds of budding scholars and teachers to be aware of various literatures, also the innovative teaching methods of language and literature.

I am sure that the Conference will provide a fruitful interaction among teachers, scholars and students of various languages from several corners of the globe.

I wish the Conference organized by the Department of English and Research Centre a grand success.



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Dr. (Tmt) K. Thiripurasundari

Principal

I am happy to note that the Department of English, Sri Parasakthi is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

I am sure it will enlighten the importance of Teaching language and literature. There is an intimate connection between literature and life. It is, in fact life which is the subject matter of literature, and by teaching any language & its literature, it improves the vocabulary, exposes imagination and learning of general human interests. It also develops the creative thinking, which enhances the depth in knowledge and feels pleasure in actual application. By organizing this type of conferences the students will be more benefitted and the reflection will be on the society. This is exactly what we have to do in the present day context.

The Department has been quite active in organizing such programmes in order to provide opportunities for teachers and scholars of this area to discuss academic problems so as to enhance their professional competence and research capability.

I appreciate and congratulate the Head of the Department of the English and Research Centre Mrs. A.S. Radha & Dr. (Mrs.) S. Karthika and all the staff members of the Department of English and student volunteers who are actively involved in organizing this Conference. I wish the Conference all success. And I wish the department to bring immense laurels to Our College.

From Editors' Desk

Lexically 'Conference' means a formal meeting for discussion or debate, even an event for exchange of information and views. It has many avenues, one among is the International level which came practically result-oriented event at Parasakthi College, Courtallam on 7th March 2018 , jointly organized with L Ordine Nuovo Publication, Tamil Nadu., under the style and title on 'English Literature: A Tool for Social Upliftment' studded with many sub-themes to ease the participants to involve and commit fully in the event with their views and write-ups before the dignified audience to assess its truth and value, besides need and importance on personal discussion before it go for a printed form.

This special issue comes in multiple volumes on English literature. The first volume consists of 25 articles in English literature. The articles touch an area of the researchers' interest in literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of English literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

Special Issue Editors

Mrs. A. S. Radha

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About the Editors



Mrs. A.S. Radha, M.A., M.Phil., has been working in the Department of English, Sri Parasakthi College for Women, Courtallam since 2006. At present, she holds the post of Head and Assistant Professor of Department of English. She did her undergraduate and postgraduate in Holy Cross College, Nagercoil. She did her M.Phil Dissertation in American Literature. Her Area of Specialization is Indian Writing in English. She has participated in various National and International Seminars and conferences. She has been the resource person to various institutions. With great

enthusiasm and cooperation from the department members, she successfully carries the department activities.



Dr. S. Karthika, awarded her Ph.D degree in 2013 in British Literature from Alagappa University, Karaikudi, Tamilnadu, India. She did her M.A & M.Phil in English from the same University Securing University First and Fifth rank respectively. She has been working as Assistant Professor in English in the Department of English, Sri Parasakthi College for Women, Courtallam, Tamilnadu since 2009. At present, she holds the post of Head of the Research Centre in English. Her area of specialization is British literature and Commonwealth literature. Her area of Interest in research is ethnic studies, gender studies, diasporic literature,

fourth world literature and all the postcolonial studies. Apart from literature she is also interested in teaching language studies like linguistics, phonetics, communication skills and soft skills. She has updated her qualification with, M.B.A in Human Resource Management, B.Ed & M.A in Hindi, M.A in Mass Communication & Journalism, M.A. in Linguistics and currently doing M.A in Translation studies and Psychology. She has published more than 36 research articles in various reputed journals and books with ISBN. She has received silver medal titled as the Young Researcher Award for the best paper presentation in the International Conference on Classical Literature: East and West organized by Department of English and Foreign Languages, Alagappa University and Centre for Excellence for Classical Tamil on March 2008. She has also participated and presented more than 35 research papers in various National and International Seminars/Conferences.



Mr. B.P. Pereira, Founder Director of SPEECH POINT is a Soft skills / HR / English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of Roots & Bodhi International Journals. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for

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Dr. S. Balakrishnan has been awarded Doctorate in the field of Philosophy entitled "Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai. He is working as an Editor-in-Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 20 Books with ISBN, Presented & Published 70 Research Papers in Journals and Books with ISSN & ISBN.

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

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REFLECTIONS ON PARTITION LITERATURE - A COMPARATIVE ANALYSIS OF ICE CANDY MAN AND TRAIN TO PAKISTAN

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Abstract

The subcontinent was turned into a diabolical region in August 1947 when the British announced the division of the subcontinent into India and Pakistan. Wickedness, violence, and pure evil erupted into powerful mass that soared out of control and consumed everyone that came in its path. Khushwant Singh's *Train to Pakistan* and Bapsi Sidhwa's *Ice Candy Man* describe the monstrosity of the events with such artistry that the tragedy comes alive. The two novels were published with the gap of three decades. Still they share a lot of details while retaining their individuality as well. Instead of depicting the events in political terms, the novelists have provided human dimensions which bring to the event a sense of reality, horror and believability. Bapsi Sidhwa narrates the story of upheaval of the 1947 partition of India through the eyes of a young Parsee girl Lenny growing up in Lahore. The character of Ayah is introduced to refer to several millions of displaced, looted and raped Hindus and Muslims during one of the harshest political phases in the history of the subcontinent. While on the other hand, *Train to Pakistan* not only records man's bestiality, but it also proves that man is essentially humane and sincere. Even society's marginalized characters like Juggat Singh can be a ray of hope and life for the depressed and distressed souls.

Keywords: Partition fiction, communal violence, trauma, abduction, intolerance

Introduction

August 1947 marks the end of the British Raj in the Subcontinent. The departure of the British from the subcontinent led to the creation of two independent states, Pakistan and India. The division was based on two _nation theory 'with the argument that the Hindus and the Muslims cannot live together as one nation since both have distinct social, cultural and religious identities. The Muslim majority regions of Punjab and Bengal were divided, with west Punjab and east Bengal forming West and East Pakistan, and India in the middle of the two (Hassan: 1993). This resulted in massive and violent migration of the people across the divide. Muslims moved into Pakistan, and Sikhs and Hindus moved into India with the prospects of peaceful and better living, with their own religious as well as ethnic identities. Ironically, this mass scale migration entailed crimes of unprecedented violence, murders, rapes and bestiality. It is very difficult to give an exact account of the people who became the victims of the partition trauma but its —impact can be compared to that of great war on Britain or the second world war on Japan and France (Roy: 2009). Describing the monstrosity of the situation, Urvashi Butalia (1998) says that the partition left one million dead, 75000 women abducted and raped, and turning twelve

million displaced into refugees status. Unfortunately, the split between Pakistan and India served to heighten each other's hostilities instead of bringing peace in the region. Civil tension continued mounting for months: thousands of families were split apart, homes burnt down and villages abandoned. Some women were so embarrassed of the sexual humiliation that they refused to return home and opted for suicide. The destruction of families through murder, suicide, and kidnapping caused grievous partition trauma.

The Partition Literature

The tragedy of the partition encounter has given rise to fictional explorations with an attempt to define the inner turmoil and social complexes that plagued the subcontinent. The vast volume of partition fiction in English, Urdu, Hindi, Bengali and other languages of the Subcontinent faithfully records the gruesome human disaster in the wake of partition. The incredible suffering and bewilderment of the people of the subcontinent has been a favourite theme with the Indian and Pakistani writers.

Khushwant Singh's *Train to Pakistan* (1956), Atia Hussain's *Sunlight on a Broken Column* (1961), Rahi

Masoom Raza's *Adha Gaon* (1966), Bhashma Sahni's *Tamas* (1973), Amitav Ghosh's *Shadow Lines* (1988), Bapsi Sidhwa's *Ice Candy Man* (1991), short stories by Saadat Hassan Manto and the poems of Faiz Ahmed Faiz are some such examples that attempt to give us an insight into the public frenzy, communal hatred, extreme disintegration and large scale sectarian violence.

Plot Construction in Train to Pakistan

Train to Pakistan pictures a moving account of the tragedy of Partition, in the small Indian frontier village of Mano Majra. Mano Majra is a small village on the banks of river Sutlej. Predominantly a Sikh village, it houses both Sikhs and Muslims who have lived there for generations like brothers. The Sikhs are the landowners, the Muslims their tenants and the district magistrate is a Hindu, namely, Hukam Chand. It is a model of calm country life and inter-racial harmony. Into this peaceful setting, arrives a band of dacoits who rob and kill the local money lender - Lala Ram Lal (a Hindu). The police arrest the usual suspect - a local budmash (gangster) - Juggat Singh. At the time of the incident, Juggat Singh was making love with his Muslim beloved in the fields. He is considered to be the strong suspect because of his former associations with the bandits, outlaws and the dacoits. Later, the girl also conceives his child. Arriving the day after the killing, the mysterious European-educated young man with the ambiguous name of Iqbal heads to the gurdwara (Sikh temple) to ask for a place to stay. He is also arrested in connection with the murder. The simple lives of the inhabitants of Mano Majra are regulated by the trains which rattle across the nearby railway bridge. Partition and Independence do not really mean much to any of them until a strange incident happens. Hell breaks loose one day when a train from Lahore silently comes over the bridge at an unusual time and is found to be full of dead Sikhs. But the people swear it will not happen to them, they will not see harm come to their friends and neighbours. Soon, the people of Mano Majra are influenced by outsiders and corrupted to turn on their old friends. A few days after the corpses have been burnt in Mano Majra, another such train follows. It is then when Mano Majra changes. It is then when the village becomes a battlefield of conflicting loyalties and with new refugees and mobs entering the village. Mano Majra is suddenly thrown into the harsh reality of mass exodus. What had previous been a rumour is now suddenly a reality. Plots are hatched, tales are spread of the death and destruction in other towns and villages, frenzy is whipped up very quickly. But, of course,

the train to Pakistan is involved. Friends become foes and long lasting traditions of brotherhood and peaceful coexistence quickly vanish.

The Sikhs are ready to kill the Muslim neighbours. The Muslims decide to move to the refugee camps for survival. The Hindus and the Sikhs decide to take revenge upon the Muslims by killing all the passengers on board a train carrying the Muslim refugees fleeing India and heading to Lahore. Aboard is also the beloved of Juggat Singh. He comes to know of the heinous conspiracy and decides to rescue the passengers. He does so but at the cost of his own life. Thus the passengers of the train escape a massive blow and reach the destination without any serious harm to them. Juggat Singh becomes a ray of hope and peace for all despite being an outlaw throughout his life.

Ice Candy Man

In *Ice Candy Man*, Bapsi Sidhwa describes the communal violence and the turmoil during the partition through the eyes of Lenny - an eight year old young Parsi girl from Lahore. Lenny's comprehension of the horror and pity hovering over the city of Lahore is told through the story of what happens to her beloved Hindu Ayah- Shanta. Lenny is lame and helpless. Ayah looks after her as her sister and takes care of all her needs. She takes her outside in the pram on Waris road and Jail road frequently. Ayah's sexuality attracts men of varying occupations and religions. Of these suitors, Masseur and Dilnawaz (the Ice Candy Man) have strong rivalry against each other to win the favors of Ayah. Lenny is eye witness to the amorous advances of Ayah towards her suitors. She is also becoming conscious about the changing environment around her. The rumours of the division of India are in the air. Political gatherings are very common raising slogans against the British Raj while demanding an independent homeland for the Muslims. One day the riots breakout in Lahore in a locality far away from Lenny's house. This leads to the killing of innocent people on both sides. The news of bloodshed spreads like wild fire. Soon the entire Punjab province is seen burning in the fire of hatred and communal violence. In the meanwhile, Ice Candy Man, out of sheer hatred and jealousy, manages to kill Masseur and paves his way to get Ayah. One day he waits for his sisters on Lahore railway station. When the train arrives from Gurdaspur, everyone on the platform is shocked to see the ghastly sight. The train is loaded with mutilated bodies of Muslim passengers. There is no woman on board but sacks full of the beasts. This ugly sight turns friendly

Dilnawaz into a person possessed with frenzy and a desire to kill all the Hindus. He loves Ayah from the core of his heart but this train scene makes him forget all his loyalties and devotion for Ayah. He abducts Ayah and takes her to the Hira Mandi of Lahore. Ayah is forced to offer her body to appease the sensual desires of the visitors and Ice Candy Man plays the pimp. She is just Hindu for Ice Candy Man. After a few months, Ayah is forced to embrace Islam and Ice Candy Man marries her as he is in true love with her. Only the urge for vengeance transforms him into beast and the killer. Later with the help of Lenny's relatives, Ayah is rescued from the prostitution house and she reaches the relief camp at Amritsar. Ice Candy Man also follows her across the Wahga border into India. Lenny's delicate mind is shocked to see all this happening before her very eyes and she is unable to shun all these abominable realities.

A Contrastive Study

A careful study of the narratives of the two novels unfolds the fact that the horror and trauma in the subcontinent was unleashed only when the people on both sides of the divide happen to receive trains full of mutilated corpses. It is the train that is the sole cause of uncontrolled violence and bloody massacre.

Communal Violence

All the novels that are written in the backdrop of partition give a vivid account of the communal violence that erupted in the subcontinent when the British announced its division into Pakistan and India. The most affected area was the Punjab province since it was one of the two provinces that were divided into two halves. This led to huge migration from one city to another to seek a peaceful land for their survival while giving rise to unprecedented violence and crime scenes. Lenny in *Ice Candy Man* says that she was —born with the awareness of war! (p.31). Besides the rivalry between Masseur and Ice Candy Man for Ayah's favours, there is a far larger conflict between India and Pakistan regarding who should live where. Once it was decided to divide Punjab between India and Pakistan, rioting starts. Things just fell apart, and Muslims and Sikhs and their Hindu supporters became vengeful towards one another. Friends became foes. They killed and looted indiscriminately. Both sides were in the vice-like grip of frenzy beyond control. Passages describing bloodshed and murder highlight the brute in human beings. After Master Tara Singh's rousing address against the division of Punjab, the mob turns "maniac." Even the police were targeted. And then there is towering inferno in Lahore.

Lenny observes: The Sikhs milling in a huge blob in front wildly wave and clash their swords, kirpans and hockey-sticks and punctuate their shrieks with roars: Pakistan murdabad death to Pakistan! -- And the Muslims shouting: "So? We'll play Holi-with-their-blood - ". (p.134) The terror the mob generates is palpable -- like an evil, paralysing spell. The terrible procession, like a sluggish river, flows beneath us. Every short while a group of men, like a whirling eddy, stalls -- and like the widening circles of a treacherous eddy dissolving in the main stream, leaves in its centre the pulpy and red flotsam of a mangled body. (p 135) The whole world is burning. The air on my face is so hot. I think my flesh and clothes will catch fire. I start screaming: hysterically sobbing -- how long does Lahore burn? Weeks? Months? (p139)

Ice Candy Man reports to his friends that a train from Gurdaspur has arrived in Lahore filled with murdered Muslims. He shouts, —Every one is dead. Butchered. They are all Muslims. There are no young women among the dead. Only two gunny bags full of women's breasts! (p159). This act of violence against Muslim women spurs him to inflict violence on Hindu and Sikh women. He exclaims, — I want to kill someone for each of the breasts they cut off the Muslim women! (p166). He satiates his appetite for revenge by kidnapping Ayah and forcing her to prostitute her body.

The pictures of this mass scale destruction and disaster can also be traced in *Train to Pakistan* as well. In the opening lines of the novel, Khushwant Singh says: —The fact is both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped. The peaceful and serene atmosphere of Mano Majra starts to crumble when a group of dacoits kill Ram Lal — the money lender. The situation is worsened when two ghost trains arrive from Pakistan, full of murdered Sikhs and Hindus. All of them have been gruesomely hacked to pieces. The severity of the situation can be judged from the fact that the fuel stock for pyre to burn the corpses was totally used and bodies could not be given cremation. A large number of dead bodies was buried in a big pit dug near the station.

Mother Nature also plays havoc in this hour of trial and trauma. During the monsoons, as the turbid floodwaters of the Sutlej River that borders the town begin to rise unchecked, the gory remains of Muslims killed in retaliation float by, joined by the carcasses of their still-yoked cattle and horses. Flocks of vultures hover ubiquitously overhead, ready to devour the dead. Sikh villagers describe the panic in the following words: An old peasant with a gray beard lay flat on the water. A child's

head butted into the old man's armpit. There was a hole in its back. There were many others coming down the river like logs hewn on the mountains. (...) Some were without limbs, some had their bellies torn open, many women's breasts were slashed. They floated in the sunlit river, bobbing up and down. (p. 176) Note that *Train to Pakistan* mentions the mutilated breasts of the bodies arriving from the Pakistani side, even as Ice Candy Man also uses the same reference. Apart from the mention of mutilated breasts on both the sides, the way Ice Candy Man expresses his determination and convincing his friends to take revenge upon the Sikhs and the Hindus, the Sikh leader in *Mano Majra* is also shown doing the same and invoking the Sikhs: I'll tell you what to do. He paused, looked around and started again. He spoke slowly, emphasising each sentence by stabbing the air with his forefinger, —for each Hindu and Sikh they kill, kill two Mussulmans. For each woman they abduct or rape, abduct two...For each trainload of dead, send across two... That will stop the killing on the other side. It will teach them that we can also play this game of killing and looting. (p. 162) It is after these instigations, the Sikhs conspire to derail a train heading to Pakistan and tasking revenge upon the Muslims. Thus, we see that both the novels give us a good account of what followed in the wake of post-partition trauma.

Victimization of Women

The partition narratives are testimony to the fact that the women of Sikhs, Hindus and Muslims were among —the greatest victims of religious and cultural persecution (Pennebaker: 2000). On both sides of the newly created border, women were kidnapped, abducted, raped and brutally killed. Defilement of a woman's body was considered to be the greatest dishonor that a family had to endure. And the violence inflicted upon women was equivalent to a sacrilege against one's religion, country, and family. Recalling the chilling shrieks and moans of recovered women at the time, Bapsi Sidhwa asks herself, —Why do they cry like that? Because they are delivering unwanted babies, I'm told or reliving hideous memories. Thousands of women were kidnapped (Sidhwa: 1997). It has become the norm of the victors that they tend to celebrate their triumphs on the bodies of women while crossing all the limits of humanism. The most abhorring scene in the novel *Ice candy Man* is the abduction of Ayah. Muslim mobs show up at Lenny's house in search of the Hindu Ayah (p.190). Ayah is kidnapped by Ice Candy Man and the mob. She is forced to prostitute her body and

coerced into having sex with Ice Candy Man. Ice Candy Man successfully strips Ayah of her identity as a woman and as a Hindu. Whatever love he has for Ayah is smothered by his complete subjugation of her. He keeps her in the kotha (brothel) even after marrying her. Although Ayah escapes her abductor, but even with her family in Amritsar, she will be marked by her defilement during partition. Thus, she will suffer the psychological and emotional outbursts forever. This is true of Hamida - the new ayah of Lenny. She depicts a woman who has been besmirched and subsequently discarded by her family. Godmother tells Lenny about Hamida that she was kidnapped by the Sikhs. People - can't stand their women being touched by other men (p. 227). Lenny is tormented by the wailing of a recovered woman at the refugee camp near her house.

In *Train to Pakistan*, Khushwant Singh gives a similar account of atrocities being inflicted upon women of other religions. He tells the tale of a young girl - Sundari. She was going to Gujranwala with her husband on the fourth day of her marriage. Her arms still covered with red lacquer bangles and her palms bright with henna (mehndi), she is happily day-dreaming on her way to her new home when the bus on which they are riding is attacked by Muslims. Her husband is stripped naked and dismembered before her eyes; she is gang-raped. The mob made love to her. She did not have to take off any one of her bangles. They were all smashed as she lay in the road, being taken by one man and another and another. That should have brought her a lot of good luck. (p. 147)

Apart from such horrible accounts, we learn from both these novels that the ghost trains carrying the dead bodies also carry sacks of women's breasts. The amputation of breasts of women is one of the most gruesome injuries faced by the women. Many women died trying to avoid sexual violation, preserve their chastity, and protect their religious and family honour. Some women set themselves ablaze and sometimes all the women in family committed mass suicide.

Romance

The two novelists appear to be similar in introducing the element of romance to the historical subject. Both of them want to give a coloring of imagination to the realistic depiction of the history of partition. Both the novelists develop the love story between the individuals of diverse religious and ethnic identities. *Ice Candy Man* and *Ayah* is a good example of such representation where Ice Candy Man is a Muslim suitor of the Hindu Ayah. The narrative of

Train to Pakistan is woven around the love affair of the Sikh gangster Juggat Singh and his beloved Nooran – the daughter of the village priest. Both these love affairs vary considerably. Whereas Ice Candy Man is responsible for deserting, kidnapping and defiling his beloved Ayah, Juggat Singh averts mass destruction being inflicted upon the Muslim passengers aboard the train to Pakistan just because his beloved is also amongst the passengers fleeing to Pakistan. Juggat Singh does not care for his own life and sacrifice it to save humanity at large. Commenting upon this heroic role played by Juggat Singh, Sisir Das (1995) says: The revenge plan of the Hindus to blow up the train is aborted by the notorious gangster Jugga, whose beloved Nooran, the daughter of a Muslim weaver, also was aboard the train. Love triumphs over hatred: it is the love of an individual for another individual that saves the train. The train went over him and went to Pakistan. (p 374) In contrast to the Ice Candy Man and Ayah's love affair, there are numerous accounts of other love affiliations in Ice Candy Man. Love exists in its many forms and faces throughout the book. There is the cruel, pitiless face of love, and the warmth of the love between Godmother and the child, Lenny, the caring and nurturing love between Ayah and Lenny, and between the mother and Lenny. Even Slave sister and Godmother, in spite of their constant bickering, have a strong bond. Love takes an awful shape when Ice Candy Man allows Ayah to be kidnapped by the mob. There are different forms of love in the novel - love of religion, love of land, love of power. With regard to Ice Candy Man, his love constantly changes its shape and role. He himself changes frequently. He is a slippery character. Ice Candy Man shows that side of love which is obsessive. A lot of cruelty is perpetuated in the name of love and crimes of passion are exonerated because it was done for love. The love between Godmother and the child - an unconditional love - is the purest love presented in the novel. Thus, love is a great force in public affairs as it can either inflict or avert the miseries to be faced by the people.

Children and the Psychological Trauma of Partition

During the tragic history of partition, vicious acts were not confined only to the adults. Even children were also exposed to same violent and angry world. They too could not escape the harsh realities. Those children who were lucky enough to survive the partition were haunted by the horrible memories so much so that they were physically and psychologically handicapped forever. Bapsi Sidhwa has focused on this aspect of tragedy as well through the characters of Lenny and Ranna. In one of the incidents,

Lenny witnesses a Sikh mob attacking the streets, burning buildings, and fighting with Muslims. Lenny's eyes focus on a man tied to several vehicles and then viciously torn apart:

[Her] eyes focus on an emaciated Banya wearing a white Gandhi cap. The man is knocked down. His lips are drawn away from rotting, paan-stained teeth in a scream. The men move back and in the small clearing, his legs sticking out of his dhoti right up to the groin - each thin, brown leg tied to the jeep. (p 145)

At first, Lenny is upset and terrified; however, when she returns home she is curious and is eager to know the meaning of what she has seen. Lenny - selects a large lifelike doll and begins to fiercely tear it apart until - the cloth skin is ripped right up to the armpits spilling chunks of greyish cotton and coiled brown coirll (p148). By doing this, Lenny is - inflicting her psychic pain on a physical body, and is then able to return to a sense of everyday life normality and survive in the traumatic experiences she is exposed to. Lenny's physical re-enactments prove her total confusion with the world around her. The innocence of her child mentality holds her back from reaching a true understanding of the events she is witnessing.

The abduction of Ayah reflects Lenny's childhood innocence falling a prey to the wicked world around her. She blames herself as responsible for the kidnapping of Ayah. Thus she suffers most intensely throughout the course of the novel. Ranna's encounters in the village of Pir Pindo entail substantial physical and psychological damage. Ranna, being such a small boy, is innocent to the capabilities of men and is thrown into a world where he is a stranger to violence and brutality. Ranna suffers a great deal of pain at the hands of others; he has a massive gash in his head, spear punctures in his legs, and extensive body damage from his flight to safety (p 213). It would be difficult for any child to fathom a reason for why this is being done to him or her; however, Ranna accepts his wounds and easily adapts to a will to survive. While Ranna's physical wounds will heal, the scars left behind will forever remind him of the treacherous day when his family was stolen from him. Every atrocity that he witnesses is imprinted on his mind forever.

Ranna recalls his father's death:

There was a sunlit sweep of curved steel. His head was shorn clear off his neck. Turning once in the air, eyes wide open, it tumbled in the dust. His hands jerked up slashing the bleeding stump of his neck. (p 213)

Ranna's ability to re-enact such a gory scene proves just how cemented the events are in his mind. Ranna

remembers every detail of his father's head, his bodily actions, and his blood- a sight that he will retain forever.

Bapsi Sidhwa presents a detailed account of the psychological and physical tortures that the innocent souls suffer at the hands of the cruel world around them. However, Khushwant Singh does not touch upon this aspect of the partition devastations. He only upholds an adult's mirror to reflect upon the complexities of the partition.

Goodness of Human Character

Partition fiction in English and in English translation, on the one hand, records man's bestiality and savagery and, on the other, the vast volume of it underlines that man is essentially sincere, committed to upholding humanity to survive and sustain itself. In partition fiction, some characters, indeed, stand for universal goodness. Iqbal, Juggat Singh, Lenny's family members, and Imam Din are some such gems that sparkle even in the darkest clouds of violence, hatred and communal riots. Juggat Singh and Iqbal in *Train to Pakistan* are socially marginalized individuals but they represent the sunny side of life. Iqbal is against the exploitation of the poor by the rich. He is against the partition of India. He believes that no good to the people of India and Pakistan will come out of this partition, violence and the transfer of population. He is the man who requests repeatedly Meet Singh, the priest in the Guruddwara at Mano Majra, to stop the violence and killings. He comes to know that near the bridge at Mano Majra, the Sikhs and the Hindus are planning to attack the train that will carry Muslims of Chundun Nager and Mano Majra to Pakistan. This plan of mass-destruction will take place under the aegis of the militant boy leader. Iqbal passionately requests Meet Singh: You cannot let this sort of things happen! Can't you tell them that the people on the train are the very same people they were addressing as uncles, aunts, brothers and sisters? (pp. 159-60)

His vision of life registers the ultimate triumph of man's human values over the menacing lunacy overtaking the country during time of the Indian partition in 1947. Juggat Singh, a social marginal at Mano Majra, who lives at the outskirts of the village, is a diehard daredevil. He is involved in several train robberies, car hold-ups, dacoities and murders. The police arrest him for being suspect in killing Ram Lal - the Hindu money lender. He is put behind the bars. When the communal tension reaches the point of outburst at Mono Majra, i.e., when the Sikh and Hindu fundamentalist forces plan to attack the train near the bridge carrying the Muslim migrants to Pakistan, the local

police inspector on the instruction of Hukum Chand, releases Juggat Singh from the police custody. Juggat Singh after his release comes to know the blueprint of the train attack by the boy leader. He also comes to know that Muslims along with Imam Baksh and his daughter Nooran will be travelling to Pakistan by that train. The social marginal, Juggat Singh, rises to the occasion and decides that he should save those Muslims travelling by that train. Khushwant Singh introduces the love story between Juggat Singh and Nooran in *Train to Pakistan* to show that the religious difference between Juggat Singh, and Nooran, a Muslim, does not stop Juggat even from the sacrifice of his own life to save the life of Nooran. Khushwant Singh concludes his novel thus:

The engine was only a few yards off, throwing embers high up in the sky with each blast of the whistle. Somebody fired another shot. The man's body slid off the rope, but he clung to it with his hands and chin. ... The rope had been cut in shreds.... The engine was almost on him. There was a volley of shots. The man shivered and collapsed. The rope snapped in the centre as he fell. The train went over him, and went on to Pakistan. (p. 172) By the time the indescribable height of communal violence reaches Lahore in *Ice Candy Man*, the Parsee family decides to be neutral, i.e., they will not take any sides with either the Muslim League or the Indian National Congress. The members of the Parsee family, particularly Lenny's mother and grandmother, are very much concerned about the plight of the minority people. It is Godmother who manages to recover Ayah from her abductor and arranges for her to move her to the refugee camp at Amritsar. Not only that, they get the services of Hamida to replace Ayah as the nanny of Lenny. Hamida too is the victim of savagery and is discarded by her family. But the humane attitude of the Parsee family offers her an opportunity to forget all her past trauma and relive as an active member of the society. In short, it is these characters who, amidst the mind searing brutality, are interspersed with delicate visions of immense compassion and humanity. These are ready to serve the cause of humanity at large irrespective of their religious, ethnic or political identities.

Film Productions

The narrative accounts of the partition trauma provided the film producers enough scope to recapture the harsh memories of the division of the subcontinent. Many of the film writers draw their inspiration from the literary sources. 'Earth 1947' (1999) and 'Train to Pakistan' (1998) are the visual representations of the *Ice Candy Man* and

Train to Pakistan respectively. Both the films succeeded in winning admiration from the experts and the viewers. Train to Pakistan was directed by Pamela Rooks and the movie was nominated in Cinequest San Jose Film Festival 1999 in the best feature film category. 'Earth 1947' was directed by Deepa Mehta and leading role of Ice Candy Man was played by Aamir Khan. It is also a must watch movie to have closer look at how the earth is divided and the innocence is destructed.

Conclusion

It is appropriate to say that Bapsi Sidhwa and Khushwant Singh have successfully created a discourse to bring the turbulent past to the forefront of society. The novels encompass the issues of independence and partition, using it as a means to explore other issues which then emerge as the larger picture of the devastation, bloody birth of nations and continued problems. The novelists have astutely reproduced the racial, religious, socio-economic and political biases which led to the historic bloodshed, plundering, defiling and disintegration of the society. Both the writers belong to different generations. They agree on the point that if the educated people have taken a right step at right time, then there would not have been such a massive bloodshed in the subcontinent. The novels are autobiographical in nature. Ice Candy Man truly reflects how the child narrator (Lenny) perceives the world around her and is haunted by the

psychological outbursts of the brutality of the events. Train to Pakistan gives an adult's faithful account of the treacherous world and its complexities that surround the characters.

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DISEASE AS A FORM OF OPPRESSION IN OCTAVIA BUTLER'S "THE EVENING AND THE MORNING AND THE NIGHT"

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Abstract

Octavia Estelle Butler was the prominent Afrofuturist (Black Science Fiction) writer who explores the experiences of Afrocentricity through the lens of science fiction. Science Fiction provides a wide platform for various experiments in the literary field. For example, the theme of racial discrimination among the Blacks and Whites can be compared to that of the aliens' domination of the humans. Various narrative devices such as extra terrestrial organisms, symbiotic relationship between the aliens and the humans, plague and visits from God are all used by Butler in her oeuvre to talk about the theme of racial discrimination, survival of the fittest, and familial values. Society marginalizes the minority people such as the women, the Blacks, the old people, the poor, and the people who suffer from diseases. The last category becomes more vulnerable as they have to face the oppression caused by the society as well as their bodily ailments. The healthy people ostracize those who are affected with diseases whether it is an epidemic or genetic or self-imposed. This paper explores Butler's short story "The Evening and the Morning and the Night" where a fictional disease ravages the life of the people. The aim of this paper is to show how diseased people are oppressed by the society and how despite being affected, the diseased find a way of living to help themselves and the others by giving them the need of the hour – hope.

Keywords: Octavia Butler, The Evening and the Morning and the Night

Introduction

Octavia Estelle Butler was an African American Science Fiction writer who had won both the acclaimed Hugo and Nebula Awards for her writings. She is considered to be one of the pioneers of Afrofuturism (Black Science Fiction). Almost in all her works, she places black heroines as the protagonists and portrays their struggles for their survival along with the values of community and family. The other themes that are dealt in her writings are the power dynamics, symbiotic relationship between humans and the alien forms for the preservation of humanity and earth, black identity, etc. The most important aspect is she deals about all the above themes in the framework of science fiction and so there is an abundance of posthumans, transhumans, and other alien forms set in the dystopian or postapocalyptic world. She is known for her series such as *Patternist* series (comprising of *Patternmaster*, *Mind of My Mind*, *Survivor*, *Wild Seed*, *Clay's Ark*, *Seed to Harvest*), *Xenogenesis* series (comprising of *Dawn*, *Adulthood Rites*, *Imago*), *Parable* series (comprising *Parable of the Sower*, *Parable of the Talents*), the standalone novels *Kindred* and *Fledgling*. She wrote many acclaimed short story collections and the most acclaimed one is *Bloodchild and Other Stories* which

consists of seven stories with varied themes. "The Evening and the Morning and the Night" is the second story of the collection and it deals about the creation of a new social caste which is the result of a new genetic disease that has destroyed the world. Butler uses this story to convey that not only the coloured people, the poor, women, old people, transgenders are marginalised in our society but also the people with diseases and disabilities fall into this category.

Analysis

Butler in this story deals about a new fictional disease Duryea-Gode disease (DGD). In her *Afterword* to the story she discusses about the inspiration for this disease. Duryea-Gode disease – a combination of three genetic diseases namely Huntington's disease, Phenylketonuria (PKU), and Lesch-Nyhan disease. Huntington's disease is caused by one abnormal gene which is hereditary and dominant. PKU is another genetic disease which leads to mental impairment and could be kept in check only with a special diet. Lesch-Nyhan disease causes mental impairment and self-mutilation. Butler borrows elements from these three genetic diseases to build up the Duryea-Gode disease. The people who have taken cure for cancer are affected by this disease as a by product. People who

are affected with DGD have a tendency of self-destruction unless they are controlled by a special diet and a harmonious environment. If disturbed from their efforts of self-mutilation by others, they harm others without their knowing. The signs and symptoms of this disease are easily noticeable. People begin to drift showing signs of agitations and self-mutilations. Those affected with DGD are to be taken care of separately through a special diet biscuits. If untreated they would not only harm themselves but also others. In this story, the DGDs are isolated from the other 'normal people' in a retreat called Dilg.

The protagonist Lynn Mortimer's father and mother are both DGDs. They passed this to their daughter Lynn also. Right from the beginning Lynn knows that she is marking her time. No matter what her parents said or the advanced medical treatments, Lynn knows well about her ending. It is only a question of when. "Hell, I knew what I was in for eventually. I was just marking time. Whatever I did was just marking time" (Butler 37). When Lynn became so careless about her diet, her parents took her to a DGD ward where she could see how it will end if she is not careful. Lynn attempts suicide when they return home. This is her first ever experience with the DGD ward. Her parents are hopeless about her situation. Soon they also die. Her father kills her mother and then kills himself.

Soon after this incident, Lynn gets admission to college through a Dilg scholarship. Lynn goes to University of California where she works hard, gets top grades, tries to pass the remaining of her life without any incident. But the students there give her a hard time.

I didn't eat in public anymore, didn't like the way people stared at my biscuits – cleverly dubbed "dog biscuits" in every school I'd ever attended. You'd think university students would be more creative. I didn't like the way people edged away from me when they caught sight of my emblem. (Butler 38)

The Government has made it mandatory for the DGDs to wear their emblem. Normal people edge away from DGDs once they get sight of the emblem. Obviously Lynn has no friends in her life except her roommates. Four other DGD patients decide to share a house and they fit right in. Lynn acts like a caretaker there reminding them about the chores to do. Another DGD Alan Chi becomes her roommate. He is also a product of double DGD parents. He seems to have developed a kind of resignation, though in a severe form, a characteristic of DGD patients.

Alan seems to have zero interest in everything and Lynn finds this very attractive despite being odd. His mother started to drift when he was three and his father

died sometime later after that. Lynn tells him about her suicide attempt and he tells her that he would also attempt suicide when he begins to drift. Alan also shares his plans with her and talks about the touch subject of sterilization. When Lynn questions him, "Do you want someone else telling you what to do with your body?" (Butler 42), he just says that he has taken care of that. Lynn is astonished by this answer and when Alan asks her about her decision, she replies that she has not thought about it but at the same time reveals that she is not interested in sterilization. "That would be like killing part of yourself – even though it wasn't a part you intended to use. Killing part of yourself when so much of you was already dead" (Butler 42). Despite these differences of opinion, they both start living together and they each find solace in other's company.

Soon they find themselves interested in Dilg, the retreat for treating people with DGD. It is entirely different from a DGD ward. It is run by those who themselves are affected by DGD. Alan has already researched about Dilg and informs Lynn that it is unlike a normal DGD ward where patients are treated worse than animals. Dilg is a special facility where even diseased persons are treated like normal beings. "They don't just shut people away to die the way the others do" (Butler 44). Alan's mother is at Dilg and so they both decide to meet her. Beatrice Alcantara welcomes them and makes them prepared for their first Dilg experience. Their Dilg experience is completely different from what they had expected. The patients there are not treated like patients, their creative abilities are enhanced and they are taken care in a special way there. DGDs there invent many things and they are the most creative when they are left undisturbed.

Both Alan and Lynn are astonished at the routine and the care given to the patients. They find it hard to believe that there is still hope for certain DGDs. Alan seems to be at ease with Beatrice and this irks Lynn as Lynn is not comfortable with her presence. Whenever she tries to touch Lynn she shies away from her and there is a palpable tension in the room when both are present.

Beatrice asks Lynn about her first DGD ward experience. Lynn recites about a woman who tried to bite and gorge her own arm in front of her. "Scars didn't bother me much. Disability didn't bother me. It was the act of self-mutilation that scared me. It was someone attacking her own arm as though it were a wild animal. It was someone who had torn at himself and been restrained or drugged off and on for so long..." (Butler 50). But when Lynn asked her to stop biting her arm, the woman immediately responded. Beatrice continuously asks questions to Lynn about her

first DGD ward experience. The reason is revealed by Beatrice later in the story. Lynn believes that those who are self-mutilating themselves consider their bodies as prisons and they try very cruelly to get out of their prisons. "They try so hard, fight so hard to get out....their restraints, their disease, the ward, their bodies..." (Butler 53).

Alan's mother Naomi Chi is a small woman. She is blind and has been in the care of Dilg for a long time. She has turned into an artist. When Alan and Lynn visit her, she is busy clay sculpting a model of an old woman. Then she is introduced to his son Alan and Lynn. She responds only to Beatrice and when Lynn seems to instruct her, she obeys her too. She gets their impressions and start sculpting their models. She is happy to learn when Alan informs her that both he and Lynn are going to be married. "Good. No one will close him away from himself. No one will tie him or cage him" (Butler 60). Naomi utters this because of her DGD ward treatments before she was found out by Beatrice. The other DGD hospitals and wards used to chain the patients in order to prevent them from harming themselves. They adopt some acute measures to keep the patients in check. But little did they know that they are creating more damage than control. DGDs that are controlled to a greater extent become more violent. Whereas in Dilg, they are treated like normal people, given new life and opportunities to engage themselves in whatever they desire or excel because Butler offers these patients a special characteristic - DGDs are often brainy and they have higher extent of attentiveness and concentration.

Naomi not only listens to Beatrice but also to Lynn. Twice or thrice Naomi tends to lose control while touching Alan. When Lynn asks Naomi to stop, she immediately obeys. This surprises both of them. When Alan asks the reason to Beatrice, she explains the fact behind that. "It's a pheromone. A scent. And it's sex-linked. Men who inherit the disease from their fathers have no trace of the scent...It's only when two irresponsible DGDs get together and produce girl children like me or Lynn that you get someone who can really do some good in a place like this" (Butler 61). Females who are the product of the two DGDs have this pheromone and they become like the guardians to the other patients. They make others obey to whatever they say. Such is the power of pheromone. This is the very reason why all her roommates obey Lynn without uttering a word. It is not a kind of authoritative power but a friendlier one. Beatrice reveals all these to Lynn which puts her at a most crucial point in her life. "You put them at ease...You're there. You...well, you leave your scent around the house.

You speak to them individually. Without knowing why, they no doubt find that very comforting" (Butler 63).

When Alan comes to know about Lynn's scent he seems to be upset that he is being controlled by her. But in reality this is no fault of Lynn's. Though he struggles to accept this at first, later he admits that there is no other option and he is convinced when he is assured by Lynn that she would never compel him to do anything he dislikes. Beatrice offers them both the chance of working there in Dilg. Alan is not sure while Lynn seems to have made up her mind. "I was convinced that somehow if I turned, I would see myself standing there, gray and old, growing small in the distance, vanishing" (Butler 68).

"Butler believes that human nature is fundamentally violent and therefore flawed. The origin of violence, she suggests, lies in the human genetic structure, which is responsible for the contradictory impulses towards intelligence and hierarchy" (Zaki 241). As we have already seen Butler explains the idea of this story – particularly the disease – in the *Afterword*. Butler just wants us to think what would happen if our basic genetic structure turns as a violent person and through this story she shows if affected how we would harm us and others and how we would suffer endlessly. The concept of the 'Other' as enchanting and mysterious equals the conception of the very same as different and diseased. Butler emphasizes this idea of the viewing of the Other as the diseased body. Butler's utopian writing contributes to the deconstruction of difference as the "other" to a stable identity. Here difference is not the opposite component of the identity, but becomes a part of the self. (Melzer 31).

In her oeuvre Butler presents strong women characters who are vested with the power of changing the future by making the toughest of the choices for their survival and the very existence of the human race. "Each of her protagonists is an ordinary woman facing impossible conditions, someone who must make unattractive choices in order to find a place and a way to live." (Curtis 414). Lynn is vested with the power to even drive Alan away from her because of her scent. "That's up to you. You can keep him or drive him away. I assure you, you can drive him away" (Butler 68). Similarly it is ultimately her decision whether to use her power in a useful way or to stay away from the other patients. Lynn decides to join Dilg to use her power in order to bring change and hope to the patients. Through her heroines Butler offers these affected and oppressed poor souls a hope, a care that belies the discriminations they face and offer them a chance of building their community anew.

Conclusion

Though many number of writings are produced highlighting the discriminations and marginalizations, there seems to be no improvement in the condition of those who are oppressed. Many Black writers have used Literature as a platform to voice out their opinions and conditions in order to bring change but of no avail. Butler echoes this thought through Lynn when she describes one of her roommates. "There was an English major. He wanted to be a writer and tell ort story from the inside – which had only been done thirty or forty times before" (Butler 39). This mirrors the condition of our contemporary society where prejudices rule and people treat their fellow beings as the 'Others' because of their 'abnormalities' such as age, skin colour, gender, and ailments.

"It's clear to me that I spent too much time in the past believing it was necessary to mobilize entire armies against the devastating effects of racism, and not enough time considering how one person can help another person to heal from those effects. A chain, after all, is only as strong as its individual links, and it seems to me now that the way to help strengthen my community as a whole is to improve the quality of my relationships – romantic and otherwise – with individual Black folks I meet every day. To do this requires tearing down all the walls I've built around myself and taking a long, hard look inside; what I've already discovered, much to my surprise, is that the view isn't really all that bad" – Quinn Eli. (Collins 296)

This is the ultimate message of Butler to all those who suffer from ailments – both bodily and societal. People should help each other and make themselves stronger individually as well as a society. Racial discriminations may be combined with any other new force in the future to ostracize people, but one thing is for sure it cannot be completely removed at all. It is only in the hands of the humans to save themselves as well as each other from all kinds of discriminative ailments.

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NEW IMAGES OF WOMEN IN J.K.ROWLING'S, “HARRY POTTER AND THE PHILOSOPHER’S STONE”

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Abstract

Position of this twenty first century brings marvelous achievement to feminine gender. Today women occupy prominent role. They have received high role in our present society. Our notable British Novelist J.K. Rowling has clearly shown the new images of feminine gender through her novel, Harry Potter and the Philosopher's Stone. Harry Potter occupies the prominent role in J.K.Rowling's Harry Potter and the Philosopher's Stone. Even though, without Hermione Granger, Professor McGonagall and Madam Hooch, Harry could not achieve anything. It could be clearly reveal through this present study. Hermione Granger, Professor McGonagall and Madam Hooch are the three who are portrayed the women's role in this modern era.

Keyword: Holistic Approach

Scenario of this twenty first century brings marvelous opportunities to feminine gender. Today women occupy prominent roles. They have received high place in our present society. The notable British Novelist J.K. Rowling has clearly shown the new images of feminine gender through her novel, *Harry Potter and the Philosopher's Stone*. *Harry Potter and the Philosopher's Stone* received so many awards like, Nestle Smarties Book Prize 1997, Children's Book Award 1997 and Birmingham Cable Children's book award 1997.

Harry Potter is the central character in J.K.Rowling's *Harry Potter and the Philosopher's Stone*. Yet he did not achieve anything without the assistance of the female character such as Hermione Granger, Professor McGonagall and Madam Hooch. It is clearly revealed in this present study.

Hermione Granger is one of the first year students of Hogwarts. Rowling portrays her as the backbone of Harry Potter. Often she provides extraordinary suggestions to Harry and saves him from critical situations. In the friends-trio of Harry, Ron and Hermione, only Hermione, who is highly intellectual, plays the role of action planner, whereas Harry is the performer and Ron, the silent observer. Hermione is the most outstanding student of Hogwarts and

the keen observer of all the classes. Even before entering the school, she is thorough in all her subject books. She already knows about the wonder of candles of Great Hall in Hogwarts before setting her foot in it:

Harry had never even imagined such a strange and splendid place. It was lit by thousands and thousands of candles which were floating in mid-air over four long tables, where the rest of the students were sitting. These tables were laid with glittering golden plates and goblets. At the top of the Hall was another long table where the teachers were sitting. The hundreds of faces staring at them looked like pale lanterns in the flickering candlelight. Dotted here and there among the students, the ghosts shone misty silver. Mainly to avoid all the staring eyes, Harry looked upwards and saw a velvety black ceiling dotted with stars. He heard Hermione whisper, 'it's bewitched to look like the sky outside, I read about it in Hogwarts: A History'. (Rowling 124-125)

Hermione and her friends Ron and Harry see a monstrous dog once. It is very big in size. It has three heads; three pairs of eyes; three noses; three mouths. Immediately they close the door of that room as the monstrous dog is ready to attack them. It is only Hermione

who noticed that the dog is guarding something. Hermione's acute observation is thus revealed:

"You don't use your eyes, any of you, do you?" she snapped. "Didn't you see what it was standing on?"

"The floor?" Harry suggested. "I wasn't looking at its feet, I was too busy with its heads"

"No, not the floor. It was standing on a trapdoor. It's obviously guarding something". (Rowling 173)

Rowling portrays Hermione as the best role model for friendship. Hermione, who adheres to truth always, lies for the first time to Professor McGonagall in order to save her friends from punishment. She says,

"I went looking for the troll because I- I thought I could deal with it on my own - you know, because I've read all about them".

Ron dropped his wand. Hermione Granger, telling a downright lie to a teacher?"(190)

Hermione acts as a good friend of Harry that she recognizes his good qualities. She says, "Books and cleverness! There are more important things--friendship and bravery." (308)

Hermione is a bibliophile and voracious reader. This remarkable quality of her is very much useful to Harry. For instance, it is only she who finds out the secret of Nicolas Flamel and Philosopher's Stone that is guarded by the monstrous dog Fluffy:

She pushed the book towards them, and Harry and Ron Read:

The ancient study of alchemy is concerned with making the Philosopher's Stone, a legendary substance with astonishing powers. The Stone will transform any metal into pure gold. It also produces the Elixir of Life, which will make the drinker immortal. There have been many reports of the Philosopher's Stone over the centuries, but the only Stone currently in existence belongs to Mr Nicolas Flamel, the noted alchemist and opera-lover. MrFlamel, who celebrated his six hundred and sixty-fifth birthday, last year, enjoys a quiet life in Devon with his wife, Perenelle (six hundred and fifty-eight)." (236)

Hermione and her friends, in order to escape from the monstrous dog, jump swiftly into the trapdoor. And they land on a plant that starts binding them rapidly. Quick witted Hermione immediately tells that it is Devil's Snare and instructs her friends to get rid of it. It shows her deep knowledge on magical plants.

Hermione had managed to free herself before the plant got a firm grip on her. Now she watched in horror as the two boys fought to pull the plant off them, but

the more they strained against it, the tighter and faster the plant wound around them. 'Stop moving!' Hermione ordered them. 'I know what this is-it's Devil's Snare!' (298)

Hence the novelist Rowling makes the female character Hermione indispensable for the protagonist Harry Potter in various adventures.

Professor McGonagall's part in Harry's life is noteworthy. She transfigures as a cat and waits eagerly for the entry of infant Harry in his aunt's home at the very beginning of the novel. And when Harry enters Hogwarts School for the first time, the first teacher he sees there is Professor McGonagall. She takes the first year students to Great Hall and tells about the fame of the four houses. The houses are Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Students are selected by Sorting Hat. Here, "the learner's emotions, desires, personality and needs are taken into consideration" (Bose 26). It shows the importance of holistic approach. Holistic Approach is one of the humanistic approaches; here the learner is treated as a human being, teaching is done accordingly. Rowling cleverly exhibits this approach in this series. Professor McGonagall analyzes the students' ability and she acts as a mediator to all houses.

Professor McGonagall is the first one to identify the outstanding skill of Harry. She selects Harry as a seeker in Quidditch match for Gryffindor team. "Potter, this is Oliver Wood. Wood—I've found you a seeker" (Rowling161). It is an example for that she is good in judging. Professor McGonagall is a strict and clever professor. She presents a *Nimbus Two Thousand* broomstick to Harry for his Quidditch Match that shows her generosity. She sends a note to Harry. It says, "Do not open the parcel at the table. It contains your new Nimbus Two Thousand, But I don't want everybody knowing you've got a broomstick or they'll want one. Oliver Wood will meet you tonight on the Quidditch pitch at seven o'clock for your first training session. (Rowling 176)

In spite of being the head of Gryffindor house, she never shows any kind of favoritism to her house students. Unlike the head of Slytherin House Professor Snape, she is always impartial. For instance, she reduces points from her own house when they commit mistakes. She tells Harry, Ron and Hermione, "All three of you will receive detentions - yes, you too, Mr. Longbottom, nothing gives you the right to walk around school at night, especially these days it's very dangerous - and fifty points will be taken from Gryffindor."(261-262)

The last character taken for discussion here is Madam Hooch. She is a Hogwarts teacher who takes flying lessons for students. She is short and has grey hair and yellow eyes. She is strict as well as caring. As a good teacher, she trains the students to mount on the broomsticks for flying. She acts as a referee too in the Inter House Quidditch matches performs her duty in an unbiased manner. Thus Rowling displays various new and strong

images of women in her novel *Harry Potter and the Philosopher's stone*.

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FROM RETICENCE TO RETRIEVAL: READING THE REPLENISHMENT OF RACIAL DISCOURSES IN SOUTH AFRICAN LITERATURE

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Abstract

A confluence of promises, compromises and emergence of national consciousness, impeccably form the crux of postcolonial literature. Nigerian fiction uniquely weighs African experience which reflects the injustice, oppression and dehumanization endured by the "other". Racialised discourses disseminate the resistance of the subjugated. The segregation by caste, race or ethnicity got captured in the postcolonial literary canvass. Foucauldian idea of shifts of power and Nietzsche's concept of the relation between knowledge and power are incorporated in South African fiction. Literature is a wonderful didactic medium that announces assorted acuity of a culture; the perspicacity of a community or race. The interplay of power, poverty, seduction, love, war and reconciliation makes the discourses a protean process. Postcolonial works revisit history and reconstruct the reality to portray the retrieval of the colonized. Nadine Gordimer's *Burger's Daughter* (1979), Miriam Tlali's *Amandla* (1980), J.M. Coetzee's *Disgrace* (1999) and Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) establishes essential role of literature. Writing in the background of decolonization, South African fiction rejects and resists the racial discriminations; ready for a grand return-march, which celebrates the human face of literature.

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Literature is a wonderful didactic medium that announces assorted acuity of a culture; the perspicacity of a community or race. The interplay of power, poverty, seduction, love, war and reconciliation makes the discourses a protean process. Postcolonial works revisit history and reconstruct the reality to portray the retrieval of the colonized. Nadine Gordimer's *Burger's Daughter* (1979), Miriam Tlali's *Amandla* (1980), J.M. Coetzee's *Disgrace* (1999) and Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) establishes essential role of literature. Writing in the background of decolonization, South African fiction rejects and resists the racial discriminations; ready

for a grand return-march, which celebrates the human face of literature.

Nadine Gordimer's *Burger's Daughter* narrates about the white anti-apartheid activists in South Africa who try to overthrow the South African government. The story begins with the life of a 14 year old school girl, Rosa Burger born for a revolutionary father and a communist mother. However the Burger family with sound economical background treated the black servants very decently, exhibiting no discrimination. As she reached her twenty, she lost her parents, endured emotional solitude. The novel chronicles how the life of Rosa turns upsidedown due to the political attitude of her father, Lionel Burger, a white member of the Communist Party. The racial distinctions and consciousness of South Africa is depicted uniquely through the thoughts of Rosa. She visited the black activist Marisa Kgosana in spite of her fearing of the secret police who followed her. She decided to quit South Africa. She flew to Paris and then to London. But she planned to return to South Africa as her adopted black brother Baasie acknowledged the distractions he suffered as Rosa avoided the black martyrs like his father.

Meanwhile she started working in a hospital and there she came across many black children tortured by the police

and many of their parents got imprisoned. Rosa initiated several decisions that ultimately led to her imprisonment at the end of the novel. She comprehended the perspectives of a racially segregated society. Rosa assimilated the racial oppression as she witnessed a black man die on a park bench. Nadine Gordimer explicitly highlights the white consciousness through her white protagonist. Race and power are at play in the novel.

Miriam Tlali's *Amandla* unleashed the perspectives and attitudes of revolutionaries of 1970s, especially of Soweto residents. It is one of the four Soweto novels which very vividly sketches the black consciousness amidst the service of anti-apartheid activism. The book traces the life of the student leader, Pholoso. The novel advocates strong and ethical relationships between black men and women. Pholoso instructed and reminded women about the masculinised space. Like Odenigbo in *Half of a Yellow Sun*, Pholoso too believed in the role of education as a tool to defend all injustice and oppression. Miriam Tlali's acerbic portrayal of women as victims of sexual harassment biting analysis the sardonic treatment of the "other" in colonial-apartheid society. However, there are glimpses of hope: it invokes black women's struggle against this sexual exploitation. Yes, they are on the track: regaining power.

The compartmentalized colonial affair, scathing effects of colonisation, process of decolonization, dissolution of differences and growing awareness of globalisation unequivocally scaffolded and prepared platform for racialized discourses. The hegemony and the initialization of power shift got completed as Petrus, the black man regains power from his master Lucy, in J.M. Coetzee's *Disgrace*. Coetzee narrated how Lucy became the victim of interracial rape and how her assistant came forward to accept her as his third wife in exchange of property. The post-apartheid era is wallowing; a halloo for retaliation. In his book, *The History of Sexuality*, Foucault observes:

Discourses are not once and for all subservient to power or raised up against it ... We must make allowances for the complex and unstable process whereby a discourse can both be an instrument and an effect of power, but also a hindrance, a stumbling point for an opposing strategy. Discourse transmits and exposes it, renders it fragile, and makes it possible to thwart (100-1).

The black Petrus returned the gaze. Lucy Graham, the theorist delves into the hidden sexual exploitation of the black women by the white men; he examines Coetzee's scripting style as one that "breaks with colonial mappings

of the female body and land, depicting instead feudal systems of claiming and reclaiming where there is contempt for women as owners of property and land" (439). Postcolonial literature often perceives poverty, racial isolation, sexual exploitation, political segregation, ethnicity and culture as basic themes. Marginalization and dehumanization is at the core of South African fiction.

Chimamanda Ngozi Adichie's *Half of a Yellow Sun* celebrates the pliancy of human spirit. The novel disseminated the brutal ethnic conflicts and scathing and tormenting consequences of Nigeria-Biafra war of 1960s. Through the maturation of the protagonist Ugwu, Adichie exposed the abhorrent plight of and starvation by the Igbo class during the war. *Half of a Yellow Sun* publicizes the senselessness of war. Chimamanda Ngozi Adiche declares:

I wanted to take ownership of a history that defines me... because I lost both my grand fathers in the war, because many of the issues that led to the war remain salient, because the brutal bequests of colonialism make me angry, because I do not ever want to forget. (121)

Ugwu was brought to University town of Nsukka and his master professor Odenigbo taught English and sent him to school. He reminded the house boy Ugwu, "Education is a priority! How can we resist exploitation if we don't have the tools to understand exploitation?" (11). The novel evolved through the maturation of Ugwu. Later he joined the army where he molested a lady. The fictionalized history and historicized fiction receives attention. Adichie promulgated the devastated plight of dejected and desolated Igbo people and their struggle with Habsa community. Richard, the white writer attempted to publicize the life of Igbo class but the international press stood in his way. He got restricted. Richard is presented as a "loner and modern-day explorer of the Dark Continent." (62) *Half of a Yellow Sun* recorded how women and children became the victims of apartheid and civil war.

In *Half of a Yellow Sun*, Ugwu rises into a man of action and in *Disgrace*, the black Petrus marches forefront to stamp his identity. Rosa in *Burger's Daughter*, though white woman, she fights against withering apartheid society. Chimamanda Ngozi Adichie recollects; "Writing *Half of a Yellow Sun* has been my re-imagining of something I did not experience but whose legacy I carry. It is also, I hope, my tribute to love: the unreasonable, resilient thing that holds people together and makes us human (2)."

The world literary arena witnesses a giant leap; empire is writing back. South African racial discourses penetrate through and exploit the resilience of human culture. All the four books five initiated insightful analysis into the abrasive and acrimonious impacts of racial and gender disparities prevailed in South Africa. The readers get etherized to probe into the quest for identity and attempts for self assertion by the subjugated over the dominated. South African racial discourses unambiguously became the polemics that traces their way from reticence to retaliation.

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DEPICTION OF HUMAN CONDITIONS IN SAMUEL BECKETT'S PLAYS: AN ANALYSIS

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Abstract

Samuel Beckett was a creative playwright, who wrote a completely new kind of plays and enlarged the scope of the Absurd theatre. This paper tries to analyse his very celebrated plays namely 'Waiting for Godot', 'Endgame' and 'Happy days' in terms of the depiction of human conditions like hopelessness, dependency, waiting, repetition, absurdity and wretchedness of human existence. They exhibit no story line and it is vain to look for a particular message. They give audience complete liberty to respond and react. By using same place and action, Beckett presents human condition minutely. The life in his plays is completely absurd and there is no God to solve the problems. The characters use simple language and they are not from any aristocratic family. Man feels lonely and he is stranger in his own place. The characters are impotent to act. His identity in the universe is a matter of concern. In general, this paper aims to draw parallel among the plays on Samuel Beckett's portrayal of human existence and concludes that these plays exhibit nihilism.

Keywords: Absurdity, Existential Nihilism, Wretchedness of Human Existence

Introduction

Samuel Beckett's was born on 13th April, 1906 and this day is symbolic in his life because he was born on Good Friday, the day Christ was crucified. Along with crucifixion of Christ, one thief was crucified and another thief was saved. This concept recurs in his writings also. He emerged as a writer during the Second World War and the holocaust. During the war he was a part of French Resistant Movement. Later, he worked in an Irish run hospital in Normandy. While he was working there, he experienced human suffering and despair personally. It had a great impact on his writing and he started to write absurd dramas.

Beckett emerged as a well-known writer and the main theme in most of his plays was alienation. He wrote novels in French and then translated them into English. But they did not bring any success to Beckett. So, he turned to writing drama. In 1949, he wrote 'waiting for Godot' in French which created a revolution in the history of plays and soon he translated it into English. With the success of this play he became one of the most influential writers. After 'Waiting for Godot', he wrote a radio play 'All That Fall', then many dramas followed like 'Krapp's Last Tape', 'Endgame', 'Embers', 'Words for Music' and so on. In 1965, Samuel Beckett was awarded the Nobel Prize for

literature. In 1989, on 12 December, at the age of eighty-three he passed away.

Beckett was an innovator, who created a completely new kind of plays and by doing this he enlarged the future of the theatre. These surreal writings are mixed with humour, pain and anguish. The characters look for a meaningful existence in a disorderly world. Audience has to be different here, unlike Elizabethan or Romantic plays. In order to get the best out of Beckett's plays, the audience has to make a lot of adjustments, in terms of how they watch his plays. His plays are purely meant for performance and this is the authenticity of a drama. He blends many things in his plays. It is neither the words nor the impact, but it is a new experience for the audience who undergo with the combination of all these elements. This process involves all the senses; eyes, ears and the intellect. His plays produce, a "Total theatre effect". Beckett's characters, unlike Shakespeare's, use simple and short sentences. They never use complex sentences and they use only ordinary words and phrases. They do not involve themselves in either philosophical or moral discussions. His characters never act as propagandists.

The characters are very busy on stage. He uses a lot of Linguistics devices in terms of Mime, Crosstalk, music hall and rhythm of dialogue. The playwright tries to bring cheerfulness, a world of weariness and despair. He deals

with many images. Some of them are 'uncertainty', 'sameness', and 'waiting'. His plays are an expression of "intimate visions on the fundamental philosophical questions in the place of human being in the surrounding world". These concepts recur in all his plays. The life of Beckett's characters is really unbearable and death is an omnipresent theme. They always long and hope for the best.

This paper analyses Beckett's plays like 'Waiting For Godot', 'Endgame', 'Happy Days' for various themes like Absurdity, Existential Nihilism, Wretchedness of Human Existence that depict the human emotions. Each theme has been described as follows:

Depiction of Absurdity

The phrase "Absurd Drama" or "The Theatre of Absurd" is the result of Martin Esslin's book "The Theatre of Absurd", published in 1961. The label is often applied to the plays of Eugene Ionesco, Samuel Beckett and Edward Albee. The drama written by absurd dramatists do not follow the rules of play writing and do not find any weight in following rules. The plays do not have any beginning, middle or end. The plays start abruptly and end abruptly. This abruptness reflects or mirrors and describes nature of life. His characters are without purpose and they are bewildered, troubled and obscurely threatened. For instance, in 'Waiting for Godot', the characters Estragon and Vladimir are completely bewildered and they regularly present arbitrariness. They are presented to face a universe that has lost its meaning and purpose. They are satirical and criticise a society which is petty and dishonest. In play 'Endgame' Hamm is confronted with basic choices and situations of its existence. The characters are exposed to the effect of alienation. The audience find it very difficult to identify themselves with the characters of absurd drama. In the play 'Happy Days', the couple, Willie and Winnie, are presented to face anxiety, despair and a sense of loss.

In 'Waiting for Godot', we do not find any systematic storyline and same with the other plays. They are questioned the very meaning of existence and have lost the traditional dignity. In his plays there is no message in the plays and it is neither about the failure of life nor the moral disaster of the people. In play 'Endgame' Hamm is exposed to the metaphysical emptiness, the absence of the matter and the unreal of the world. In Beckett's plays there is complete disappearance of solutions. Beckett's plays have no plots, and no culmination. Beckett's plays are purely about arbitrariness and irrationality in life.

Existential Nihilism

It is a philosophy where life does not have meaning or value. Man is very insignificant in the universe and life is without any purpose. It is purely about "Nothingness". Beckett says "Nothing happens, nobody comes, nobody goes, and it's awful". There is no coherence in the story or sometimes no story at all. In the play 'Happy Days', this concept is brought very well. The characters are lonely figures and their world is without hope or light. In the play 'Endgame' Hamm is unable to stand and blind. His servant Clov is unable to sit. Hamm's father Nagg has no legs and lives in a dustbin. His mother Nell has no legs and lives in a dustbin next to Nagg. Hamm wants to leave the shelter, so he orders Clov to build him a raft, so he can leave next day. Again, he asks for his painkiller but Clov refuses.

Beckett's works are often defined by their existentialist themes. The plays seem to suggest no solutions to the despair. They resist any effort to settle the problems of this world, offer solution or reduce any fears clearly. However, the surface level of understanding that support Beckett with the pessimism of the Modernist movement, is ironically different from the symbolic understanding that Beckett promotes through his characters and the scene. In other words, his plays talk about senselessness of the human condition and meaningless existence in this world.

Wretchedness of Human Existence

Man is a stranger, an outsider, "Nowhere to go, Nothing to do". Since man has no hope for salvation, the absurdist's are, by and large, atheist. It is about futile search for meaning and purpose, his utter helplessness before the unknown and the unknowable. In the play 'Waiting for Godot', the two tramps Vladimir and Estragon meet near a bare tree. The scene is a country road. The time is evening. Estragon suggests Vladimir that they should leave this spot. Vladimir says they cannot leave because they are "Waiting for Godot". Estragon is not sure if this is the spot where they are supposed to wait and Vladimir replies, they are supposed to wait near the tree. Vladimir expresses Godot's uncertainty and if he does not come, they have to come next day also. In fact, they had come previous day also. So, it has become a never-ending process.

In 'Endgame', Hamm keeps questioning whether anyone in the world suffers as much as he suffers and says "It's time, it ended", but he hesitates to end. Hamm asks Clov about the time and Clov answers "same as usual" and comments that outside it is "Zero". Hamm becomes a bit

philosophical and says that nature has forgotten them, but Clov responds that there is no more nature.

In 'Happy Days' we see Winnie spends her time doing routines and rituals of life. By constantly talking and following too many rituals, she tries in all the aspects to diminish her loneliness. Winnie's mind is full of contradictory thoughts. She is both optimist as well as pessimist. She is hopeful about the life but still fears an infinite life. She is confused of her time.

Conclusion

Beckett seldom tells us about the past life and experiences of the characters. He shows no interest to exhibit characters' past life. The origin of all the characters of Beckett are mystical. For this reason, Beckett has been called as an exponent of anti-theatre. His dramas are examples of dramatic nightmare. He poses questions but does not offer any solution. Sometimes the saddest plays are also the funniest. They always say goodbye but they do not move. We do not get any clear-cut image of either human kind or his condition. Indeed, we cannot find in these kinds of works any real storyline, but full of "free floating images". These images created ways for audience

to interpret in a different way. The dramas focus on the incomprehensibility of the world and attempt to rationalise an irrational disorderly world. Beckett's works are the clear examples for the "desperate comforts of mundane rituals in the face of decay and inevitable death". Thus, we can conclude that Beckett's plays portray human conditions in different manifestations. He gives a different perspective to human sufferings and presents them differently. In paper is limited to only three of his plays analysing only few themes and human conditions. Research can be done on other plays of Beckett as well analysing various other themes.

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WOMEN'S QUEST FOR SELF: A COMPARATIVE STUDY OF ALICE WALKER'S *THE COLOR PURPLE* AND DEVI'S *MOTHER OF 1084*

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Abstract

*Comparative literature performs a role similar to that of the study of international relations, so as to understand cultures 'from the inside'. The characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, art, and science. Comparative literature places its emphasis on the interdisciplinary analysis of social and cultural production within the economy, political dynamics, cultural movements, historical shifts, religious differences, the urban environment, international relations, public policy, and the sciences. Many comparatists also share the desire to integrate literary experience with other cultural phenomena such as historical change, philosophical concepts, and social movements. This paper deals with the theme of women's quest for self, new identity and freedom to assert their femininity in and out of their married lives across borders. It is an attempt to bring out the struggles of woman as portrayed by Alice Walker in her novel *The Color Purple* and Devi's *Mother of 1084*.*

Keywords: intercultural, transnational, empowerment, subjectivity

Comparative literature is an academic field dealing with the study of literature and cultural expression across linguistic, national, and disciplinary boundaries. Comparative literature performs a role similar to that of the study of international relations, but works with languages and artistic traditions, so as to understand cultures 'from the inside'. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken.

The characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity including history, politics, philosophy, art, and science. Unlike other forms of literary study, comparative literature places its emphasis on the interdisciplinary analysis of social and cultural production within the economy, political dynamics, cultural movements, historical shifts, religious differences, the urban environment, international relations, public policy, and sciences.

Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across

genres, across boundaries between literature and the other arts across disciplines such as literature and psychology, philosophy, science, history, architecture, sociology, politics, and so on. Defined most broadly, comparative literature is the study of 'literature without borders.' Scholarship in Comparative Literature include studying literacy and social status in America, studying medieval epic and romance, studying the links of literature to folklore and mythology, studying colonial and postcolonial writings in different parts of the world, asking fundamental questions about definitions of literature itself. What scholars in Comparative Literature share is a desire to study literature beyond national boundaries and an interest in languages so that they can read foreign texts in their original form. Many comparatists also share the desire to integrate literary experience with other cultural phenomena such as historical change, philosophical concepts, and social movements.

This paper deals with the theme of women's quest for self, new identity and freedom to assert their femininity in and out of their married lives across borders. African American and Indian woman writers are attempting to define their self-identity and trying to sustain their self in a hostile land. The writers have brought the other side of the women's real life in their fiction. The characters'

uniqueness is their determination to appreciate themselves and celebrate their womanhood.

This paper also speaks about the marginality, not only at the universal level, but also inside the same community, race and class. It is an attempt to bring out the struggles of woman as portrayed by Alice Walker in her novel *The Color Purple* and Devi's *Mother of 1084*. African-American literature has become the integral part of American literature. African-American literature differs in many aspects from Post-colonial literature. It is written by the black community which lives in one of the most powerful nations in the world. Their view is grounded on the experience of Black people who reside in America.

The Color Purple, a more recent occurrence of this Black-on-Black criticism came up in charges made by some critics that Alice Walker's novel *The Color Purple* unfairly attacked Black men. By revealing their ideas African American writers get the attention toward the issues of class. But as the century progressed, concerns about class were eclipsed by sorrow and anger over racism, though authors like Brooks, Perry, Morrison and Alice Walker have made attempts to get outside the stereotype and most prominently, Walker has attempted to depict the gender issues in her writing. In their writings they introduced new themes like motherhood, mother-daughter relationship, women's friendship and the relationship between men and women among African Americans. African American women's writing on the other hand presents a completely different picture. The focus upon the Black women here shifts from the slavery to an individual, struggling towards freedom and selfhood.

The Color Purple is an epistolary novel about Celie, a woman so down and out where she can tell her troubles only to God in the form of letters. Celie learns to lift herself from her situation with the help of another woman character in the novel. Celie pulls herself out from the sexual exploitation and brutality of men in her society. Here Celie's husband hides Nettie's letters from Celie for twenty years. In this novel Walker brings out the voiceless women's voice, the turmoil and struggles of women characters in this society to limelight. Alice Walker exposes the dominant groups and characters, showing the ill-treatment of women occurring within the black community. When love exists in one's life in a family, community, nation or world, life is safe, happy and fulfilling. Celie's character is the combination of both the extremes of life - happiness and sorrow. She wants and expects some harmony in her life, because she is soft and gentle. Though her husband never treats her, or thinks of her as a human being, she

does all the house chores and duties toward him properly. She is the protagonist and narrator of the novel. She wants to look after her sick mother and her little sister Nettie. When she was molested by her stepfather and harassed by men she does not know the real world. When she could not give voice to her pain, the only solace for her was God almighty, which she gets hold off, by writing letters. The novel opens with a note in which Celie asks God to give her a sign to understand what is happening around her in the world: "I am fourteen year old, I have been a good girl. Maybe you can give me a sign letting me know what is happening to me...." (*The Color Purple* 3). These lines explain the trauma of Celie at that young age.

After her mother's death Celie has been taken out of the school to look after the children and the house, where her stepfather's abuse of her continues and she gives birth to two children of his. After her marriage to Albert, she could not give voice to her new pain. When Nettie comes out of her home and seeks help from Celie, Celie could not help; instead Nettie leaves the house saying she will come back. Celie wants to survive in this world. So, she never voices anything about her physical pain and harassment that she undergoes in her life. After meeting Shug Avery, Celie understands about herself and her identity in this world. "I remember one time you said your life made you feel so ashamed you couldn't even talk it to God, you had to write it, bad as you thought your writing was. Well, now I know what you mean" (*The Color Purple* 113). Experiencing loneliness, pain and rejection from her family and from outside, Celie becomes spiritual and finds refuge in God. But continuous harassment has made her weak both physically and mentally and this stops her from writing letters to God. But the contrast of Celie's character Sofia, is a bold and strong woman in the novel. Towards the end of the novel Celie understands herself and love.

The character of Celie is identified in depth as she stands as a voiceless symbol among the voiced people. When compared with other characters like Sofia and Shug, only Celie is voiceless until she receives some happiness in her life. Through acknowledgement of the truth of relationship with men, Alice Walker focuses mostly on the black women who reside in a larger world and struggle to achieve independence and identity beyond male domination. Her characters' strength resides in their acknowledgement of the truth of their relationship with men who regard them as less significant than themselves, merely because they are women. Walker throws the limelight not upon slavery, but on male chauvinism, oppression and other things pertaining to African American

women's lives in this novel. Walker also portrays women characters who crave for freedom from brutality and complex systems of oppression, which shape their lives and their interpersonal relationships. The complete perfection in the novel is that it does not provide an imaginary world; rather it brings out the real colour of the black women and their life style in the oppressed community, which further oppresses them. Walker brings out the voice of the voiceless through the protagonist Celie within the Black society.

The same theme is portrayed by Mahasweta Devi in her novel *Mother of 1084*. Mahasweta Devi, the Bengali writer and activist, focuses on the different phases of suffering women undergo in society. She does not write as a feminist, but as a human being who opens up the realities of human trauma. Her major work *Mother of 1084* reflects such affliction under patriarchy. Women are born free, but everywhere in our society they are found in chains. They are considered as inferior human beings and are always looked down upon. Since ages, they have been crushed in the whirlpool of male dominated society. Woman is not free and secure as man. She has been a victim to both physical and psychological affliction. She is considered frail and fragile. Since ancient times, man has acquired and occupied a superior status to a woman in the society. Simone de Beauvoir in *The Second Sex* has highlighted the victimized position of a woman in the society and she opines, "One is not born, but rather becomes, a woman" (*The Second Sex* 87). It means that the identity of the woman is socially constructed by the patriarchal system. Woman is not born as fully formed; she is gradually shaped by her upbringing. Biology does not determine what makes a woman a woman—a woman learns her role from man and others in society. Woman is not born passive, secondary, and non-essential, but all the forces in the external world have conspired to make her so. Every individual self, regardless of gender, is entitled to subjectivity; it is only the outside forces that have conspired to rob woman of this right. The Bengali writer and activist, Mahasweta Devi focuses on the different phases of suffering undergone by women in society. She does not write as a feminist, but as a human being who opens up the realities of human trauma. In an interview she says: "I am a woman, and I am writing. But I am not writing of women alone. What I am writing, most of my books, it is about class exploitation, the underclass is exploited, men, women together. Of course, women get worse part of it, but not always. Definitely I am interested in women's positions,

women's thought. But I am more interested in active work" (*The Book Review* 33)

Mahasweta Devi explicates the problems of women and the misery they undergo in a male-dominated society and present them in her works. In her works she has dealt with the plight of women and their subordination. Her works exemplify the marginalization of women in the face of patriarchal dominance. Her major work *Mother of 1084* reflects such affliction under patriarchy.

Mahasweta Devi's *Mother of 1084* depicts the suffering of Sujatha, an embodiment of love, the mother of Brati Chatterjee. Dibyanath, Sujatha's husband, is a dominant character. He is a complacent and insensitive man. He never cares for the feelings of his wife. He feels superior and always gives preference to his wishes and wants them to be implemented in his house. He is self-loving and self-caring and does not give importance to other's emotions. His superiority and efficacy has a lot of impact on his children. They are influenced and nurtured by their father's qualities. They also grow obstinate in their self-love. They lose morality on way. All this, brings mental agony to Sujatha. As she is a sensitive wife and mother, she develops an aversion to her husband and children's attitude. Sujatha cannot influence her children and cannot change their way of living and thinking. Dibyanath's superiority in the house dominates her. Besides this, Dibyanath's mother who is alive, suppresses Sujatha and her individuality and always likes her son to dominate her. She feels that everything must be done by his approval and consent and nothing should go without his notice. Dibyanath and his mother constituted the centre of attraction in the home. Sujatha had a shadowy existence, "She was subservient, silent, faithful and without an existence of her own" (*Mother of 1084* 9). Sujatha has had mere existence in the family, as ruled by the two autocratic people, Dibyanath and his mother. Sujatha does not even say a word in protest to all this oppression. Even, the job she takes up in a bank is not due to the generosity and freedom given to her by her husband.

Though, Sujatha comes from an affluent and aristocratic family, is a graduate from Loreto College and gets a job in a bank on her own, she undergoes suppression and searches for freedom and identity. Because of the Indian institute of family and its ideology, she is bound to be submissive. In *Mother of 1084*, Dibyanath is a womanizer. He has an extra-marital relationship with a typist in his office. Sujatha, a victim of the male-dominated society and patriarchal system, has never questioned and never spoken ill of her husband

because she is in a society which has suppressed woman and her feelings for ages. Along with this, she is also frustrated with her own kith and kin. Tuli, her youngest daughter who is much influenced by her father, always supports him in all his deeds. She does not mind his extra-marital relationship. Instead, she feels proud of him. Her elder son, follows his father's order and never has any individuality or ideas of his own. Neepa, her elder daughter carries a relationship with her husband's cousin. Sujatha always finds herself at odds with her household. She is frustrated by all this and suffers mental torture. "That's why she tries to escape all the constraints by taking up a job in the bank rather than protesting" (Satyanarayana, 35). Her job itself is a form of protest and self-assertion against the authority of her husband. Though she resents the immoral acts of her husband and children, she, being a sensitive and responsible wife and caring mother, does not ignore her familial responsibilities. She is trapped in the conflict within herself between a sympathetic mother and a silent protester against the immoral life which her household stands for. She suffers within herself, the torture her husband and family gives her. Thus, she bears everything in pain and sorrow with all patience.

Mother of 1084 brings to light the longing of Sujatha for self-determination as she struggles for freedom, justice and identity as an individual in male dominated society. In *Mother of 1084*, Sujatha, after two years of Brati's death, tries to find moral grounds for her son's revolt through bits and pieces; and she comes to know a part of her son's life she had never known. She tells Nandini, Brati's lover: "Brati was the soul of my life, yet I know him so little" (Bandyopadhyay, 1999:21). Nandini, an activist and a lover of Brati in the *Mother of 1084*, is tormented in the jail and she describes it thus: "A long spell in the solitary cell in

prison made one perhaps oversensitive. For a solitary cell is too lonely, too desolate" (*Mother of 1084* 72). She could not erase away the memories of the tortures she faced during imprisonment. She reminisces: "A thousand-watt lamp glared at the naked eyes of the person being held in that room. The person in charge sat in the dark. Smoker or not, a cigarette glowed between his fingers. From time to time, the interrogator educated and sophisticated, could ask a civil and harmless question like 'oh, so you're Chatterjee's friend?' and clamp the burning cigarette to the skin of the face naked under the thousand watt lamp" (*Mother of 1084* 73).

In the fictional world of Mahasweta Devi women are stripped, harassed and molested for a long time. She reveals the sufferings of women treated as objects, who are essential to men for pleasure and for the welfare of the family. Both Alice Walker and Devi are not fictional in portraying their characters. It's no doubt that Alice Walker and Devi not only bring out the sufferings of women but they also project them as empowered in the patriarchal society.

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HAUNTING HORRORS: A PSYCHOANALYTICAL STUDY OF TONI MORRISON'S *BELOVED*

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Abstract

A woman's experiences of life as a member of a gender biased society formulate her psyche. The women flutter with the maze of physical life, so that they get engaged in their own psychological problems. The social, economic, and the political equalities are possible and can be assured through legal and constitutional provisions. But the psychological equality is an individualistic problem which the male chauvinistic society does not grant to woman, and she herself will not be able to grab it. Delving into labyrinthine depths of the feminine psyche appears to be an interesting preoccupation of Morrison. Morrison's sensitive portrayal of the psychic conflicts in *Beloved* subtly indicates and suggests that society is indifferent and vindictive towards sensitive and suffering people. The study of female psyche is an effort to liberate women from the society that has marginalized them. It is also an attempt to reinterpret their status in the world. It also exhibits the feminine psyche that consciously or unconsciously adjusts or mediates to the social and physical environment. It has also made an effort to voice forth the woman's inner yearnings, strivings and aspiration to protest against the dehumanising tendencies of society by rejecting the opposition between masculine and feminine and by substituting them as elements that represent multiple differences.

Keywords: hysteria, pre-oedipal, socio-psychic

Psyche stands for the mind functioning as the centre of thought, emotion and behaviour and consciously or unconsciously adjusting or mediating the body's responses to the social and physical environment. A common trend runs through feminist groups that a male undermines a woman's psyche by projecting on her patriarchal notions. Feminists want a realistic representation of the feminist spirit and character, and the feminine psyche. Toni Morrison holds a mirror to the psyche of women and their inner aspirations in her novel *Beloved*.

Delving into labyrinthine depths of the feminine psyche appears to be an interesting preoccupation of Morrison. Morrison's sensitive portrayal of the psychic conflicts of the characters subtly indicates and suggests that society is indifferent and vindictive towards sensitive and suffering people. Each character has experienced not only the material horrors of slavery but a psychic trauma which undermines their sense of self. The conflict of the women seems to be the manifestation of their wounded psyche which is the result of the existential predicament in the male-dominated society.

In *Beloved*, Morrison highlights the trauma of hysteria. For Freud and Breuer hysteria is not an organic physical illness but a psychic disorder. They proposed that "hysteria

is the product of a traumatic event that is subsequently excluded from consciousness. Repressed memories of unresolved trauma are unconsciously transformed into bodily symptoms (such as coughs, convulsions, limps or linguistics distortions) which function as physical metaphors of psychic distress" (Shukla. A 65).

Drawing on insights from psychoanalysis one can argue that the characters in *Beloved* are haunted by the past and unconsciously they express repressed memories of psychic trauma through physical symptoms. This involves the inability of language to articulate the immensity of the horrors of slavery. When Sethe tells her friend Paul D that she wants to hear about his past, to learn what has happened to him during and since their escape from slavery his comment that, "I just ain't sure I can say it. Say it right, I mean, because it wasn't the bit—that wasn't it" (85) points to the inadequacy of words to articulate what he has to say.

Almost all the Black characters in this novel can be read as hysterics. *Beloved*, Sethe's daughter can be linked most closely to hysteria. In rereading Freud, Claire Kahane has argued that an aspect of hysteria is spawning of rage and *Beloved* is undoubtedly angry. Her violent haunting of 124, the house of Sethe, demonstrates her hostility and

desire, longing for retribution and reconciliation, inability to forgive coupled with an unwillingness to forgo the mother who killed her. Beloved, the ghost, who is "too little to talk much" (5), has no voice to communicate her discontent, which is initially expressed through act of violence. Before she returns as a person, there are several histrionic outbursts in which she spills and smashes things and even sadistically attacks the dog, HereBoy:

... the baby's spirit picked up Here Boy and slammed him into the wall hard enough to break two of his legs and dislocate his eyes, so hard he went into convulsions and chewed up his tongue, still her mother had not looked away. She had taken a hammer, knocked the dog unconscious, wiped away the blood and saliva, pushed his eye back in his head and set his leg bones. (14)

Even when she returns in the physical form of a young woman, Beloved does not speak of her pain despite being obviously disturbed by some profound sorrow. This leads to denote repression. The nature and context of Beloved's death make the readers imagine that the memories would be traumatic, but in contrast, she seems to recall comforting snatches of her past, such as Sethe's earrings and a song. Instead of being consciously acknowledged and articulated, her feelings are expressed obliquely through what can be interpreted as hysterical symptoms: namely her insatiable desire for sweetness. She regularly eats greedily such things as "Honey as well as the wax it came in, sugar sandwiches, the sludgy molasses gone hard and brutal in the can, lemonade, taffy and any type of dessert Sethe brought home from the restaurant" (66). According to Cixous, the hysterics seem to say, "I want Everything" (qtd. in Shukla. A 68), which is evident in Beloved who becomes voracious. "She took the best of everything—first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair" (284).

As hysterics, the difference between Beloved and Sethe underlines the difference between hysteria as pathology and hysteria as a temporary and productive strategy for subversion. Luce Irigaray acknowledges that a woman cannot survive long-term hysteria, which simply becomes pathology. Pathology is revealed by Beloved's violence and viciousness. She seduces her mother's lover and attacks Sethe's dog, her house and Sethe herself. "When once or twice Sethe tried to assert herself—be the unquestioned mother whose word was law and who knew what was best—Beloved slammed things, wiped the table clean of plates, threw salt on the floor, broke a window pane" (284-85). Because mother and daughter have

become indistinguishable, her attack on Sethe is effectively a form of self-destruction. For these reasons, she is an incurable hysteric. But Sethe's is curable, since at moments her hysteria threatens to become pathological and self-destructive, but the attack on Bodwin demonstrates her capacity for change.

Irigaray understands hysteria as a form of protest against patriarchal law and also proposes that hysterical discourse has a privileged relation to the maternal body. Sethe's hysteria is confirmed by her action, when she attacks the white man, Edward Bodwin. Bodwin approaches the house to collect Denver for work in the same way that school teacher approached to recapture his slaves. But this time, Sethe chooses a different course of action. Instead of trying to protect the children by killing them, she flies at Bodwin with an ice pick. For the first time her protest is directed outward toward the source of oppression, represented by Bodwin, rather than taking the form of self-destruction.

To Irigaray, a pre-oedipal relation with the mother is a key characteristic of hysteria, which is found in the mother-daughter relation of Sethe and Beloved. Beloved desires fusion with Sethe. The words of Beloved "I AM BELOVED and she is mine. . . . I am not separate from her there is no place where I stop her face is my own and I want to be there in the place where her face is and to be looking at it too" (248) signal a pre-Oedipal state of merger between self and the other. In this sense, hysteria which comes from the Greek word *hysteros* meaning womb, is an ironically appropriate description of Beloved's condition not because she has a wandering womb but because she desires to return to a womblike fusion with her mother.

According to the classic psychoanalysis, children begin to undergo the oedipal crisis which would instigate their development into separate selfhood. Beloved confronts the typically oedipal primal scene when she witnesses Sethe and Paul D in the bath tub. The oedipal crisis is supposed to encourage the child to repress its immediate desires, in order to accommodate the norms of its surrounding family, society and culture. The caregiver usually begins this process of socialisation by denying the child, its importunate demands, making it consider the needs of others.

Like Beloved, Denver is also faced with an oedipal conflict. She is noticeably dependent on her mother, whom she also fears; "the thing that happened that made it all right for my mother to kill my sister could happen again" (242) keeps Denver imprisoned in 124 Bluestone Road. Her brothers have run away, her grandmother has died,

her mother is ostracized by the community, and her only playmate for years has been a ghost. And so, she transfers her dependence from Sethe onto Beloved, projecting her good feelings about herself. Like the baby who sees itself in the mother's face, Denver recognises her positive, loved self in Beloved. This shows Denver's sense of self that depends on Beloved, who one day disappears in the cold house.

The psychic state created by slavery and their effect on the behaviour of Sethe constitute the underlying socio-psychic interaction of the novel. The most important event of the novel is Sethe's murder of her baby daughter, Beloved. Sethe, having run away from the sadistic slave master, the school teacher is on the verge of being recaptured. Her humanity has been so violated by this man, and by her entire experience as a slave woman, she kills her daughter to save her from the psychological scar of childhood. She wants to avoid psychic death for her daughter. "Why I did it. How if I hadn't killed her she would have died and that is something I could not bear to happen to her" (236). It is true that Sethe has no right to kill Beloved. The psychic consequences of slavery make her behave like that. If one looks at the moral value of Sethe's murder, one will not be able to know the complexity of behaviour which is the manifestation of her agitated psyche under the cruelty of slavery. As Stanley Elkins points out, "We may suppose that every African who became a slave underwent an experience whose crude psychic impact must have been staggering and whose consequences superseded anything that had even previously happened to him" (qtd. in Lakshminarasaiah 11).

Beloved draws our attention to the psychological turmoil experienced by Sethe in the context of slavery. In this novel, Morrison has sketched out the sexual exploitation of African women by white men and the separation of women and children from men due to the ill-treatment of slaves. Sethe feels for the robbery of her most precious substance, which is her maternal milk. "There was no nursing milk to call my own. I know what is to be without the milk that belongs to you" (236). Thus Sethe has been robbed of her essence by the system of slavery. This kind of social situation has caused psychological injury to her and her behaviour is shaped accordingly.

Morrison's *Beloved* as well challenges the women centered psychology that has been limited by class and race. It demonstrates the myriad ways where fate and White society frustrate the Blacks and cause a mental conflict. It also inquires, "What happens to female psychological development when poverty and racism

intervene in the process of mothering?" (Gillespie and Kubitschek 24).

Sethe, like other Morrison's female protagonists is a victim of both sexist and racist oppression. She is brutally treated by white men, the school teacher and his two nephews. School teacher and his nephews introduce torture, humiliation and the dehumanising of the slaves. While escaping from their control, Sethe stays behind to look for her husband, Halle who has not arrived at the predetermined place. At that time, the school teacher's nephews hold her down and suck milk from her breasts. Sethe complains about the incident to Mrs. Garner, owner of Sweet Home. Discovering it the School teacher whips her, flaying open the skin of her back despite her being six months pregnant. It is not only the sexual exploitation that Sethe feels most oppressed by but the humiliation of her nurturing abilities as a mother. Sethe is not given a choice as to who may receive the milk produced by her body. She is, however, empowered to decide that her children would not be subjected to the life that rendered her powerless in the theft of her milk.

Ironically, Beloved is the only child to die at Sethe's hand, and she is the baby for whom the stolen milk is meant, allowing Sethe to provide her version of safety to the child whom she is unable to provide nourishment. She resolves her actions with the reasoning: "The one I managed to have milk for and to get it to her even after they stole it; after they handled me like I was the cow, no, the goat . . ." (236).

Trauma, the apocalypse of the psychoanalytic narrative, a formation and revelatory catastrophe obliterates old modes of life and understanding and at the same time it generates new ones. After the trauma everything is changed even as the trauma itself has been forgotten. And yet, the impact of the trauma is continually felt in the form of compulsive repetitions and somatic symptoms. And as Morrison recognises trauma and symptoms, remembering and forgetting are not merely personal but also social and historical phenomena.

Beloved explores the traumatic experience of violated motherhood and dehumanising impact of slavery on family and individual psyche. Prolonged exposure to threats of violence and abuse results in infanticide. It is a bizarre trial and an extreme step of a slave mother avoiding re-enslavement of her children. The fact that slaves are not allowed to have proper family because they are moved around like refugees is shocking. They are either hanged or "got rented out, loaned out, bought up, brought back,

stored up, mortgaged, won, stolen or seized" (28). So they turn out to be fugitives.

"Move. Walk. Run. Hide. Steal and move on" (78) is the only way of life for fugitive slaves. Sethe, a fugitive slave, attacks her own children to save them from degrading and traumatic conditions of slavery. At the outset of *Beloved*, Sethe is traumatised by the fact that her dead child has driven away her living children. Sethe lives in complete isolation with Denver and the ghost which she cannot exorcise after the death of Baby Suggs, her mother-in-law. Even Denver, daughter of Sethe, is affected by the past. The infanticide has marred her childhood and adulthood. For eighteen years she is confined to her haunted house. She is protected by the maternal love, which retards her. It is only when her sister Beloved finds a way in flesh to come back to them, and wears Sethe out with love, she realises her mother's helplessness. Seeing that Beloved will kill Sethe if nothing is done, Denver comes out of the cocoon and secures both charity from the community and a job to support the starving guilt-ridden mother seeking forgiveness and her ghost-sister seeking retribution.

Beloved also displays the manly behaviour of Sethe. Sethe's fearlessness proves her manly behaviour. This is not the only situation where her behaviour can be designated as male. According to Beaulieu not only courage is considered a masculine character trait but also the readiness to fight, which is too manifested in the character of the African woman. Sethe has extremely suffered in her past as a slave. Her sufferings remain as a scar even after her flight from Sweet Home. She battles with her memories with all her might. She does not only aim at fighting back her past because of herself, but Denver is to be protected from Sethe's terrible past, as well. The war-like behaviour of striving against something

is normally associated with the male conduct, which is seen in Sethe. Compared to every single male slave in the community in Sweet Home, she is physically and psychically the strongest character.

A woman's experiences of life as a member of a gender biased society formulate her psyche. The study of female psyche is an effort to liberate women from the society that has marginalized them. It is also an attempt to reinterpret their status in the world. Through this endeavour, Morrison presents the feminine psyche that consciously or unconsciously adjusts or mediates to the social and physical environment. She has attempted to discover the strangled voice to articulate women's silent discourse, to demystify and deconstruct the myths. She has also made an effort to voice forth the woman's inner yearnings, strivings and aspiration to protest against the dehumanising tendencies of society by rejecting the opposition between masculine and feminine and by substituting them as elements that represent multiple differences.

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ALICE WALKER: A FLEXILE WRITER OF RACIAL AND GENDER ISSUES THROUGHOUT THE WORLD

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Abstract

Alice Walker is the multi – faceted personality in the African – American literature. She is the most resourceful literary person in the gender and racial issues throughout the world. Her literary works are based on the abuses on women by the men and the society. Her protest is not only for the sake of black women but also for all the women under the sun. Walker's major focus is on the sufferings of black women in the aspects of sexism and racism, because women are doubly marginalized by their color and sexuality. They are marginalized within their community and they are alienated even in her family. They are seen as a silent observer and very passive in each and every events that are happening around them. They are sexually abused by their own family members and they are not supposed to reveal about that to anyone. Alice Walker protests for the sake of these pathetic young women in the dominating patriarchal era. These ignorant women victims are abused both by the society and the men. Walker's fictional women characters are used to portray the strength and confidence of women as they overcome the issues boldly. She makes use of this theme through her diction, literary device and imagery.

Keywords: Patriarchal domination, Women empowerment and female bonding.

Life is better than death, I believe, if only because it is less boring, and because it has fresh peaches in it.

- Alice Walker

Alice walker is an African American author and feminist whose famous novel, *The Color Purple*, won both the Pulitzer Prize and the American Book Award. Walker's writings include novels, short stories, essays and poems which focus on the struggles of African – Americans, women, against societies that are racist, sexist and often violent. Her writings tend to emphasize the black women and the importance of African- American heritage and culture.

Walker is widely respected for her outspoken views, regardless of the popular public interpretations at the time, whether they favour her views or they do not. She is openly bisexual, and sympathetic of people of all sexualities, ethnicities and race.

Recognized as one of the leading voices among black American women writers, Alice Walker has produced an acclaimed and varied body of work, including poetry, novels, short stories, essays and criticism. Her writings

portray the struggle of black people throughout history, and are praised for their insightful and riveting portraits of black life, in particular the experiences of black women in a sexist and racist society.

A theme throughout Walker's work is the preservation of black culture, and her women characters forge important links to maintain continuity in both personal relationships and communities. According to Barbara T. Christian in *Dictionary of Literary Biography*, "Walker is concerned with 'heritage', which to Walker is not so much the grand sweep of history or artifacts created as it is the relations of people to each other, young to old, parent to child, man to woman".

Alice Walker, the most resourceful writer and powerful activist in the African – American society struggles a lot to sustain the rights of blacks in the American society. Critics have often objected to the Walker's portrayal of black males. In her first novel *Third Life of Grange Copeland* she

depicts the portrayal of male violence through three generations of southern black family. The novel revolves around a father (Grange) who abandons his wife and young son (Brownfield) for a more prosperous life in the north, and returns year later to find his son similarly abusing his own family.

Christian writes that the men in the novel are '*thwarted by the society in their drive for control of their lives – the American definition of manhood- [and] vent their frustrations by inflicting violence on their wives (201)*'. According to Christian Walker again demonstrated, '*the extent to which black women are free to pursue their own selfhood in a society permeated by sexism and racism (202)*'.

Critics praised the realism of the novel *Third Life of Grange Copeland*, CLA Journal contributor Peter Erickson, who noted that Walker demonstrated '*with a vivid matter – of – factness the family's entrapment in a vicious cycle of poverty (202)*'. However, Walker is also faulted for her portrayal of black men as violent, an aspect which is frequently criticized in her work.

Walker responded to such criticism in an interview with Claudia Tate in *Black women writers at work*, '*I know many Brownfields, and it's a shame that I know so many. I will not ignore people like Brownfield. I want you to know I know they exist. I want to tell you about them, and there is no way you are going to avoid them (202)*'.

Noel Perrin in the *New York Times Book Review* wrote that although Walker's '*original interests centered on black women, and especially on the ways they are abused or underrated.... Now those interests encompass all creation (204)*'. Derrick Bell commented in the *Los Angeles Times Book Review* that walker '*uses carefully crafted images that provide a universality to unique events*'. Living by the word presents '*vintage Alice Walker: passionate, political, personal and poetic (204)*'.

While Walker's works speak strongly of the experiences of black women, critics have commented that the messages of her books transcend both race and gender. According to Gloria Steinem in Ms., Walker '*comes at universality through the path of an American black woman's experience... she speaks the female experience more powerfully for being able to pursue it across the boundaries of race and class (204)*'. Jeanne Fox Alston in the *Chicago Tribune Book World* called Walker, '*a provocative writer who writes about blacks in particular, but all humanity in general (204)*'. In her 1988 prose collection, *Living by the word: Selected Writings, 1973- 1977*, Walker

discusses, through essays and journal entries in topics such as nuclear weapons and racism in other countries.

Walker's short story collections, *In Love and Trouble* (1973), *You Can't Keep a Good Woman Down* (1981) expand upon the problems of sexism and racism facing black women. The stories in *You Can't Keep a Good Woman Down* represented an evolution in subject matter, as Walker delved more directly into the mainstream feminist issues such as abortion, pornography and rape.

Barbara Smith in Ms. praised the collection, stating it '*would be an extra ordinary literary work if its only virtue were the fact that the author sets out consciously to explore with honesty the textures and terror of black women's lives (202)*'. Smith added the fact that Walker's perceptions, style and artistry are also consistently high makes her work a treasure.

The word Womanism is adapted from Pulitzer Prize winning author Alice Walker's use of the term in her book *In Search of Our Mothers' Gardens: Womanist Prose*. In her book Walker used to describe the perspective and experiences of '*women of color*'. The roots of theological womanism grew out of the theology of Jacquelyn Grant, Delores Williams, and James Hal Cone. '*Womanist theology challenges all oppressive forces impeding black women's struggle for survival and for the development of a positive, productive quality of life conducive to women's and the family's freedom and well-being. Womanist theology opposes all oppression based on race, sex, class, sexual preference, physical ability and caste (67)*'. This theology is a prophetic voice concerned about the well-being of the entire African – American community, male and female, adults and children. Thus Alice Walker promotes the individual growth and survival of everyone.

Alice Walker in all her literary works tries to educate all her audience about the individual sufferings and the pain of black women in the patriarchal dominant society. They are doubly marginalized because of their sexuality and colour. In her novel *The Color Purple*, she has portrayed the issues of sexism and racism very clearly. From the character Celie, sexual tortures imposed by the family on a young girl are seen. She is raped numerous times without any humanity by her own step father. She is physically tortured and her body becomes a target for every man and ultimately she becomes the victim in the hands of black men. She is used for deriving sexual pleasures and her feelings are not at all considered by anyone. Here, the domestic violence prevailing in the black community is clearly shown. Walker tries to show the characters like step father and Mr. X are really present in

the black community. Alice Walker projects the real condition clearly and depicts Celie's hatredness for men. She loves women rather than men and her affection for Shug Avery clearly reveals her attachment with females, female bonding, and so on. Thus the novelist discusses both racial and gender issues in the African – American society through the characters Celie, Nettie, Sophia and Mary Agnes.

Walker wants to end racism first, because of the oppression by whites only black males are inflicting their tortures upon their wives. Black males are psychologically affected due to the racial issues imposed upon them. White owners are treating them as slaves and they are used for extracting hard labour and their proper wages are denied for them. Their rights are violated and their well – being is not at all taken in to account. This type of whites' sadistic attitude is revealed in Walker's first novel *Third Life of Grange Copeland*. This novel is about the three generations of southern sharecropper's family. Grange Copeland suffers a lot in the hands of white man and he is not given his correct pay for his labour. So he suffers from severe debts and unable to control his frustration and anger, he beats his wife Margaret and his son Brownfield. Thus the poor black women are affected to the core as a result of racial issues, because the black women are oppressed dually. Their sufferings are entirely different from that of black men. They are physically and psychologically affected. Alice Walker in this novel tries to implement the idea of domestic violence within the black community and the racial discrimination in the African – American society.

In her another novel *Meridian*, racial and gender discrimination are highlighted through the character Meridian Hill. She is the protagonist of the novel. She struggles throughout her life in order to sustain selfhood in Afro- American society. She is an ignorant school girl who is entrapped by the society. The role of black men in her life is predominant. She faces numerous challenges in her life because of the bad influence of men. Though she becomes very weak, she involves herself in the civil rights movement, and volunteers herself in the black peoples voter registration drive. The bad influence of Truman Held teaches her a good lesson and at last she decides to live independently without him. Walker promotes the growth of the black woman in her political career and describes her evolution as a woman's growth to attain the state of individuality. Through Meridian Hill, Walker emphasizes both racial and gender issues.

Alice Walker, the most renowned Afro- American writer deals with the racial and gender issues those are prevalent in the sexist, racist and violent society. Her appeal is not only for the sake of black females, but also for the welfare of every individual in the entire world. Even now she is struggling for the rights of the marginalized people in all the strata. Thus Walker's approach is always a universal one. But most of her literary works deal with the issues of black women for their wellbeing in the society.

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CRISIS ARISING OUT OF DALIT IDENTITY: A STUDY ON BAMA'S 'KARUKKU'

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Abstract

Ever since the introduction of the caste system in to the Indian society, there has been oppression, marginalization and humiliation being experienced by the Dalits. The Dalits are subjected to all sorts of these atrocities in the name of caste. Calling them 'untouchables', the society keeps the Dalits out of its reach. The upper caste society allows some of the animals to be with them but refuses to accept the Dalits to be with them because it does consider them lower than the human beings. 'Some animals are more equal' than the Dalits because the animals like cows are considered to be 'touchable' and 'sacred' and the more pathetic condition of the Dalits is that the caste-ridden society considers it to be a sin to touch the Dalits. This article explores the humiliation and the marginalization of the Dalits in the Novel *Karukku* by Bama, a famous Dalit writer. The novel is an autobiographical in nature. It deals mainly with the humiliations that the Dalits are subjected to by the upper caste people in the society. In order to escape from the caste identity, some of the Dalits get converted into Christianity with the hope that they will be relieved of the obnoxious caste identity. But what happens to them is more disappointing and shocking that even in the Christianity they are considered to be lower caste and denied certain privileges that the upper caste Christians enjoy. The society is so corrupted with casteism that it finds it incapable of coming out of its caste hangover. Bama who is the narrator and the protagonist of the novel is a Dalit Christian who tells, in the novel, how the Dalits are ill-treated even after their conversion into Christianity. The caste identity never leaves them no matter which religion they get converted into. A Dalit is a Dalit throughout his/her life and even after death.

Keywords: Dalits, Caste-system, marginalisation, conversion, humiliation, caste-identity

Introduction

Caste system in Indian society is a curse. This is the 'unkindest and cruellest' atrocity ever done on human beings in India, in the name of caste. The caste system in our society is so oppressive that the Dalits are the ones who have to suffer a lot because it is they who are subjected to all sorts of humiliations by the 'so-called' upper caste people. There is not even an iota of doubt about the fact that the Dalits are the victims of the caste system. In the name of caste, a human being, who believes to be an upper caste refuses even to touch a fellow human being whom the social system considers to be a lower caste. It considers the Dalits to be unfit to be touched. The caste system never prevents the upper caste people to touch animals, no matter how shabby and dirty they are, but it does prevent them to touch a fellow human being whom the system calls 'untouchable.' Untouchability has been in Indian society ever since the introduction of the caste system in to it. The caste system has brought about many unwanted issues among the people of the society. It has basically divided the society into so many social

groups. As Dr. Ambedkar has rightly stated in his "Annihilation of Caste", 'Caste System is not merely division of labour. It is also a division of labourers.' The society, which initially wanted to divide and share its works and responsibilities among its people, pathetically ended up in the division of the people into different castes. The caste system has pushed the Dalits to the lower strata of the social ladder. Naturally, occupying the lower position of the social ladder, the Dalits happen to be trodden over and crushed down by the society. One of the ways to humiliate the Dalits is to give them the tasks or works which other community people will never have the intension to do. Usually it is the loathsome, humiliating tasks that the Dalits are forced to do. Most of the tasks thrust into the hands of the Dalits are the 'forced tasks.' Whether they like it or not, they have to take up those irritating and humiliating tasks and carry on with them to win their bread. The economic status of the Dalits is so low and lower than the economic status of the upper caste people that the Dalits have no other alternative but to be dependent upon the upper caste people for their livelihood. Most of them are agricultural

labourers because agriculture is the main occupation in rural areas of India. How much ever the Dalits toil in the fields, their economic status has not gone up considerably. The social status and the economic status both put together pull them strongly down, depriving them of any progress in life. Even if some of them economically advance by getting employment in Government services, their caste identity never leaves them. It haunts them wherever they go. Even after death the caste identity does not leave the Dalits because the dead body of a Dalit can neither be buried nor be cremated in the grave yard in a common grave yard. There is a separate grave yard for the Dalits.

To a Dalit, the economic advancement does not mean a social advancement. It does not enable him/her to caste away his/her caste identity. A Dalit is a Dalit how much ever rich and how well-educated he or she is. This is the result of the abhorring caste system. The caste system is so strong that the society is unable to come out of it.

Caste system in India is very much present in the Hinduism since it is this religion which introduced the caste system in to the Indian society. One of the promulgations of the Hinduism is the 'Varnashram' which talks about the division of the people in the society into different castes. Having got fed up with the caste system in the Hinduism and to get away from the humiliating caste identity, some of the Dalits want to get out of the Hinduism and get converted into some other religion. Christianity is the religion which most of the Dalits, dissatisfied with the Hindu caste system, want to embrace. One of the reasons for the Dalits to get converted into Christianity is their strong belief that the conversion will enable them to cast away their caste identity and that they will be able to gain a social acceptance. The belief of the Dalits is that they will no longer be considered untouchables once they convert into Christianity where the caste system does not exit. But Bama in her debut novel 'Karukku' gives an altogether different view about how the Dalits are treated even in Christianity. Even after conversion the Dalits are not able to rid themselves of the caste identity. They are equally ill-treated, humiliated and side-lined by the Christians as they have been by the Hindus in the name of caste. In the novel 'Karukku', Bama gives a detailed account of how, as a Dalit, she was humiliated both by the Caste Hindus and the Caste Christians.

Humiliation by the Hindus

When Bama is small girl studying in a school, she comes across an incident which is so disgusting. She

happens to look at an elder of her street carrying a small packet of snacks. The elder does not hold the packet rather he holds the thread which the packet has been tied with. He is very careful that he does not touch the packet. The reason being he belongs to the Dalit community serving in a Naicker farm. Since he happens to be a Dalit he is not supposed to touch the packet of snacks to be eaten by the farm owner who belongs to an upper caste community. Bama's grandmother works as a servant for a Naicker family. In the family even a small child calls her grandmother by her name but the grandmother calls the little boy 'Ayya and Master' and readily carries out whatever 'filthy chore' she is given by the little boy. Bama is terribly shocked as she watches this humiliating scene. After finishing all these menial works, the grandmother brings the food given to her by the Naicker family. It is only after for a long time that Bama realizes that the food given to them is the unwanted food and that it deserves to be thrown into a dustbin.

"It was a long time before I realized that Patti was bringing home the unwanted food that the Naickes were ready to throw away"

The unwanted, uneatable refuse is given to the Dalits for the backbreaking works that they have carried out at the upper caste people's home and farm. The caste system blindfolds a human being and humiliates a Dalit even worse than an animal. Even some dogs would have refused to eat those unwanted food stuff given to the grandmother of Bama. But she accepts it willingly and takes the stuff home in order to serve the members of her family. This is quite usual with the upper caste people to ill-treat the Dalits, most of whom are illiterates and economically weaker in the society. The physical strength does not enable them to advance economically.

Even the way the food items given to the grandmother is so horrible. The Naicker lady comes out with her leftovers, leans out from some distance and tips them into the grandmother's vessel. The idea is that the upper caste woman should not touch the vessel of a Dalit. Not only Dalits, everything that belongs to a Dalit becomes untouchable. The upper caste Hindus want every agricultural labours and domestic- related cleaning works to be done by the Dalits but they never want to treat them like human beings.

Up to Eight standard Bama studies at her village school and after completing her eighth standard she goes to a nearby town for her higher studies. She stays at a hostel since travelling every day may not be possible. Even in the hostel the Dalit students are ill-treated by the

Warden-sister. Even though the Dalit students pay fee like everyone else in the hostel, the Dalit students get targeted and humiliated even for having put on weight.

"Look at the Cheri children! When they stay here, they eat their fill and look as round as potatoes."

Another disgusting incident happens to Bama when she comes home during her school holidays. She travels by a bus to get back home. While travelling by bus she happens to sit by the side of an upper caste woman. The first question that the upper caste woman asks Bama is which place she is going and which street she belongs to. When Bama tells the upper caste woman that she is from the Cheri, the woman asks her to move elsewhere and when Bama refuses to do so, the woman moves off to another seat.

This is how the Dalits are ill-treated and humiliated by the upper caste Hindus. The ill-treatment and humiliation continues even after conversion into Christianity.

Caste-identity never leaves the Dalits even after Conversion

After completing her B.Ed, Bama goes to a convent to serve as a teacher. There, a nun asks her "Are you a Nadar?" to which Bama replies "No, we are Parayar." The facial expression of the nun when she listens to the response clearly tells the reader how the nuns abhor the Dalits. It clearly indicates that the caste system has no religion and that it has penetrated deeply into Christianity too. More pathetic part of this is that it has found a prominent place even in an educational institution. No religion in India can escape caste system. The nuns in the convent are neither friendly with the Dalit members of the Staff nor kind enough towards the Dalit children.

"It struck me overwhelmingly that these nuns collectively oppressed Dalit children and teachers so very much."

The nuns, who are supposed to be kind-hearted, loving and caring towards the poor and the destitute, behave in an authoritative and rude manner towards the Dalits.

Dalits are not at all treated like human beings but rather treated even worse than the animals. At least some animals receive a good treatment in the Indian society than the Dalits. Unable to continue in the convent to serve as a teacher, Bama resigns the job and enters a religious order in order to become a nun. Even in the nunnery Bama realizes the pinch of caste-based humiliations. The other trainees in the nunnery are very anxious to know about the caste which Bama belongs to.

"Among those who were training with me to become nuns, every single one was anxious to find out to what caste I belonged. One day one of them asked me straight out."

The caste identity haunts Bama wherever she goes. The most pitiable part of it is that it haunts her even in a nunnery. When Bama is at the verge of completing her training to become a nun, she receives a shocking information from one of the Sisters that Harijan women will not be accepted by some orders to serve as nuns and that there are separate order for them to serve as nuns.

"There were only a few days left for us to finish our training and to become fully-fledged nun. In a particular class, a Sister told us that in certain orders they would not accept Harijan women as prospective nuns and that there were even a separate order for them somewhere. I was thunderstruck."

In the novel 'Karuku' Bama describes the plight of the Dalit Christians. There is a communal clash between the Dalits and an upper caste community called Chaaliyar. It so happens that the people belonging to these two communities start hurling stones at each other community people and the fight becomes intense as days pass by. All of a sudden a huge gang of policemen come from the Chaaliyar settlement and start to attack the Dalit people. They enter the Dalit settlement and beat up all the men they are able to catch hold of. All the Dalit men flee from their houses in order to escape from the police. The way the police men beat the men is so horrible. They beat them black and blue. Fearing of being beaten up by the police or being arrested by the police, the Dalit men run away from their settlement. Some of them go to church to hide there. But the local parish priest informs the police about the Dalits' hiding in the church.

"The women said it was our local parish priest who had informed the police."

A priest is like a go-between of God and people and he has to enable the common people to get closer to God and to enable them to receive the blessings of God. It is the priest in the churches who listens to the confessions of the sinners and prays to God on their behalf to pardon the sinners. In 'Karukku' we come across a priest who is completely different from how a priest is supposed to be. Instead of saving the people in danger he betrays them since they happen to be Dalits. Priesthood is also next to godliness. But here the priest acts as a spy and informs the police about the hiding of the Dalits in the church. He favours the upper caste people and is unmerciful towards the Dalits who come to church hoping that the church will

serve as a refuge and guard them against the cruel policemen. This insensitive attitude of the local parish priest adds salt to the physical and psychological wounds of the Dalits.

"When our men who were hiding in the church were caught and taken away, this priest was sitting at ease in his bungalow, one leg slung over the other, smoking his cigarette happily and watching it all."

There seems to be no difference in the attitudes of the upper caste Hindus and upper caste Christians towards the Dalits. A Dalit is a Dalit whichever religion he or she gets converted to. Conversion does not seem to be a real way to keep a Dalit from the caste identity. Conversion is not an escape from caste identity rather it is another way of getting ill-treated and humiliated by the upper caste people.

Even in the Churches the caste discrimination is very much felt. Even though the Dalits are more in number than the upper caste people, it is highly difficult for a Dalit to become a priest in the church. Even if a Dalit becomes a priest, he cannot enjoy freewill in a church. If Dalits become priests or nuns in a church, they are put on the back burner. It is always the upper caste Christians who can hold high positions and show of their authority. The church authorities make use of the ignorant Dalits for the profit of their own community people.

"Far worse is the attitude within our own church....In the churches, Dalits are most in numbers alone. In everything else, they are the least. It is only the upper-caste Christians who enjoy the benefits and comforts of the church....And if Dalits become priests and nuns, they are pushed aside and marginalized."

Bama works as a teacher in a boarding school run by the Christian Missionary. The school is run for the sake of the welfare of the destitute and poor children. Instead of serving the socially and economically challenged children, the nuns there eat well and live a happy and comfortable life. Most of the nuns, there, behave like the Prioress in Chaucer's *Canterbury Tales*, completely insensitive to the sufferings of the poor children who attend the school. They behave like queens forgetting that they are there to serve

them. The behaviour of the nuns irritates Bama to the core and she argues with them on behalf of the Dalit children but in vain. The church is made up of the priests and nuns and their relatives, all of whom are upper caste people. In the name of God, the poor Dalits are literally robbed by the upper caste Christians. Although the convent, where Bama serves as a teacher, is luxuriously endowed with everything that a convent has to have, every time the teachers go home on leave, they are expected to bring some kind of gift when they get back even though it is highly impossible for a Dalit teacher like Bama.

Conclusion

Not only terrorism, even caste has no religion. It belongs to almost all the religious orders in India. The society is so polluted with caste system that it has poisoned and corrupted the minds of all the inmates of it. Every upper caste human being, whichever religious order he or she may belong to, wants to dominate and suppress the Dalits. The Dalits want to convert into Christianity so that their caste identity will be off once they get away from the caste-ridden Hinduism. But as a matter of fact it does not happen. The 'Dalit tag' never leaves them whichever religion they convert into. Even the holy water sprinkled on the Dalits at the time of conversion does not enable them to caste away the caste identity and become an acceptable human being on par with the other members of the society. 'Dalit' Hindus become 'Dalit' Christians after conversion. The prefix stays with them forever. Bama's 'Karukku' is the best example that gives a detailed account of how the people with 'Dalit' identity have to suffer both in the hands of Hindus and Christians.

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AMINATO DIALLO'S STRUGGLE FOR EMANCIPATION IN *THE BOOK OF NEGROES* BY LAWRENCE HILL

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Abstract

Lawrence Hill in *The Book of Negroes*, also titled *Someone Knows my Name*, encapsulates many qualities such as perfectly fitting writing style, captivating characters, and weaving literature with history through new perspectives, makes it a memorable piece in modern Canadian fiction. Lawrence Hill not only acquaints the readers about the history of the slave trade among various other historical occurrences, but also focuses on accentuating a woman's journey of self-exploration and her path to empowerment and emancipation. Aminata is an incredibly strong character. From a young age, she is very capable, and demonstrates this in her incredible midwifing skills. She continues to maintain a clear head throughout her journey over to America. Despite her terribly upsetting surroundings, she manages to be calm and thus manages to survive, although others were not as fortunate. Over the course of her time at the indigo plantation, with the aid of Georgia's strength, she is able to maintain her dignity, and survive all hardships laid out for her. At Solomon Lindo's home, she is not under as much physical stress, but is still treated with significant disrespect. She manages to put this out of her mind, and learn arithmetic and handwriting. We can thus see how, throughout the first half of the book, Aminata is a strong, level-headed, and incredibly a brave woman. She even describes that being a disbeliever is worse than being a captive which shows that she has strong faith in her religion. Aminata was skilled in many areas because of her will to learn. In a way, she took negative situations and turned them into a positive outcome with her education and experience. Her determination and drive to get through the struggle to survive throughout the novel is to be admired.

Introduction

Lawrence Hill in *The Book of Negroes*, also titled *Someone Knows my Name* encapsulates many qualities such as perfectly fitting writing style, captivating characters, and weaving literature with history through new perspectives, makes it a memorable piece in modern Canadian fiction. Lawrence Hill not only acquaints the readers about the history of the slave trade among various other historical occurrences, but also focuses on accentuating a woman's journey of self-exploration and her path to empowerment and emancipation. Aminata is an incredibly strong character. From a young age, she is very capable, and demonstrates this in her incredible midwifing skills. She continues to maintain a clear head throughout her journey over to America. Despite her terribly upsetting surroundings, she manages to be calm and thus manages to survive, although others were not as fortunate. *The Book of Negroes* by Lawrence Hill starts as a story of the capture of a West African girl and her journey to become a slave. Her traumatizing experience is written with a desperate tone which is achieved through the use of literary devices such as metaphors and alliteration.

Emphasis is put on the conflict between Aminata and society which helps to develop her as a hopeful character which is evident from her words, "we walked for many suns, growing slowly in numbers lumbering forward until we were an entire town" (48). Aminata Diallo is the protagonist and narrator of the novel. Lawrence Hill, focuses on the life and hardships affiliated with being a young African girl during the Trans-Atlantic slave trade. *The Book of Negroes* is based on the actual historical document that contained the names and ages of most slaves that were transported between New York and Newfoundland. Hill's Character, Aminata overcomes many hardships due to the actions of the minor characters which aids in her survival and prosperity.

Aminato Diallo's Struggle for Emancipation

Born in Fula Village in Africa to her father Mamadu Diallo and mother Sira Diallo, she speaks both Bamanankan (Mother's language) and Fulfude (Father's language). She is a freeborn Muslim. She has specific moon shape scars on each cheek to represent the village to which she belongs. At the age of eleven, she, Fanta and

Fomba are kidnapped by unknown men, and watches both her parents get murdered. Abducted as a child from her village of Bayo and subsequently enslaved in South Carolina, Aminata Diallo wants nothing more than to secure her freedom and to return home. Eventually escaping her masters, Aminata is thrown into the chaos of the Revolutionary War. In Manhattan, Aminata helps to write "The Book of Negroes", a list of British Loyalist-supporting former slaves rewarded with safe passage to Nova Scotia. Aminata's gifts include an ability to read, write and translate between several languages and life-changing opportunities for leadership, which embolden her to find her way back home. Lawrence Hill depicts Aminata's struggle for emancipation through her journey. As an admirable heroic figure, Aminata is faced with several challenging struggles that shape her incredible qualities.

Throughout *The Book of Negroes*, there are four very important and influential women that pass through her life and each of whom independently impact and shape her into the intelligent, independent, strong and kind woman she becomes by the final days of her life. Her first influence is obviously her mother. Although she is a very small character in the book, her impact on Aminata is monumental. She not only teaches her daughter to deliver babies but also teaches her how to deal with the people and environment that surrounds her. It is the teachings of her mother that allow her to escape some of the worst torture on the slave ship and gain important experience. Aminata's second female influence comes from Fanta, a woman from her own village that accompanies her on to the slave ship. Before being ripped away from their families, the two hated each other, Aminata dislikes Fanta for her aggressive and rude nature whereas Fanta hated her for her care free, and sometimes immature nature. Regardless, the two are forced to get along, when they board the ship with no one to console but each other. As we explore further into Fanta's character, it becomes obvious that her hostility was a defence mechanism that actually exhibited a different kind of strength as it allows one to stay sane. Aminata displays this when her son is taken away from her and when she is humiliated by her master. Her actions are extremely reminiscent of Fanta and how she coped with the violence that surrounds her.

Aminata's third influence is Sanu, a pregnant mother whom she meets on the slave ship. Sanu can be described very much like Aminata's mother, her kindness and motherly nature truly impact Aminata. She exhibits an almost abnormal level of calm and kindness, and her love for her child becomes her anchor to the real world. Aminata

also inherits this trait, as she brings a son into her world regardless of the fact that she is a slave working in almost unbearable conditions. Aminata's fourth and final female influence comes from Georgia, a slave who takes Aminata in as her own when she enters the slave trade. She nurses Aminata back to health, and when she is finally ready Georgia teaches her everything she knows, recognizing Aminata's superior intelligence and understanding capabilities. The capabilities she learns from Georgia, allow Aminata to not only escape the slave life, but they end up saving her life as well.

Within "The Book of Negroes", Aminata is distinguished from the others for her ability to learn languages and understand the written word. It is these capabilities that allow her to not only be distinguished by the slave traders from the other slaves, but they also give her the ability to read the "toubabu" men which allows her to obtain objects which otherwise she would not have. Unfortunately, Aminata's intelligence also places her in situations that allow her to witness exceedingly frightening situations for an eleven-year-old girl. But it is also her heightened intelligence that ends up assuring her emancipation. Throughout the novel, Aminata is constantly being attacked for her superior knowledge. She has the ability to speak both proper English and Negro English. When she speaks with Master Appleby, the owner of the slave plantation, she is nearly beaten for accidentally using proper English. This then backfires even more when she refuses to have sex with Appleby. In protest of her obviously growing knowledge and independence, he takes her, shaves her head and subsequently arranges the selling of Aminata's son. For Aminata her intelligence becomes not only the source of her problems, but also her source of emancipation. It becomes her redeemer, and her ability to read, write and speak come to the aid of reclaiming her freedom.

Aminata derives her energy even from negative things that happens throughout her life. Falconbridge, a supporting character questions her as to why she does not hate all white men for all the atrocities they do to her. She merely responds with "If I spent my time hating, my emotions would have been spent long ago, and I would be nothing more than an empty cowrie shell" (564). This statement really encompasses how strong and "hero-like" Aminata is. Despite the obstacles and hardships that arise in her life she manages to refrain from hating others because she knows that it would take away her strength, energy, and ability to focus on what is significant. Even with the loss of everything she keeps on fighting for the freedom

of not only herself but also of the other black slaves. She says, "that in my experience the men went mad more readily than the women. The men, who felt an obligation to change the situation, could go mad in the face of their own powerlessness. But the women's obligation was to help people. And there was always little to help" (408). Through her experience and knowledge, Aminata becomes one who is dedicated to helping people.

Aminata's story is told for the sake of being told and to explore the historical record in a literary way. Her intention is to provide meaning and purpose to her life and to give voice to the voiceless of many who lived alongside her but who were unable to record their own stories that has gone unnoticed or been silenced in the historical record and contemporary culture. Aminata Diallo transforms and grows from her various experiences but in an interesting way that allows her to remain true to who she is. She travels to various places and acquires wisdom from all the people she meets. Her journey in every sense is a literal journey but the real adventure is that through all her trials, she is on a journey to finding herself again and learning more about her potential. She is given a new identity, as she herself says "A new name for the second life of a girl who survived the great river crossings" (127). But she is successfully able to reclaim her old life again through her journey of self-exploration. This determination of reclaiming her old life is shown with, "The power of the spoken word," when she shares her story. The powerful messages of her story easily ebbs any heart which makes the novel, a combination of an intellectual and emotional stimulant. Lawrence Hill effectively demonstrates his passion for the advancement and empowerment of women by pouring life into Aminata.

Aminata proves to us that she is a strong, tough, and determined character. She often expresses her desire for equality quite vocally through her own concern towards the injustice against her people. She comments, "It seemed to me that the trading in men would continue for as long as some people were free to take others as their property" (424). She also defends women in many instances and uses her knowledge and experience to speak out against women being driven mad while on slave vessels. During the period when this novel takes place, many communities were male dominated. Aminata and other women were subject to stereotypical roles such as caring for children, cooking, laundry, midwifing, gardening, and so on. Women were deemed insignificant so they were not given any work that really gave them ranking or purpose. Men also believed that the education of women was unnecessary

and pointless. Aminata challenges the confines of being a woman in such time and proves her intelligence, which is rarely challenged throughout the novel. This is demonstrated when she hears a conversation between the men she chooses to trust to lead her home; "she is not stupid, but she is a woman" (438). Although the men do not doubt nor do they challenge her intelligence, they do underestimate her solely because she is a woman. It is Aminata's knowledge and intelligence that lead her to want to help people overcome the obstacles of being a woman.

Aminata becomes a life force who represents the enslaved African, giving a picturesque account of the transatlantic journey back and forth and back again. It is organized into four sections, each section marked by Aminata's experiences in different locations. Book One begins with Aminata's childhood in Bayo and continues through her parent's brutal murder and her kidnapping, and subsequent journey to the Atlantic coast. Book Two opens in the Middle Passage as Aminata details her journey within the ship and describes her life under first Robinson Appleby and then Solomon Lindo, her slave masters in the Americas. Book Three starts in Manhattan after Aminata runs away from Lindo and eventually starts working as a transcriber for the British Army and ends when she is transported to Nova Scotia with other Black Loyalists. In Book Four, after a failed attempt at a new life in Nova Scotia, Aminata travels back to Africa, to Freetown in Sierra Leone. The book is narrated and framed by an elderly Aminata in London as she works with abolitionists and writes down her life story. In depicting a woman who survives history's most trying conditions through force of intelligence and personality, she says, "I had chosen freedom, with all its insecurities, and nothing in the world would make me turn away from it." Hill's book is a harrowing, breath taking tour de force. Hill is able to make a young woman into a believable heroine through realistic experiences that shape her for the years ahead.

Conclusion

Lawrence Hill writes fiction but he still manages to tell a true story about power and dispossession. His novel reclaims storytelling powers and disrupts Western traditions of false depictions and exploited voices. Aminata struggles to learn and master all sorts of systems of communicating in the new world: black English, white English, and Gullah, as well as understanding the uses of European money and maps. Aminata is a woman of extraordinary abilities. skilful with languages, literate, a

speedy learner, and a born negotiator. The review of the *Globe and Mail* sums up the novel perfectly; “[*The Book of Negroes*] is a masterpiece, daring and impressive in its geographic, historical and human reach, convincing in its narrative art and detail, necessary for imagining the real beyond the traces left by history.” Hill does not subscribe to any one approach or genre in order to tell this story of forced migrants and enslaved peoples. Instead, Hill embraces disorder and fuses his imagination with history in the form of fictional storytelling.

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HEATHCLIFF'S INTENSITY OF EMOTIONS IN WUTHERING HEIGHTS

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Abstract

The focus on this research paper is on highlighting the fragments of Heathcliff's emotions in Wuthering Heights. Heathcliff's extreme love towards Catherine ending up with disappointment is the main cause of his intense emotions. Emily Bronte's picturization and portrayal of human emotions through her characters in Wuthering Heights remains as a masterpiece forever. Though Catherine, the heroine of the novel developed a true love towards Heathcliff, she commits a blunder by marrying Edgar Linton. Without realizing the situation of Heathcliff, she left him alone. This sense of rejection paves way to his emotions intense. This sense of intense emotions can be felt through many ways namely personal, social, religious, emotive, mental and physical. This type of Emotional Intensity is highly evident through Emily Bronte's character Heathcliff in her novel Wuthering Heights. Here, she extraordinarily portrays the transformation of human character (Heathcliff) that suffers for love, identity and security in many ways ending up with hatred and revenge. This transformation of his self is the outflow of all his emotions. Throughout his life in Wuthering Heights he received only a bad treatment which affects him mentally and psychologically. The torments he experienced cannot be expressed in words. As a result he lost his humanity lacking positive emotions for people. The main cause for these negative emotions he experiences to associate is spotlighted in this research paper.

Keywords: love, betrayal, hatred, jealous, violence, revenge

Introduction

Emily Bronte's *Wuthering Heights* is considered as a well-constructed novel with full of characters. Emily was just 28 years old when she plotted this novel. She was a mysterious character for where even the family members couldn't trace clues for her peculiarities. But, no doubt this novel is a masterpiece though it lacks the standardized concepts of a Victorian novel. From the beginning of the novel, she portrays the human emotions through her characters. All the characters are analyzed with the modules of emotions. But Heathcliff is the most tormented character in this novel where his entire life history remains a big question mark. Mr.Earnshaw took him as an orphan from Liverpool to *Wuthering Heights* and showered love upon him. He treated him as his own son. But Earnshaw's legal son Hindley hates him utmost right from the beginning. So, from the beginning, Heathcliff suffered a sense of pain and rejection in *Wuthering Heights*. After the death of Mr.Earnshaw it becomes very worse. He witnessed the cruelty consequently in the hands of Hindley and tolerated the same for the sake of Catherine's love. But, after all these sufferings Catherine rejected and betrayed him consciously where he ran mad and lost his

hope in all the things surrounded by him that made his self to transform his emotions violent both inwardly and outwardly. This only sense of rejection turns him an evil soul.

Suffering Cruelty and Hatredness

When Earnshaw took Heathcliff to *Wuthering heights* Hindley, who is his legal son is a 14 year old lad while Heathcliff's age is half of him. Hindley couldn't tolerate the closeness and love showered by his father towards Heathcliff and his hatred for him increased day by day. Two years passed by but still his hatred towards Heathcliff progresses vibrant. He thought that Heathcliff is the usurper of love and affection. Hindley's cruelty continued with Heathcliff by thrashing and humiliating him without any mercy. When Heathcliff warns Hindley by saying

"I shall tell your father of the three thrashings you've given me this week and show him my arm, which is black to the shoulder" – (Bronte, 2007)

Hindley grows furious and calls him a dog. With an intention to kill him he throws an iron rod on his chest, fortunately it hits down ground. When Heathcliff tries himself to stand up, Hindley hits him again with the hooves

of the horse aiming the death of Heathcliff. To set right this issue with the advice of the local Curate, Mr. Earnshaw agrees to send Hindley to a boarding school for three years. In between, Heathcliff sensed a fear of solitude and insecurity himself whenever he experience torments, but the love of Mr. Earnshaw and Catherine atleast consoles him to remain in *Wuthering Heights* then.

Hindley marries a girl and takes her to the funeral of Mr. Earnshaw where his wife admits her disliking for Heathcliff at the first sight which paves a way to drive him away from the house. He orders Heathcliff to stay with the servants, his education is denied and he treats him like a labor and often orders to flog him. Heathcliff's position in *Wuthering Heights* becomes worsened after the death of Mr. Earnshaw.

"He had become ten times more wild and no one cared for him when Catherine was away" – (Bronte, 2007).

Catherine once stays in *Thrushcross Grange* for some days to recover from her injury. In her absence Heathcliff feels his life like a Hell where nobody takes care of him. Hindley often insults Heathcliff in front of others.

"Heathcliff, you may come forward... you may come and wish Ms. Catherine welcome, like the other servants" – (Bronte, 2007).

He orders that like other servants he should welcome Catherine and he also warns him that in any case he sees him speaking to her, he will be sent away from the home forever. Every time Hindley tries to steal the opportunity of Heathcliff's success in life and winning Cathy, and often humiliates him in front of his lady-love.

Suffering Solitude

Heathcliff lost his final hope, realizing that Catherine staying in *Thrushcross Grange* might have changed her mind. He very well knows that he cannot compete with Edgar Linton's wealth, education, social status, brought up and personality. He starts to worry about his new rival Edgar. Nelly, the maid came to his rescue by encouraging him through teaching how to improve his *self* and *personality* to compete with Edgar. But when Hindley notices the sudden change in his appearance, he orders him to get rid of everything. Edgar also comments about Heathcliff's long hair where Heathcliff becomes furious on hearing it and casts hot apple sauce over him. Again Hindley takes advantage over this situation to beat Heathcliff severely. Hindley's wife dies one day and after her death his treatment for Heathcliff becomes diabolic. "Perhaps he was used to bad treatment" – (Bronte, 2007).

Heathcliff is helpless and felt a sense of isolation from everything. Though he suffers from loneliness, he ignores the same and tolerates the pain of alienation, humiliation and torments for the only purpose of love he developed towards Catherine. But, when once he realized that Catherine too betrayed and rejected him for no reason, he lost his *self* consciously and gets himself lost from *Wuthering Heights* for three years.

This sense of Alienation, betrayal, humiliation, hatred transforms his *self* to a master minded violent soul longing to take revenge.

Heathcliff's Love, Hatred and Revenge

Heathcliff was introduced as an innocent child at the beginning of the novel. He never harms anybody rather he accepts all the torments in silence given by Hindley and others at *Wuthering Heights*. Heathcliff loves Catherine beyond anything. His emotive love for her is seen in the words of Heathcliff even after her death when he cries bitterly uttering

"Catherine Earnshaw, may you not rest as long as I am living! You said I killed you, so punish me, then! I know that ghosts have wandered on earth. Oh, God!! I cannot live without my life! I cannot live without my soul" – (Bronte, 2007).

He becomes more violent than before. This divided love causes hatred towards everything. His hatred starts to grow against people surrounded by him and he takes revenge by letting them to make their own choice.

"He lets Catherine marry Edgar and remain married to him. He lets Isabella's passion satisfy itself. He lets Hindley Earnshaw drink himself to death. He lets Linton die" – (Bloom, 1998).

The only principle of his existence is the love he had for Catherine. After her death he suffered from loneliness extremely and the loss of his lady love made him to hate everything. This hatred for Heathcliff is seen in the following lines

"The master grew pale and rose from his chair, looking at her with hate in his eyes. He was about to strike her. He had his hand in her hair. Hareton tried to free her, begging him not to hurt her. Heathcliff's black eyes flashed. He seemed ready to tear Cathy into pieces" – (Bronte, 2007).

He hates his own son Linton because of his own appearance like his uncle Edgar, whom he felt as his rival and so tortures little one.

"He lets the creature die, so that *Thrushcross Grange* may fall into his hands" – (Bloom, 1998).

After three years Heathcliff returned to *Wuthering Heights* as a man of wealth and power. He took revenge against Hindley by taking all the possession and authority of *Wuthering Heights*. He loves Catherine a lot, but he wants her to suffer for the decision she made in marrying Edgar. At last his intentions are fulfilled by conquering both *Wuthering Heights* and *Thrushcross Grange*.

The End Justifying the Means

After all these years Heathcliff had a control over all things in the same place where he witnessed humiliation and torments. He controls both *Wuthering Heights* and *Thrushcross Grange*. He was satisfied with everything except marrying Catherine. Even after her death, he was longing for the reunion of his self with Catherine. Moving towards death, he ignores his hatred, revenge and all the negative emotions by focusing on his love for her lady-love Catherine in afterlife.

Heathcliff's thirst for revenge is only checked when he senses the imminence of his own death, and with it a final reunion with his ghostly beloved – (Bloom, 1998).

Through his personal sufferings and emotions, Heathcliff betrays his own nature of humanity. When he observed the strong love of little Cathy and Hareton, he senses the same love of himself with Catherine, at the same time he also realized the fact of useless desire he had for property and useless efforts of revenging people. Now he empowers recollecting his lost humanity to attain victory over the reunion of Catherine. Their love is absolute. They are two halves with one soul always struggling to find their union even in afterlife.

Conclusion

The first cause for Heathcliff's *emotions intense* is due to the torments he suffered in his childhood and the second and important cause for his *emotional transformation* is the betrayal of Catherine. All the bad experiences made him to suffer emotionally and violently. At the end he succeeded in revenging people, but loses Catherine when she is alive. It is the love of Cathy and Hareton together makes us to understand that Catherine and Heathcliff are united in their afterlife. Throughout this novel we can sense Heathcliff's strong, insane and negative emotions of love and hatred towards Catherine and people surrounded by him. All the bitter things he experienced at his early age prevents him from learning kindness rather than it drives him only to take possession, power and revenge against property and people. His negative emotions motivated him to revenge people as a compensation for the sufferings he experienced throughout his life.

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REVISIONS IN AMISH TRIPATHI'S *SCION OF IKSHVAKU* BEYOND VALMIKI'S TEXT

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Abstract

Amish Tripathi, famous for his 'Shiva Trilogy', has shot into fame once again with the publication of his books on Lord Rama. The first book in this series, Scion of Ikshvaku, (2015) is a revisionist rendering on Rama's story, bringing within its corpus several untouched perspectives like the portrayal of Roshni, Manthara's daughter and her gang rape, Surpanakha's infatuation with Ram and Sita's portrayal as the Prime Minister of Mithila and a skilled warrior. This paper is an attempt to study Tripathi's revisionist text with Valmiki's classical one to explore the various ways that the contemporary text has been used to bring about new perspectives. This paper will also look at Tripathi's conscious move at giving voices to the silent, muffled or stereotypical voices of the women in the epic.

Keywords: revisionist, stereotype, perspective, relationship, silent, under-represented

Introduction

Revisionism as a genre has gained momentum in today's time. The term 'Historical Revisionism' denotes re-interpretation of historical record and includes re-looking at facts, evidence and interpretations. Revisionism in literature is a movement towards fresh interpretations or perspectives on classical texts. In the Indian scenario, several contemporary writers like Devdutt Pattanaik, Sharath Kommaraju, Kavita Kane, Amish Tripathi, Chitra Banerjee Divakaruni, to name a few, have presented under-represented voices from ancient texts in order to subvert mythical stereotyped images of women as well as created new dimensions in the texts.

"Raghukul reet sada chali aayi, pran jaye par vachan na jaye", wrote Valmiki in his *Ramayana*, and the whole life of Rama is represented in this *sloka*. This *sloka* describes the tradition of Raghukul that one should always keep his promises even at the sake of his life. Because of this tradition Ram went to vanvas to keep the promise that his father Dasrath made to Kaikeyi. We see Ram to be an ideal follower of the rules and a very obedient son. Every mother in his household wants a son like Ram. Ram is seen to be the strict follower of rules and regulations. In Valmiki's *Ramayana* he is shown as an incarnation of God but Amish Tripathi's Ram as projected in *Scion of Ikshvaku* (2015) has his own flaws just like any normal human being. On reading the *Scion of Ikshvaku*, readers get a different perception of the image of Ram from that of Valmiki's text.

If we compare and contrast the birth of Ram in both the books we find two different scenerios. In Valmiki's *Ramayana*, when Ram is born there is great enthusiasm and happiness among the people of Ayodhya but in Tripathi's book we see people are not happy when Ram is born, rather they feel he is a curse for the kingdom. And the reason behind this was just that during the birth of Ram, Dasrath was fighting against the troops of Lanka and finally lost the battle of Karachapa. Till then he was unbeatable and the strongest warrior among all but after the loss he put all the blame on that just-born child. Amish Tripathi also tried to show the fact that it's easy to blame others for your own loss but it is hard to accept our own flaws. People of Ayodhya were not ready to face the fact that Lanka was stronger than their armies rather they find it easy to blame the child for their defeat.

During this war period and the birth of Ram we also see the relationship between Dasrath and his wives, Kausalya and Kaikeyi. While Kausalya was emotional and soft-hearted like most women following what their husbands command, Kaikeyi portrayed herself to be equal to Dasrath because she was a shield for him and had saved his life many times on and off the battle field. During the battle when Dasrath got hurt she was the one who saved his life and this was the reason why she was said to be the closest wife of Dasrath. Amish Tripathi tried to show Kaikeyi not only as someone who wants her son to be the king and who is the reason behind Ram's 'vanvas' but also

he shows how strong a woman can be when it comes to protect her rights that she can go to any extent in order to protect her husband or the son.

"Laws are the foundation on which a fulfilling life is built for a community. Laws are the answer" (SOI 61) - this was the lesson given by sage Vashishta to Ram in Gurukul. The time spent in Gurukul was the most important phase in Ram's life. There he learnt all the lessons of life from his Guru. Tripathi mentioned in the book that because Ram was a curse to his kingdom, Dasrath wanted to send him away so that his presence does not bring any more misfortune to the kingdom. In Valmiki's *Ramayana*, Ram was loved by all his mothers and was closest to Dasrath, there he was sent to Gurukul to learn the universal knowledge and be a great warrior and the future king of Ayodhya. In Gurukul we see how an obedient student Ram was as he listened to the lessons very carefully. As Dr. Sunita writes "Ram had the potential and guru Vashishta believed that Ram would be the next Vishnu rewriting the history of the nation through his noble deeds and idealism." We can see in the book Ram raising several questions to his Guru and receiving the only reason – LAW – as the answer for all his doubts. This concept of law was so much build up in his mind that throughout his life he followed this laws and we can see the different consequences of this.

In this book we also see two different mindsets of Ram and Bharat, Ram is idealistic whereas Bharat is practical and real. Ram blindly follows the path of law; Bharat does not give importance to law. Their view on relationship also varies. In Tripathi's book, Bharat is shown to have many girlfriends. For Bharat, relationship is based on passion and excitement. But Ram's views contrast with that as he says "A relationship is not just for fun, it is also about trust and the knowledge that you can depend on your partner. Relationship based on passion and excitement do not last." (79)

While Bharat wanted a wife to share his life and passion with, Ram wanted a woman to love and respect with. An example of Bharat's immature relationship with Radhika is projected where she leaves him because of her parents. The character, Radhika, does not find mention in Valmiki's *Ramayan*. By introducing this character, Tripathi wanted to show how Ram's view on relationship differs from Bharat. He was devoted to one woman who was going to be his wife.

Roshni, another fictional character by Amish, holds a lot of importance in this book. She was introduced as Manthara's daughter who was not at all mentioned in Valmiki's *Ramayana*. She was beautiful and intelligent in

her own ways. She presented herself as an independent woman and holds very strong view point. She was the only rakhi sister of the four brothers. She tied them rakhi on the occasion of Raksha bandhan. But she was not in favor of the trend of getting gold from the brothers because she believed that "accepting anything besides the promise of physical protection during the Rakhi ceremony was an admission of the inferiority of women." (SOI 105) Roshni can be seen as a reflection of modern women who hold the idea that may be we are weak physically but we are capable of doing anything especially when it comes to earn for ourselves.

Roshni was also aware of various herbs and provided medical facilities to the people of Ayodhya. She was not someone who put herself inside the four walls of her house; rather she was a woman full of dreams and helped people in need. But the society will always hold back the freedom of women by showing their masculinity and overpowering her body. She was raped brutally by Dhenuka and members of his gang. This happened when she went to attend the patients of Saraiya village. While coming back she was surrounded by these men and their mindset that woman is used for fun took away the life of a beautiful soul. This incident brought in a great turmoil in the life of Ram. After everyone came to know about this they were all shaken and were not able to digest that Roshni is no more among them. The culprit was caught and was convicted to be hanged till death. But the main culprit Dhenuka was saved from the punishment because he was underage. This was the law which Ram followed and made everyone angry especially Manthara who now hated Ram for this injustice towards her daughter. But we also see Ram burning his own arm because of the guilt. He knows he is doing injustice but he is bid by rules. By this incident Tripathi tried to show the present scenario of the judiciary system where culprits are saved from the punishment because of being underage no matter how much brutal their crime is. People get the liberty of harassing someone because they know the laws cannot touch them. The incident of Roshni shows the condition of Indian judiciary system and the injustice that happens to the victims.

In later part of the story, Tripathi introduced Vishwamitra; earlier in the episode of Gurukul it is portrayed that Lakshman heard the conversation between Vashishta and an unknown person that he could not identify and he thought that they wanted to kill Ram. But later we came to know that the unknown person was Vishwamitra who told Vashishta to select a boy among the four prince; Ram, Bharat, Lakshman and Shatrughan who

is capable of killing the demon Tadaka. Later Ram was selected by Vashishta who he thought can save the life of Rishis that has been harassed by Tadaka and her son Subahu. Vishwamitra visited Ayodhya and took Ram with him along with Lakshman. Till then everything goes same as that of Valmiki's *Ramayana*, the ending of Tadaka is changed, initially Ram hesitates on killing her because she was a woman but later on Vishwamitra command that he kills her. But Tripathi gave a new life to her, she along with Subahu was given second chance by Ram in order to correct their mistakes and start a new life without harassing anyone.

The practice of 'Swayamvar' was common among the aristocracy of the then times. Woman, in this system, was allowed to choose her husband from among a list of suitors that came in her swayamvar. After the Tadaka episode, Vishwamitra took both the kings to visit Mithila and also ordered Ram to participate in the Swayamvar. In Mithila we are introduced with the character of Sita who is adopted by King Janak. But he breaks all the stereotypes and made her the prime minister of Mithila instead of his own biological daughter Urmila. Sita is shown as a warrior, woman of her dreams, strong and independent. Dr. Sunita Nimavat writes "Amish describes her character in highly poetic words." In chapter twenty-one, we see the first meeting of Ram and Sita, where her first impression on Ram is just like the woman he always dreamt of. She is also the follower of laws which automatically attracted Ram towards her. He feels that she is perfect to be his wife.

We see a different portrayal of Sita in Tripathi's book; she is not just a princess who dresses up and behaves in conventional manner. She holds her own point of view and fights when needed; she is shown to be mixture of beauty and brain. She is down to earth and knows how to manage all relationships. She is a perfect daughter and wife. She supports her husband in all possible ways. When Ram is sent to exile for fourteen years by mother Kaikeyi as a boon she asked from Dasrath, Sita decides to go along with her husband. She had a choice to live in the luxurious life as she was in her own palace. But she opted to be in the jungle with her husband and support him in all the hurdles of life because she knows the law for wife is to always follow the path of husband and be with him in any circumstance.

In the jungle, we see the beautiful relationship between the husband and wife. Sita finds happiness even in the forest life with Ram. She is not someone who craves for jewels or fineries and a good place to live in. Rather she is happy living in a small hut if only her husband is with her.

We also see her hunting skills and love for hunting, she hunted boars in jungle. We also see in the episode where Surpanakha was besotted with Ram and wanted him desperately but he was loyal to his wife and rejected her. Because of hatred she tried to kill Sita but she fought back and to protect Sita, Lakshman cut her nose and later we see Sita was captured by Ravana to take revenge of her sister.

Conclusion

Scion of Ikshvaku ends on a note where Sita has been captured by Ravana; being the first book in the Ram Chandra series we are aware that the story is to be continued. This makes the readers enthusiastic about what will happen next even though we know the *Ramayana*; still the way Amish Tripathi has narrated it is totally different and fresh. Tripathi shows Ram not as a God but as a normal human being with his own flaws. It is not something that we read as a mythological book rather we read it as a contemporary book. In the book review by Urmi Chanda-Vaz, she wrote "The book is full of such fruits of Amish's imagination, but it is for the reader to find them and judge them. The author has played his best stroke – one that he knows works with his junta." Much of the incidents are related to the present world. He gave voices to the peripheral women in his book. Kaikeyi is shown to be the shield of Dashrath, breaking all the stereotypes that only man can protect his wife because he is physically stronger than her. He introduced the character of Radhika, the love interest of Bharat, to show that women have to sacrifice their love for the sake of their family. He introduced Manthara's daughter, Roshni, to show when a woman determines to rise up, it is the man who always pulls her down and subjugates her. He introduces Sita not as a princess of Mithila but rather as the Prime Minister of Mithila. In the second book of the same series *Sita: Warrior of Mithila*, he narrated the story from Sita's perspective and Ram is more of a peripheral character. In the patriarchal world where woman are not even heard, Amish Tripathi in his books is trying to give women their voices in the hope that one day it will bring in the change in the mindsets of society. In an article in Hindustan Times, Amish Tripathi states that "The way we treat women in our society is shameful. But it wasn't like this. It's frankly an insult to our ancestors because they didn't treat women in this manner. In ancient times, women had a status equivalent to rishis (sage), who had positions even higher than kings. This was the kind of society we had. The rig veda has hymns written by women rishis or rishikas. " In short the paper is an

attempt to look into Tripathi's text from a revisionist angle, the way the author has juxtaposed new perspectives to the classical epic. Also this paper studies Tripathi's conscious move at giving voices to the silent, muffled or stereotypical voices of the women in the epic.

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BURDEN OF THE OLD: ELDERLY INDIAN IMMIGRANTS IN CHITRA BANERJEE DIVAKARUNI'S SELECT FICTION

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Abstract

Old age, the twilight years of one's life, is a period rife with physical and psychological changes and problems, requiring adjustments in personal and social life. Declining abilities, both of the body and the mind, and the consequent dependence on others give rise to feelings of anxiety and insecurity. Support systems like care within the family, attention of social workers, and service of caregivers can help tide over inadequacies and reduce the burden of old age. This paper shall focus on the elderly Indian immigrants in Chitra Banerjee Divakaruni's novels *The Vine of Desire* (2002) and *Before We Visit the Goddess* (2016) and analyse the factors that render their lives, on the basis of their familial and social environment, either purposeless or meaningful. A significant sub-theme in *The Vine of Desire* and *Before We Visit the Goddess*, is the dynamics of life in the new land for the elderly immigrants who, following widowhood or physical disability, are placed at the mercy of their children's physical, emotional, or financial support, or the services of an external caregiver. Mr. Sen in *The Vine of Desire* and Mrs. Mehta in *Before We Visit the Goddess*, forced to migrate to America to live with their sons in their old age on account of widowhood, find themselves confronted with a new and alien environment with which they grapple in ways detrimental to themselves and their respective families. Divakaruni's portrayal gives a glimpse of the conditions that make or mar their happiness in the twilight years of their lives.

Keywords: The aged, immigration, gerontology, social and cultural environment, psychological problems

Research and advancements in science and medical technology, healthcare, nutrition and sanitation have brought down mortality rate, raised longevity and increased the population of those above the age of sixty who are variously described as senior citizens, elderly people, aged people, or simply as old people. Old age, the twilight years of one's life, is a period rife with physical and psychological changes and problems, requiring adjustments in personal and social life. Declining abilities, both of the body and the mind, and the consequent dependence on others give rise to feelings of anxiety and insecurity which can have a snowball effect in precipitating the slide into senility. Support systems like care within the family, attention of social workers, and service of caregivers can help tide over inadequacies and reduce the burden of old age. This paper shall focus on the elderly Indian immigrants in Chitra Banerjee Divakaruni's novels *The Vine of Desire* (2002) and *Before We Visit the Goddess* (2016) and analyse the factors that render their lives, on the basis of their familial and social environment, either purposeless or meaningful.

Chitra Banerjee Divakaruni is an Indo-American writer whose most acclaimed works include novels such as *The Mistress of Spices*, *Sister of My Heart*, *The Vine of Desire*,

Queen of Dreams, *One Amazing Thing*, *Palace of Illusions*, *Oleander Girl* and *Before We Visit the Goddess*. Studiously avoiding clichés and stereotypes in themes, characters and storyline, her fiction delineates the lives of the Indian diaspora in America, their aspirations and dreams, their struggles and frustrations. A significant sub-theme in *The Vine of Desire* and *Before We Visit the Goddess*, is the dynamics of life in the new land for the elderly immigrants who, following widowhood or physical disability, are placed at the mercy of their children's physical, emotional, or financial support, or the services of an external caregiver. Mr. Sen in *The Vine of Desire* and Mrs. Mehta in *Before We Visit the Goddess*, forced to migrate to America to live with their sons in their old age on account of widowhood, find themselves confronted with a new and alien environment with which they grapple in ways detrimental to themselves and their respective families. Divakaruni's portrayal gives a glimpse of the conditions that make or mar their happiness in the twilight years of their lives.

Ageing, according to gerontologists, is a natural process that has three dimensions – biological, psychological and socio-cultural. Biological ageing is characterised by "gradual structural changes and slowing

down of physiological processes resulting in deterioration of some capacities and depletion of energy reserves" (Prakash 123). The old become vulnerable to various geriatric ailments. However, "ageing is not only physiological or chronological but also a social and cultural phenomenon" (126). Every society has its own concept of care-giving for the aged. In India, the joint family system that prevailed in the past ensured that the elderly were taken care of within the household by adult members of the family. However, "as a result of changing circumstances due to demographic transition, disintegration of joint family structures into nuclear ones, increasing participation of women in non-agricultural labour force" etcetera, the elderly become vulnerable to "social, economic and emotional alienation and isolation" (ibid). By and large, the elderly receive support "in the form of general care, that is, help in personal care, advice, economic support and companionship" from the spouse "or the procreated unit of the offspring residing with the elderly" (Ananda 169). Even where the aged are looked after at home by their children, changed circumstances of life cause psychological problems like loneliness, depression and other behavioural changes. The stress and adjustment problems become all the more acute and debilitating in the case of those who are forced to migrate to a new country in their old age, as illustrated in the novels under study here.

Margaret Neville Hill in *An Approach to Old Age and its Problems* emphasizes that social significance and affection are two emotional needs that "are constant in the human animal from the cradle to the grave" (70). A child often becomes difficult and aggressive when his emotional needs are unfulfilled and he may go to any extent - "behave in an unfair, antisocial way" (ibid) - to get them fulfilled. The same happens with the aged: "In order to get the emotional satisfaction of being cared for he will exaggerate weaknesses and go to any lengths of aggressive behaviour to attract attention" (ibid). In *The Vine of Desire*, following the death of his wife, Mr. Sen is brought to live in America with his son Trideep and daughter-in-law Myra. Initially everything goes well - he likes the neighbourhood, goes for walks, even cooks for his son and his wife. On weekends, he accompanies his son on outings to see the place and in general remains "a fun guy" who wants to try everything - "like America was a great big toy store, and he was a kid" (237) - until a stroke lands him in hospital, which "changes everything" (219). He becomes a cranky old man who hates everything - "He's just mad at life for what it's done to him" (231) - and is aggressive and difficult - "he'll purposely do something

terrible and look at me with malice gleaming in his eyes" (232). He starves himself stubbornly - "it's just a way for him to get our attention and control us" (233), avers his daughter-in-law. Things so spiral out of control that the family is compelled to hire a caregiver to bathe him, give him his food and medicines, and to keep him cheerful, as the doctor suspects that the problem is mental.

In the capacity of caregiver to Mr. Sen, Sudha, the protagonist, makes placatory efforts to break the ice, but finds herself at the receiving end of his violent behaviour on her very first encounter with him: "He lets her pour the milky cereal into his mouth, chews for a moment, and then, just as she nods encouragingly and lifts another spoonful, he spits at her with all his strength" (140). She understands that there are two predominant emotions that have taken grip of Mr. Sen - frustration at his helplessness and "malice, the only pleasure left to him" (238) and she feels "sorry for him and angry too" (247). She does not give up on him like her predecessor did, but picks up the courage to confront him with some home truths: "Not eating will only make you sicker, and then you'll need to be hospitalized again... If you don't let me help you, I'll have to quit. And then what do you think is going to happen to you?" (247-48). Mr. Sen, like all old people, fears hospitalization, and so eats enough to keep from being hospitalised. As caregiver, Sudha learns to read his responses - "Stiffening of the neck, eyes focused on an invisible object past my head: *no*. Eyes closed, a small, puffed-out breath: *I don't care, do what you want*" (263) - and gradually breaks down his defences. He quits yelling and screaming and throwing things at people, but still remains unresponsive to the overtures of his son and daughter-in-law. Sudha understands that "he can't stand to be here. In this bed, in this house, in this country, all of which is alien to him. He tolerates me because I'm the hired help, just doing my job. But he hates them because they're his captors" (278). It is true of most aged people who find themselves in an alien environment, that they resist, become stubborn and difficult, try their best to return to their comfort zone and, when all fail, go into deep depression, as in the case of Mr. Sen.

Aristotle in his *Rhetoric* speaks of the mental changes that occur in the process of ageing: "Living in memory rather than in anticipation, their minds dwell on past events; they are garrulous about happenings which took place in their early life" (cited in Hill 58). In *The Vine of Desire*, Mr. Sen's thoughts constantly dwell on his past in India: "Every monsoon, the Tista used to flood. My friends and I would play hooky from school and go to see it" (339), he

reminisces. He pleads to be sent back home to India, which is impossible as "he's not well enough to travel, and, anyway, there's no one back there to look after him" (237). However, Sudha, his caregiver, devises a secret plan with him to get him on his feet first in order to take him to India under her care.

Hill notes that the "first therapeutic effort to revive the mental energy of old patients should be to turn their attention outwards, away from themselves and their experiences of the past and towards the life of the present" (59). In *The Vine of Desire*, with the prospect of returning to his hometown of Jalpaiguri opening up, Mr. Sen sets himself a goal which he pursues with a strict regimen: "breakfast is followed by a few stretches in bed; then a brief rest; then..to the living room window so he can look out on the view. After lunch...he sleeps. A few exercises when he wakes. Then tea. After that I read to him, or we listen to music" (339). In the evening he plays with Dayita, Sudha's toddler-daughter, or tells them stories: "...after his long silence, he can't get enough of talking about the place he loves more than any other place on earth" (ibid). As Hill emphasizes, "social significance normally depends on fulfilling some function in the lives of others" (70). Mr. Sen makes plans for Dayita – "he'll make sure she gets into Holy Child, the best school in the area...It's close to his house, too. He can walk her there when the weather's good" (341). This focus away from the self and on an external entity gives purpose to his life and a spring to his dragging step.

In *Before We Visit the Goddess*, Mrs. Mehta who is brought to America by her son following her husband's death – "They were married for forty-five years, mostly good ones. Then one night while they were watching TV, Mr. Mehta slumped to one side. He was gone before she could call the ambulance. Soon after that, it was decided that she should come and live with her son" (63) – has a difficult time adjusting to life in the alien land. Like Mr. Sen, she becomes acerbic and stubborn, and gives her family a hard time. In a moment of crisis, that is, when the Mehtas go on a brief holiday to save their marriage – "They fight because of me. The other day, I heard them mention divorce" (67) acknowledges Mrs. Mehta later –, the mother is put in the custody of a caretaker. She reacts violently: "Just dump the old woman with whoever shows up, so what if they suffocate her with a pillow and steal her jewelry. Why don't you kill me off yourselves?" (55). Behind her vitriolic abuse of the couple, one can trace feelings of anxiety and insecurity as well as the helplessness of being a burden in her old age.

The caregiver, Tara, like Sudha in *Vine of Desire*, refuses to crumble in the face of malicious misbehaviour from Mrs. Mehta. It becomes all too evident to her that the younger Mrs. Mehta has been pampering the older one and giving in to her whims. The old woman refuses to have anything but chapatis for dinner: "She makes them hot-hot, when I sit to eat" (59). Tara counters the stubbornness of the old woman with studied indifference until she capitulates. She relents when Mrs. Mehta, who has remained cooped up in the house, laments about the lack of a social life: "It's so quiet. Not one live person, not even on the street, to look at or wave hello. I feel like I'm being buried alive" (60).

David Hobman proposes that, "Older people have a need for and a right to choice of alternative life-styles: they should be able to choose the kind of people they wish to be" (193). In *Before We Visit the Goddess*, when Mrs. Mehta makes a bid to explore the outside world, Tara takes her to the store where she works and encourages her to do a makeover. The old woman sheds her frumpy cotton sari, dons western clothes – "She seems to have shed several years" (61) –, doffs her glasses, has a haircut – "She emerges with a perky bob and a defiant smile" (64) –, goes on a shopping spree and has a good time: "But I haven't had so much fun since I came to America" (62). She counters Tara's warning not to squander away her money with, "What should I be saving for?" (ibid), which is a question only the aged who are relieved of financial worries can afford to ask. Immigrant elders are seldom subjected to the anxieties of penury, as their children who have done well in the new country, seek to assuage feelings of guilt for uprooting them from familiar surroundings by being generous with their money: "I have plenty of money...From my son. He tries to be a good boy, to make me happy" (66).

Rao opines that the aged "may be involved in constructive programmes or other activities so that they are relieved from isolation, boredom and idleness and get a sense of belongingness" (307). In *Before We Visit the Goddess*, Mr Lawry, the storekeeper, sensing a sales potential in Mrs Mehta – "she has a talent for saying just the right things to customers" (64) – hires her for a day and takes her out on a lunch date. All of a sudden Mrs. Mehta's resistance melts away and she hatches a plan for her future in America: "She will encourage the younger Mehtas – through bad behaviour, if necessary – to take several vacations in the coming year. Each time, she will insist on me being her caretaker. We'll work at Nearly and go on

forays into American Life" (66). But her ultimate goal remains returning to India, to familiar terrain.

Thus, Chitra Banerjee Divakaruni in *The Vine of Desire* and *Before We Visit the Goddess* captures the socio-psychological problems of the aged who are uprooted from their native environment and transplanted in an alien one in the closing years of their lives. She reiterates that migration and the consequent necessity of acclimatising to a strange social environment cause anxieties that manifest in psycho-somatic ailments, obsession with the self, social withdrawal, behavioural changes like aggression and violence, and other stress-related problems. As illustrated in the two novels studied here, the elderly see no reason to acquiesce to the expectations of their children. On the other hand, one exults in shattering the stereotypes expected of an old Indian woman living under the protection of her son in an alien land and the other finds a purpose in life by being useful to others. The two novels, thus, highlight the social problem of aged Indians who, on widowhood or physical deterioration, are forced to migrate to a foreign land to be looked after by their children and are compelled to make readjustments in their life at an age when they have become creatures of habit and dislike change. However,

they show the elderly charting a new and purposeful life for themselves motivated by the possibility of being independent or serving others.

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IN BETWEEN THE TWO-TRIVENI AND ANITA DESAI

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Abstract

Indian women writers have one worldwide recognition for the quality of the writing and the use of language. Apart from the Patriarchal assumptions which they face as a major challenge. They voice their experiences in a powerful manner. We find a kind of commitment towards social and moral codes in the framework of their writing. Women writers of the intelligent, affluent and educated classes who adopted the medium of English language to showcase their experiences. Obviously their writing belonged to high social strata and cut off from the reality of Indian life. Many a times they fail to Capture the pulse of numerous faces of Indian life. On the other hand, women writers in vernacular languages tried their hands to portray the causes of women. Being in the centre of realistic life they try to capture the arena of Indian life in its true colours. Indian culture as we all know is not easy to capture in a snapshot. Regional women writers try to capture it in a different angle. Their experiences are more cultural specific, whereas, to compare the women writers in English who write with cross cultural identities.

The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. They write about the replaced and oppressed lives of women. Indian women writers' qualitative writing has earned many laurels both at home and abroad. Indian fiction writers in vernacular languages and Indian women writers in English writes with feminine consciousness and sensibility. In order to establish an identity based on female subjectivity.

The image of women in fiction has taken a tremendous course during the last decades of 20th century, from age old portrays of self-enduring women to females searching for identities and individualism.

The new era of women writers define the changed status of women. It clearly indicates the changed Indian sensibility and cultural displacement. They write with an assertive voice with a more liberated view. Their changed status has enabled them represent their cause in a more positive way unlike their past counterparts.

Women writers in English as well as women writers in regional languages express their concern for women issues. The variety of subjects has gained worldwide acclaim for their writings. Though they don't claim their belonging to feminist movement, no one could doubt their aspirations for Welfare of women. Silenced voice of women by patriarchy is now seeking a way out for existence. Indian women writers to a greater extent are influenced by Indian mythology. The ideals of chaste, patient, self- sacrificing, oppressed characters are portrayed by women writers.

Introduction

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They voice their experiences in a powerful manner. We find a kind of commitment towards social and moral codes in the framework of their writing. Women writers of the intelligent, affluent and educated classes who adopted the medium of English language to showcase their experiences, obviously their writing belonged to high social strata and cut off from the reality of Indian life. Many a times they fail to Capture the pulse of numerous faces of Indian life. On the other hand, women writers in vernacular languages tried their hands to portray the causes of women. Being in the centre of realistic life they try to

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In the present paper I have attempted to find out similarities and differences in the works of two feminist writers, Anitha Desai and Kannada writer Thriveni, with reference few novels by the respective authors. Anita Desai's primary concern is not with political or social issues but with human mind and it's best to psychological fulfilment. In the novels of Anita Desai we may not find physical hunger, poverty and suffering. Her characters suffer emotional hunger, their poverty is for love, affection and in desperate want of communication. They're longing for communication, love and affection .It can be fulfilled only by understanding and proper communication. Communication gap becomes one of the major problems for her protagonists who fail to continue the same life without understanding. She is an expert to create situations and circumstances accordingly. Her characterisation is remarkable for inner relations of her protagonists. There is nothing new about her characters because, if one has eyes to see and heart to understand one can find them in every household of the Indian patriarchy system. Her keen observation of events, actions and men makes her novels realistic. In her novels action is subordinated by psychology. Physical actions do not get as much of importance as her psychological and spiritual development. On surface her novels are colourful, cool, celebrating natures plenty. But, inside there is a violent storm which may disturb the pattern of society. The central characters are highly sensitive, intelligent and beautiful in fact dutiful,

creative and highly appreciated of their characters. Highly sensitive Maya, lonely Monisha, bold Sitha, discarded Nanda, peculiar Raka, balanced Bim and beautiful Sarah, covers her big canvas. When they keep open their inner self, and one has to agree that even women do have heart and brain. They too feel hungry, lust, boredom, and Company. Many a time women have to remain deaf and dumb to establish themselves as honoured beings of society. But, this needs a sacrifice of their whole life time. Desai's heroines do not shout or create chaos. They protest through their silence. Silence becomes a powerful weapon in the hands of Desai's protagonist. Their withdrawal into their inner self, itself becomes a revolt.

The dignity and destiny of a woman is estimated through her marriage. Often, a woman has been estimated on the household she reaches after her marriage, and economical and social status of her in-laws. A woman is always guided by her parents in her childhood, by her husband in her youth, in the Shelter of her son in her old age. There is no independent existence for women in our patriarchal social system. Often, marriage becomes social stigma. Three fundamental points on which the family stands are marital, parental and the sibling. All these bonds are quite complex as they are interwoven with emotional bonds. For the stability of relationships quite a long strong bond of life is very much needed. Apart from this slogan of stability of marital ties, marital dishonest may manifest in various forms. Many couples may be locked in unhappy marriages, seeking freedom, with no notion of marital fidelity. Quest for identity, external stress, economic and social changes may influence marriage bond. Long marriage life expects continuous adjustments and consistent adaptations.

Modern Indian society despite radical changes in family ties are considered sacred even today. This is mainly based on spirit of sacrifice and self-denial and doing one's duty unconditionally.. Women are expected to behave according to a set of qualities-caring, nurturing, love, obedience, tolerance, sacrifice etc., which would help her to celebrate her daughterhood, sisterhood, wife hood, and motherhood.

Anita Desai is a painter of moods wills and fancies in her novels. She has an existential and psychological bearing. Her characters are anxious and full of despite. Her depiction of unseen forces on the human mind and psyche gives a new dimension to her writing. Many of characters are drawn from well-to-do families of Indian contemporary society. Her novels appear neat and well planned with theme and the plot structure. Indian patriarchal society

provides lots of chances to Anita Desai to study and portray women's problems from psychological point of view. She tries to define women's body and soul. Many of the heroines are deprived of happy conjugal life. Marriage fails to fulfil their rainbow dreams. For the marriage becomes a mere social phenomena. Anita Desai's character consider marriage as delicate union between two minds, which has not been understood by Indian male dominated families.

Maya of cry, the Peacock is a spoilt and pampered daughter of Rai saheb, married to Gautam who is of her father's age. She is beautiful, intelligent and highly sensitive where as Gautam a successful lawyer, philosophical, duty full, in sensitive and rational. She is highly imaginative and poetical, where as Gautam is detached and philosophical.

Triveni is the first Kannada women novelist to explore the psychological problems faced by middle class women at different stages of life. She sets her novels within the structure of the family And the origins of woman's tensions and behaviour. In her novels , she proves women's body and soul are above limitations of barrier. Like Anita Desai she is a novelist who is concerned not only with the body but with the soul. Like Anita Desai many of Triveni's novels deal with the theme of marriage. For her life would not be complete without marriage. In the life of a Indian woman marriage has something significant to do. It occupies a crucial place in Indian society. Triveni's novel Sharapanjara projects the victimisation in marriage. She portrays a mismatched marriage between hero and heroine of the novel. The novel portrays illegal relationship of the hero who doesn't want to change his life style even after his marriage. The heroine who has got plenty of dreams about marriage , in a way destroys her life not for the fault of her's. Unable to bear the disappointment she becomes psychic. Adding to this her past experience with her cousin makes her feel a kind of guilt conscious. The novelist analyses the unequal power relationship that exists between men and women in Indian society. .

Triveni's characters are from urban middle class and her themes generally are about love, marriage and family. She has pleaded for a fair and just treatment of woman in the institute of marriage and effectively portrays the multiple faces of womanhood. The institution of marriage for Indian woman is not a bliss. She would never ever consider as partner. She would be treated as second rate citizen. She has no choice regarding her marriage and denied of economic freedom. She is sexually abused within and outside the fold of marriage. That too for a widow life

becomes hell where there is no chance to get remarriage. The novelist criticises the marriage system in India. In Sharapanjara though the central character is educated and economically strong , marriage and social norms bind her completely and there is something that provokes conflict in her mind and makes her restless.

Triveni being a pioneer of psychological fiction in Kannada is particularly interested in societies in which woman's social status , their educational backgrounds and their professional involvements are rapidly changing. She writes about the emotional cruelty women experience in marriage. Their longing for affection and their frustrations. 'Maya' of Anita Desai and 'Kaveri' of Triveni have a kind of obsession with death. The protagonist of Sharapanjara undergoes a breakdown , is hospitalised , makes a recovery but suffers a relapse once she returns home. Society and her own family would not give a chance to reestablish in the society. The novelist in her novels makes a plea not for a radical change in the society but for a scientific attitude towards mental illness. She advocates psycho analysis and medical intervention and suggests that the family and society should help those who have broken down to regain normalcy.

Conclusion

For both the writers emotional cruelty becomes significant subject matter for their novels. Both of them write about mismatched marriages, longing for affection, and frustration. In the present Paper I have attempted to compare the writers regarding the above mentioned common subject matters. In their novels we come across miss matched marriages, marital dissonance, theme of alienation, discrimination and psychological trauma. Their characters are sensitive emotional and sensuous. For them inner world becomes more important than the outer. Compared to Anita Desai Triveni's characters appear with limited themes and exposure but in common, in centre of all their novels, there is woman. Geographical constraint Triveni's character would not move out of Karnataka. We come across a few times them moving outside the boundaries. Her readers do feel her conventional and orthodox. But for both the writers family becomes inevitable and their characters do play in the structure of family and society.

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CULTURAL COUNTENANCE OF WOMAN AS AN EMANCIPATOR IN SOUTH AFRICAN SOCIETY OF NADINE GORDIMER'S *BURGER'S DAUGHTER*

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Abstract

Art reflects the mind of the writers. Their worldview informs their presentation of life in its various dimensions to be their deformed situations and distorted human relationships or the mundane events. The experience from the core of their being and get articulated in their writing. One can trace the roots of their philosophy in their response to the colonist, racist issues of society or to the psychological and personal pressures around while grasping the work of art. A writer attempts to write about the reality observed by him, without considering personal consequences. Honesty should be the essential quality of the writer. The writer has applied both his heart and mind in bringing out the human consciousness through his eyes. For Gordimer, claiming an identity as white, African is not an oxymoron. While her anti-apartheid work as a writer and as citizen derives from a broad commitment to human rights, it might be fair to say that, for her, apartheid not only denies human rights in general but specifically denies the real essence of South Africa. Her writings register her continuing awareness of multiculturalism as a fact-perhaps the one great fact of that place.

Keywords: psychological, anti-apartheid, multiculturalism, human, philosophy

Gordimer plays a vital role in the struggle against apartheid. She dreamt the possibility of new life beyond apartheid by providing an insight into the roots of the struggle. She could show her empathy for the blacks not only through her writing, but also in committing herself fully to the cause of uplifting them. This power of decolonizing human consciousness is possible because of her spiritual power, which motivates her literary imagination to give new life to the souls of the black by recognizing the human aspect of their existence not as non-human entity but as a real human person with flesh and blood like the white people.

Like compatriots Alan Paton and J.M Coetzee, Gordimer has dramatized the history of her country, the violence of the racist regime and all the duplicity, tensions and perversions of normalcy of a totalitarian state. In novel such as *Burger's Daughter* (1979) her characters deal with exile and compromise, exploitation and alienation themes. Gordimer explores against the growth of black consciousness. The search for truth and search for identity are important themes of Gordimer's works. The responsibility of love and the loss of understanding, the loss of a grip on the world that comes with the end of love, are central themes in all of Gordimer's books. She

examines the complexity of white privilege, inviting us to see how weak the liberal response to apartheid was. She also investigates its attempts itself-justification and finds that even in benevolence there can be an ugly egotism. The novel deals with the efforts of Rosa Burger, the daughter of a martyred leader of the South African Communist party, to pursue and apolitical existence.

In *Burger's Daughter*, Rosa's father Lionel sacrifices his life for the sake of others. Gordimer continues:

'He who loses his life shall save it' is really what I'm talking about. How one reconciles oneself to this, not only reconciles oneself but does it gladly. One understands why this happens from a Christian point of view because you are really believing in an afterlife. You are believing in a transcendent element among 'the faithful,' too. They're living for 'the future'. It is a humanistic transcendence. (Bazin 99)

In *Burger's Daughter* whites of good conscience are suddenly confronted with the reality of black life. Through the characters of Lionel Burger and his daughter, one can understand exactly what life for the politically involved white is like in South Africa. To this question by Riis in her interview, Gordimer admits this point: This book Burger's

Daughter really marks the end of what I had to say about white liberalism in South Africa... (101)

In this novel *Burger's Daughter* (1979) follows the struggle of the daughter of a slain leader of the South African Communist Party to find an apolitical existence. The novel delineates a process of self – scrutiny. Rosa remembers and observes her past self in her attempt to recapture it. She reconstitutes herself with Conrad, a surrogate brother with whom she enjoys childish erotic freedom, Katya, a sexually permissive replacement mother, and finally Lionel Burger, the father. In this novel Gordimer uses the narrative technique to draw the reader into a tension of freedom with a wish to belong and exits.

Gordimer's liberal humanism expects the blacks to find meaning in life through self-esteem and self-fulfillment, restoring human dignity, which is done through humanistic transcendence. By liberal humanism Gordimer means a drastic change in the behavior pattern of the person. This requires a radical decision for a change by putting an end to the ideology which dehumanizes a person. This presupposes the self-examination of the psychological process of the individual in a particular context in which he/she faces the daily events in society. Eventually, it is the attitude of a person which gives a liberal understanding of the freedom of spirit in accepting oneself and others as human persons.

The theme of *Burger's Daughter* is based on the human conflict, the conflict between the individual and society at large. Gordimer's presents Lionel Burger is the father of the protagonist of the novel. He achieves liberation through commitment and sacrifice. His sacrifice leads the people of South Africa attain self-dignity. In the same, Rosa's loss of identity her to self-realization. Self-realization is the means to attain liberal humanism in *Burger's Daughter*. Claude Levi-Strauss' quotation, "I am the place in which something has occurred" (BD 7) is aptly used by Gordimer to bring out Rosa's progress to attain autonomy and self-esteem.

After her father's death, Rosa begins to know herself. She grows through her experience. She observes the expectation of the people. She goes through self-realization as the process of her growth. Observing this growth of Rosa Conrad say:

[...] I don't know how else to put it. Rationality, extraversion.... But I want to steer clear of terms because that's what I'm getting at: just words; life isn't there. The tension that makes it possible to live created somewhere else, some other way. (BD 46)

Rosa goes through the tension between creation and destruction in her. The aspect of creation that she is facing in her life is to confront injustice caused by the capitalist means of production supporting the rich and the whites. The destructive element is her inability to involve in the miseries of the black men, women and children working in the farms and industries. She also faces tension when the blacks are bought of cheap labor by the industry, disqualifying them by color. She goes through tension because of the strange behavior of her people, the Afrikaner and the white people worshipping the God of justice and practice discrimination on grounds of the color skin. Denying the humanity of the black people by the whites makes them attach herself unconsciously to the human body of the blacks since she starts wondering at the intricate nature of the human body. Hence, she enters into fantasies through the human body in the form of sex. She says, "- yes, fantasies, obsessions. They're mine. They're the form in which the question of my own existence is being put to me". (BD 47)

While wandering between her fantasies and obsessions, Rosa reaches the realities: life, sex and death. She disowns her original attachments in order to enter a world in which surrogate brothers and mothers replace them in a fantasy landscape. She does so largely as a result of ambivalence towards the body as one example will indicate. She puts on new attire removing her original mask. Here Gordimer presents an alternative image through the character of a white woman Rosa. She is conditioned by her past image in the world. Entering into the new image of liberation is liberal humanism for Rosa. By entering into a world of metaphysical reality Rosa looks for the possibility of real brotherly love with the blacks.

When Rosa meets Marisa Kgosana, their embrace is described as a step through the looking glass. This means that she wants to be a liberated person. To the salesgirl Marisa appears in the image of the sensuous black woman, distant and unreal. From Marisa, Rosa's mind moves at once to Baasie, who is remembered quite differently as a creature of darkness and dirt. These two images suggest the racist approach of using blackness as a way to sensual liberation (Marisa) and attempting to blame "dirty" actions on the black (Baasie). Rosa exists in the tension between these two forms of racism, but it is a tension that Gordimer's complex art transforms into a political challenge.

Rosa erotic activities move her to attain freedom in accepting the black. She recoils activities. They depend upon the replacement of the father. These activities are

perceived as dirty and incestuous. The closer Conrad becomes to Rosa, the more he blasphemes against her family's beliefs, the more he approaches Baasie, the black "brother" with whom her first "dirty" acts were performed. To Rosa sexual freedom is forever connected to images of the black and to imperfectly suppress incestuous drives.

On the whole, a rebirth takes place in the life of Rosa Burger. As a white, Rosa restores her humanness by recognizing her autonomy and individuality as a human person. She realizes that racism leads to individualism. Hence humanism leads to free everyone, whether he/she is white or black. Rejecting individualism leads her to attain autonomy and growth in freedom. Rosa actualizes this aspect of liberal humanism while she confronts her false image rooted in the imagination of the whites for ages. Hence Rosa's self-realization becomes the important feature of liberal humanism for attaining freedom and dignity. Self-realization leads her to assert her individuality.

Thus Gordimer advocates that only through self-discovery, self-realization is possible. And self-realization will lead the individuals like Rosa to attain self-fulfillment and dignity of the human person.

The paper establishes her deep concern for the fellow human persons of South Africa. It also establishes her acute sense of her empathy with the present state of their misery, her strong belief in the need for the blacks to restore their meaningful existence in the world through self-discovery and self-realization of reality.

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RECONNOITERING POSTMODERN TEXTURES FROM THE TEXT: A STUDY OF GLORIA NAYLOR'S *THE WOMEN OF BREWSTER PLACE*

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Abstract

This paper embarks to dredge the facets of fragmented and decentralized community from the text of Naylor, having exercised the appraisal of Postmodernism. Having been universalized after World War II, Postmodernism, as a dogma, is literally a perpetuation of Modernism, having ingested its traditional experiments. As far as the conviction of Postmodernists are concerned, there is no eventual truth on anything. As a result, they confront with the entrenched worldviews and principles through the radical interrogations. In this scenario, the researcher appraises how Naylor is so bizarre in deciphering the newer versions of accepted views in her text, having assimilated Metanarrative and Intertextuality, which are the pivotal literary devices of Postmodernism.

Keywords: Postmodernism, Fragmentation, Metanarrative, Intertextuality

Having assimilated the social, economic, political conditions of the past and present events, the postmodern outlook expostulates the existence, ranking, and the fundamental axioms of the society. William Gass in his magnum opus cameo, *In the Heart of the Heart of the Country* (1968) ascertains that in pursuit of Modernism, postmodernist absorption has nourished in the second half of Twentieth Century. On the contrary, Jean-Francois Lyotard, a leading postmodern critic comments on the facets of Postmodernism in *The Postmodern Condition: A Report on Knowledge* (1979) as:

“.... I define postmodern as incredulity towards metanarrative. . . . The narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language Where, after the metanarratives, can legitimacy reside?” (xxiv)

In this regard, as far as the opinion of Lyotard is concerned, it is discerned that postmodern literature does not merely bank on the fortitude of metanarratives, which is

otherwise being recognized as, ‘Grand Narrative’ rather stresses on ‘localized’ narratives too. In one of her interviews, Naylor herself has accorded regarding the writing style, being followed in *The Women of Brewster Place*: “a real novel [but it is] made up of interconnected short stories” (582).

It is accorded that her cameo encompasses seven narratives, having amalgamated interconnected stories with an application of postmodern technique named, Intertextuality, which deciphers the relationship between one text and another. Having been coined by French philosopher and psychoanalyst Julia Kristeva in the 1960s, Intertextuality indicates the absolute meaning of a text by another text. For instance, the intertextual elements, found in *The Men of Brewster Place* are similar to that of *The Women of Brewster Place* in terms of locale and characters. In the same way, when it is perceived, having incorporated the facets of Intertextuality, it is inferred that Naylor has employed the poem of Langston Hughes named, “Harlem” as an epigraph and affords a panoramic

view on the lives of African-Americans and their dreams in *The Women of Brewster Place*.

Having imbibed the writing style of Naylor, Micheal Awkward, a leading critic accords as: "Naylor's explorations of the consequences of deferred Afro-American women's dreams directs intertextuality not only to Hughes poem but, also to Hurston's assertions with respect to women in the opening pages of *Their Eyes were Watching God*" (50). Further, her writings have been tailored with the granules of black consciousness having enforced the spectrum of Postmodernism. Naylor herself has reasoned out the unique choice of her narrating style in one of her books. For instance, the opening line of 1996, a semi-autobiographical book written by Naylor, dredges the threnody of self as:

I didn't want to tell this story. It's going to take courage. Perhaps more courage than I possess, but they've left me no alternatives. I am in a battle for my mind. If I stop now, they'll have won, and I will lose myself. One of the problems I have is where to begin. I guess, as with most good stories, I should start at the beginning. And, as with most good stories, tell it simply. (03)

Postmodern writings don't adhere to the rudiments of grammar and the same is being eulogized as a uniqueness of the writer concerned. For instance, in *The Women of Brewster Place* Naylor surpasses the nuances of English grammar in many places. To mention a few: "Now that I *done gone* through all that, I hope I can get what I came for" (09); "I *musta been* crazy to think" (13); "as much as I *cane* as he needed for *hisself*" (15); "If *you wants* the bus depot, you walkin' in the wrong direction" (30); "We was sitting here reciting the ABCs" (144). In this scenario, the researcher introspects whether Naylor has intentionally used such a language to explore the literary credentials of Africans or her reluctance to accept the language of whites and thereby, to show her autonomy, having transcended the nuances of English grammar. In addition, Naylor has also used unique expressions in many places of the text to intensify the seriousness of the situation. For instance, "his mind had locked into, like rusted iron clogs" (21). "hit my child again, and I'll meet your soul in hell!" (24); "I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was" (126).

One of the pivotal aspects of postmodernism is lauding the world of fragmentation, which actually censures Modernism. In this context, the researcher appraises that Naylor adopts the postmodern technique called, fragmentation to make the readers to perceive the

derangement and chaos not as negative aspects, but as agreeable phenomenon. Further, in *The Women of Brewster Place*, Plethora of components such as, plot, characters, themes, imagery and factual references are fragmented throughout the entire work. Eventhough the narration of this cameo takes place among plethora of women, the Prologue and Epilogue are being bestowed by an omniscient narrator with multiple characters. For instance, Naylor begins the cameo having enumerated the dilapidated society and the rundown womanhood in the Prologue as: "Brewster Place was the bastard child of several clandestine meetings. . . . the gray bricks of the buildings were the colour of dull silver during Brewster Place's youth. Although the street wasn't paved-after a heavy rain it was necessary to wade in ankle-deep to get home" (02).

The most significant distinction between Naylor and the other conventional black writers lies in sequencing the chronological pattern of the text. Naylor has deliberately surpassed the 'Linear Structure' of chronologically narrating the events. As the text has absolutely been framed in the form of random order, it has become less discernible. In the same way, the subplots of the cameo has contravened because, either time or the order have not eloquently been stated. Hence, it can be deduced that it could have happened in any other order. Furthermore, Naylor often diversifies place, time and perspective completely neither offering answers, nor permitting the readers to experience the life of some characters. For instance, the characters such as, Basil, Lucielia Louise Turner and Theresa suddenly vanish from the text without signaling an alarm to the readers. In this context, Montgomery perceives the narrative dexterity of Naylor as: "Naylor invests the spoken voice to establish a new cosmology, an underground world in which they are agents of their own destiny while other whites and men are marginalised" (6).

Further, Naylor candidly endeavours to surmise newer versions of accepted views, having equally fixated on the inner state of consciousness of the characters. Having ruptured a segment of the society, which has been deprecated in literature by reducing its stereotyped position, Naylor has nullified the so-called, established taboos on African-American womenfolk and thereby, has created a significant place for herself in the canons of African-American literature. For instance, the chapter entitled, "The Two" revolves around the lesbian couple named, Lorraine and Theresa, who reside at Brewster Place. Naylor records it as:

Theresa looked at Lorraine, standing in the kitchen door like a wilted leaf, and she wanted to throw something at her.... she had followed just that heavily into Theresa's mind and had stuck there with a persistent sweetness. . . .Theresa was growing tired of being clung to-of being the one who was leaned on. (135)

Even though lesbianism is not a socially accepted practice, Naylor eloquently illustrates that it is an autonomy given to an individual to select her life partner of her own. In this scenario, having openly projected the love affair between two women, Naylor shatters all the established taboos of African society. Therefore, it is gleaned that her cameos experiment with the psyche of women, who are under the clutches of pressure and servitude, having given a shape for their untraceable sufferings. In one of her interviews, she underlines the indispensable need for creating the duo in her cameo as:

Lorraine wasn't raped because she is a lesbian, they raped her because she was a woman I feel very strongly that we as black people have to be there as nurturing agents for each other, male and female, female and female. And when that broke down in "The Two", I wanted to show how that could destroy the community. (48)

As far as the postmodern facets are concerned, it does not have any boundary to be limited within any particular segment. In this context, the researcher ascertains that the impact of jazz and African blues music in Naylor's fictions. It is astutely to be noted that frequent utilization of popular music such as, blues, jazz, and rock have crossed frontiers and thereby, minimized the space between orders of Western and African culture. For instance, in *The Women of Brewster Place*, songs as device, are used by Naylor to bring into lime light regarding pathos of the self and society.

When Israel was in Egypt's land,
Let my people go.
Oppressed so hard, they could not stand,
Let my people go. (63)

Hence, instead of not projecting on the established truth, the Postmodern thinkers, spotlight on the facets, which are specifically owned to a specific community. Postmodernists do not usually sketch the lives of the characters in their cameos with high accomplishment or prominence, rather highlight them as they are without coating colour. In the same way, having exhibited an authentic affinity between women without calibrating either dramatic or radical transformations; her major characters

like Mattie, Willa, Eve, Sadie, and Esther undergo a lot of psychological trauma at Brewster Place. Naylor, astutely designs her women not only as abolitionists and achievers but, are also fallacious or deprived. Therefore, Naylor has scintillatingly depicted the psychology of the oppressed, which is not the mere representation of the Brewster Place but, as the replica of African society. Having observed the writings of Naylor, Gates asserts as:

In the history of the African-American literary tradition, perhaps no author has been more immersed in the formal history of that tradition than Gloria Naylor.... Naylor has analyzed the works of her male and female and antecedents in a manner that was impossible before the seventies. (ix)

Black Humour is a unique technique, having been the part and parcel of postmodernist writings. It as a literary tool, has become a rebellious endorsement of the taboo and the same has been sardonically used by Naylor to bring out the dark and socially forbidden facets of African culture and people. For instance, she illustrates the importance of Black humour by portraying relationship between Mattie and Butcher.

Butcher has never felt any grief for the crime committed rather, he sardonically comments towards his experience, having physically looted the sanctity of Mattie: "You see", he said, eating cane is like living life. You gotta know when to stop chewing-when to stop trying to wrench every last bit of sweetness out of a wedge-or you find yourself with a jaw full of coarse straw that irritates your gums and the root of your mouth"(18). Thus, Naylor chides the incidents happened in the life of individuals within the four walls and exhibits untold side and the way of life of Africans.

In postmodern standpoint, culture is an integral facet of any organized society. Naylor underscores the prosperous African cultural heritage in her cameos, having amalgamated anthropology and literature. Further, having confronted with the stereotyped impression of Black women being laid by certain white as well as her black contemporaries, she has made an attempt of enumerating the intricacy of the Black female experience in America and thereby, has strived to revamp the stereotyped images of coloured women. It is further underscored as: "I gave you my grandmother's name, a woman who bore nine children and educated them all, who held off six white men with a shotgun when they tried to drag one of her sons for not knowing his place. Yet you need to reach into an African dictionary to find a name to make you proud" (86).

Henceforth, a close investigation on the life and cameos of Gloria Naylor unveils that being a writer of twenty first century, she is peculiar in elucidating the grandeur and magnificence of African culture. It is to be noted that she has also surpassed the frontiers of race and sex, having subsidized to World Literature. As her characters sustain the pressure and pathos from the alarming conditions of the African-American community, they do emerge as the heroes and heroines with postmodern identities.

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NATURAL AND SUPERNATURAL FORCES IN CONAN DOYLE'S *THE HOUND OF THE BASKERVILLES*

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A branch of crime fiction or detective fiction is the fictional genre, in which a mystery is solved mainly by the action of a professional or amateur detective. A common feature in this type of fiction is that the investigator is usually unmarried, with some source of income other than a regular job, and frequently has an assistant, who is asked to make all kinds of apparently irrelevant inquiries, and acts as an audience surrogate for the explanation of the mystery at the end of the story. Detective fiction is one of the most popular genres of the twentieth century. It may seem like a tied and well-defined topic, but it offers difficult problems of generic designation and narrative analysis. Early histories of the genre were largely concerned with mapping this diverse field and attempted to provide complex models to understand the function of detective fiction.

Sir Arthur Conan Doyle's *The Hound of the Baskervilles* is a marvellous example of a British detective mystery. First, it appeared in a serialized form in the strand magazine between August 1901 and April 1902. Next it appeared as a novel in 1902. This book contained fifteen chapters, and each chapter is full of excitement and suspense. It is a real page turner, and a must for all fans of the detective novel. The present study focuses in the Natural and Supernatural forces in *The Hound of the Baskervilles*.

The term 'supernatural' or 'supra natural' pertains to being above or beyond what is natural, unexplainable by natural law or phenomena. Religious miracles are typically supernatural claims, as well as spells and curses, divination, the afterlife, and innumerable others. Supernatural beliefs have existed in many cultures throughout human history. Supernatural fiction deals with occult forces or forces from spiritual realms that break through into common reality. Such forces take shape as

ghosts, spirits, demons, and fairies, and challenge rationalist and scientific assumptions. The supernatural tale has a long history, but the literally supernatural tale dates from the latter half of the eighteenth century and accompanies the rise of the novel of manners. The meaning of 'super naturalize' is "to make supernatural", and sometimes used to describe perceived process of ascribing supernatural causes to events which someone else presumes to be natural. The meaning of 'naturalize' is "to make natural", and sometimes used to describe the perceived process of denying any supernatural significance to events which another presumes to be supernatural.

In the novel, *The Hound of the Baskervilles*, Doyle examines the conflict between natural and supernatural by making a man of science. At the time of writing this novel, there was an ongoing conflict in England that was revealed, which clearly influenced Doyle's novel. He believed that facts and scientific reasoning were superior to superstition, which is clearly seen in *The Hound of the Baskervilles*. The novel is about a famous detective known as Sherlock Holmes and his assistant, Dr. Watson. They are recruited to solve a case involving a curse on a family known as Baskerville. The curse involves a Hound that is believed to have come from Hell. Dr. Mortimer, a family Doctor to the Baskerville legend, truly believe that the hound was supernatural. It is Holme's duty to prove him wrong and return everything to a state of normality.

Doyle sustains mystery and suspense by keeping up the conflict between natural and supernatural right up to the end when the ghostly hound is revealed to be nothing more than a large, savage, dog, its hellish appearance acquired by the use of glowing phosphorus. Throughout the novel the hound is presumed by everyone, except Holmes to be supernatural, so it comes as something of a

relief when the truth is revealed and we can put our faith back in the natural world.

In this novel, nature is portrayed positively only when it is human-controlled, and is constantly given human attributes through pathetic fallacy. Here Doyle used nature as a threatening force, because the setting of the story is all around the place called Dartmoor, the Baskerville murders takes place and these murders pose the major conflict. The moor is described as extremely dreary and melancholic. "There rose in the distance a gray, melancholy hill, with a strange jagged summit, dim and vague in the distance" (81).

This hill is the moor and being described as gray shows its mystery because gray is the colour of fog, which covers the moor. The setting of the story describes the theme, "mystery", that is why it is important that the setting of the story be described as dark and mysterious. Dr. Watson is the main character as well as the narrator of the story. He is described by Holmes as "conductor of light", but not himself luminous. This means that Watson does not come up with the answers to the problem but he leads a person on the right track to the solution. This is characteristic of a great sidekick. He tells Sherlock Holmes, valuable sources of information that if he had not given, the case would not have been much more difficult to solve. Therefore, Watson is a main character, because without him, there would be no Holmes and without Holmes there would be no story.

The plot involves several strange occurrences. There are few suspects in the plot, but Mr. Stapleton, the naturalist, appears to be the shadiest character. Craftily, the author lends credibility to the legend by providing its history. The presence of a ferocious hound is unequivocal. The mystery is whether it's a supernatural phenomenon or the product of evil on earth. The hound is spotted on a couple of occasions. It is also heard baying during the day over the lonely moors. The beast is described as large and ferocious looking. Woven into the plot are other strange occurrences. The escaped convict at the start of the story plays a significant role on establishing that the hound is real through his death. While the hound frightened Charles Baskerville to his death, it caused the hiding convict to fall to his death. The fact that the escaped convict is closely related to the wife of the long-time servant at Baskerville Hall adds to the plot. Dr. Watson observes other strange occurrences like the presence of a man on the moors. This man turns out to be Sherlock Holmes. He was intent on making his own observations and comparing them to the notes that Dr. Watson sends to him. The author employs

sub-plots very well in this story. The circumstances behind Charles Baskerville's death are gradually unraveled. There is even a romantic interest between Stapleton's "Sister" and Henry Baskerville. That Mr. Stapleton has an issue with it appears to be odd at best. The reason for this is revealed at the end. At the end of the novel, the hound of the Baskervilles is reduced from a cursed to the product of a criminal mind. The criminal mind belongs to Stapleton, whose dubious history is revealed. He is also a Baskerville. The author crafted a story that captures one's attention from beginning to end. He seems to lend credence to the legend before it is gradually debunked.

At the end of the story, Doyle gives the reader more insight. The complexity of the sub-plots involved and the use of a legend to commit murder makes this novel wholly fascinating. This book is so entertaining that it could convert almost anyone to a avid reader of the Sherlock Holmes series. Throughout the Novel, the Hound of the Baskervilles, Holmes's scientific method is challenged by the supernatural. However, at the end, Holmes's theory of scientific reasoning, otherwise known as the natural force prevails.

In the Victorian times, only the lower class people would have believed in the supernatural, because they would have had little or no scientific education. Myth and passed-down fairy tales were all, they had to believe in. Holmes does not believe in the hound from the start because he is an upper-middle class man of science. The conflict between Holmes and Dr. Mortimer and natural and supernatural creates tension because, we don't find out for sure what the outcome is until the very end when the hound is revealed.

Throughout the novel, nature is portrayed positively, only when it is under the control of humans. The others were comforted by the source of the agricultural and tamed specs, but it is troubled by the wilderness, which projects a deep anxiety about the dangers of those aspects of nature that have not yet been 'Civilized'. Additionally, pathetic fallacy is almost constant. The moor is described as having the attributes of the villains, who use it, the mire is given agency and the hound's call is described as emotive.

Nature is frequently described but only in terms of its impact on the people moving through it, never simply as itself. Place has an enormous effect on the entire story; the moor is given through pathetic fallacy. In spite of the importance of place to the story, the text is overwhelmingly anthropocentric. The strand illustrations too are overwhelmingly anthropocentric. There are no illustrations without a human presence, and said human presence is

generally very central. Those illustrations that have less human presence focus on the monoliths, remnants of past human habitation.

Descriptions of the moor are overwhelmingly negative. Of the twenty-six adjectives used to describe the moor, sixteen are negative, two positive and eight neutral. Even though a large portion of the text is devoted to descriptions of the moor, it is not important enough to merit even one illustration focused on it, rather than on human action. The moor is contrasted throughout the story with more domesticated, more fertile spaces. Domesticated nature is portrayed as safe space, comforting to man of Watson's urban sensibilities. The moor is however, unsettling, a site of fear dreadful enough to kill. This juxtaposition is made explicit in references to the places' past relationship with people. The "Stunted Orchard" marks a failed attempt to cultivate the space, and the moor's emptiness is frequently reference not a literal emptiness, as plant and animal life does exist on moors, but emptiness in terms of things useful to humankind. As the moor can serve no practical purpose, it has not been tamed and because it is untamed, in the story it becomes a site of danger and evil. For instance, death in Hound is always associated with the place, in fact a chapter titled "Death on the Moor". Throughout the story the moor remains completely inhospitable, possibly malevolent presence.

The sounds on the moor are constantly personified as sad and melancholic and have a tremendous impact on the mental health of human listeners, from the peasants to the doomed Baskerville heirs. The hound, innocent source of these distressing sounds, becomes an embodiment of all that is terrible about the wilderness. Throughout the story, agency is attributed to the supported hell-how so the hours on the moor are thought of as signs of evil intention towards characters. In fact, the hound is an animal, unaware of the affairs of humans except in that Stapleton has trained it to chase them. The actual being the characters expend so much energy being afraid of is simply a dog, which probably cares more about where its next meal is coming from than it does about human lines of inheritance or evil ancestors.

In the last chapter of the action in Hound, the fog is a more threatening presence than the villain. As Holmes, Watson, and Lestrade wait for Sir Henry to leave the Meredith house, they are not worried about the actions of Stapleton, but rather about the approach of a cloud of condensation. It is not humans, or even the Hound, that are the major source of anxiety for the detectives, but the fog. Fog-wreaths came crawling round both corners of the

house and rolled slowly into one denies bank...Holmes struck his hand passionately upon the rock in front of us and stamped his feet in his impatience. The fog's movement is described as intentional; it is personified as some kind of evil force, crawling out of the moor to invade domestic space. The fog's presence looms throughout the climax of the story, almost acting as a substitute villain, there is more of a confrontation with the fog than with Stapleton. The drifting vapor, and emboldening of the moor, dominates the conclusion of the mystery.

Girmpen Mire is another example of wilderness, which is situated near the Moor; it is constantly referred to as "treacherous" and dangerous. The Moor is strikingly described as having growled somewhere for instance, in the description of the island cut off on all sides by the impassable mire, which has crawled round them in the course of years. It is almost as if the mire is strategically expanding and seeking victims. This near-sentence and destructive impulse is entirely produced by the characters who see it reflected in the mire. The way characters associate evil and nature makes the mire into a dreadful, ominous and intentionally cruel place.

As a natural science, Stapleton is often associated with nature. His position as the villain of the story makes this problematic not only in pathetic fallacy used to attach evil and human qualities to nature, human villains appear to have nature as an ally, Stapleton is more at home in nature than the other characters. He expresses enthusiasm for and appreciation of nature. Yet his impact on it appears largely negative. Stapleton's application of nature is entirely on human terms. He constantly uses nature as a tool, mastering the Mire to hide himself and training the hound to cause death. Though, he dies in the Mire, and the hound is defeated by Holmes and Watson, Stapleton may be naturalist, but he is not one who understands or loves nature, or even one who is able to control it.

Much of the action of *The Hound of the Baskervilles* occurs on country estates, so nature is strongly present in the story. It is hot, however, a comfortable presence, wild spaces are sites of anxiety for the very urban main characters. Any natural places that have not been domesticated are regarded as threatening. As a result, Watson and Holmes sometimes seem to be struggling not against human foes, but against nature itself. The nature presented in the Hound is safe only when dominated by humans; wild spaces are threatening and evil. The text conveys a deep anxiety about all interaction between humans and nature, whether in terms of evolution, in terms

of life with the wilderness, or in terms of getting along with the weather.

The Hound of the Baskervilles is the best out of the four novels featuring Sherlock Holmes. It is great book, a full length detective story instead of the usual short stories. The story has a clever plot and is a mixture of fiction, mystery and horror. Right from the beginning the author succeeds in grabbing the reader's attention. He keeps each page filled with suspense and thrills. The characters are amazing and funny. There are no wasted words in the book and the twists and turns are fantastic. It is all so simple, yet so devastatingly effective. It is an excellent piece of storytelling which is wrapped up nicely at the end.

Overall, The Hound of the Baskervilles is the best detective story ever written. It has all the elements that are needed for a great crime mystery; a wonderful intriguing

central story including a supernatural element, masterful descriptive writing that bring to life the bleak landscape in which the mystery is set, colorful characters doubling up as potential suspects, plenty of red herrings and many twists and turns to keep the readers on the edge of their seats guessing right to the end and above all the inspired literacy creation of Holmes and Watson as the ultimate crime fighters. The story is like playing chess in a Victorian drawing room. It is gem of a short novel and is still suspenseful and interesting, even for modern readers.

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IMAGES OF WOMEN: EXPLORATION OF THA'MMA CHARACTER THE SHADOW LINES OF AMITAV GHOSH

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Abstract

Amitav Ghosh is a renowned novelist in Indian English Writings. He authored novels like *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *Hungry Tide* (2004) etc. Ghosh uses contemporary themes in his novels. Many of his novels deal with issues related to day to day life. His style of writing novels is unique that he uses non-linear narration. He introduces different places of the world to his readers. *The Shadow Lines* (1988) is the second novel of Amitav Ghosh for which he received Sahitya Akademi best novel award. In this novel, Ghosh brings in the lives of private individuals with the historical events. In a way history is revealed through the characters in the novel. The plot of the novels revolves around the characters like the unnamed Narrator, Tridib, Robi, Thamma, Ila and May Price etc. Tha'mma, the grandmother of the unnamed narrator, is one of the major characters in the novel with different shades. As women and female identities have been the significant themes in many Indian English novels, the present paper attempts to explore the character of Tha'mma in *The Shadow Lines* novel of Amitav Ghosh.

Keywords: Women, Images, Character, Tha'mma

Introduction:

Amitav Ghosh is one of the leading contemporary novelists writing in English. He has proved his acumen of writing with his first novel *The Circle of Reason* (1986) itself for which he received Prix Medicis award. Later, he has written novels like *The Shadow Lines*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies* etc. His selection of themes is unique and his mastery in using English language is excellent in his novels. As the themes are related to society or social issues like history, political events, partition etc, his narrative technique is also non-linear. He has received many awards for his writings like Sahitya Akademi and Ananda Puraskar awards for *The Shadow Lines*, Arthur C. Clarke award for *The Calcutta Chromosome* etc. His *Sea of Poppies* has been shortlisted for the prestigious Man Booker Prize.

The award winning novel of Amitav Ghosh *The Shadow Lines* (1988) deals with post-partition trauma underwent by the common people on both sides of the border. The freedom struggle, pain after partition, communal riots, Indo-China war, Indo – Pak war and border issues etc take reference in the novel. This is a story of three generations in colonial and postcolonial period. The novelist uses memory as the narrative technique. The story happens in places like Calcutta,

Dhaka and London, and many other places are also referred in the novel. There are two parts in the novel. The first part is *Going Away* and the second is *Coming Home*. The plot of the novel is revealed as a memory through recollection by the unnamed narrator. The major characters in the novel include the unnamed Narrator, Tridib, Robi, Tha'mma, Ila and May Price, of which the last three are the female characters. The character of Tha'mma, the grandmother of the unnamed narrator, which has a strong influence on the plot of the novel, is taken for the present study. The character of Thamma is analysed in the next section.

Exploration of Tha'mma Character in *The Shadow Lines*

Tha'mma, the grandmother of the unnamed narrator, is one of the major characters in the novel, *The Shadow Lines*. She was born and brought up in Dhaka and migrated to Calcutta well before independence. She was educated in Dhaka itself along with her sister Mayadebi. Later, Tha'mma was married to a railway engineer and she accompanied him to the places wherever he was posted like Mandalay etc. till his death due to a disease. After the demise of her husband, with the help of Railway officials she started her career in a school as teacher in Calcutta, as she has already had qualification of Bachelor of Arts.

Then, she shifted to Calcutta in 1935 along with her son i.e. the father of the narrator. Since then she worked in the school for about three decades till her retirement as the headmistress. Tha'mma's will power as a woman was very strong and she maintained the family with her systematic hard work and she was not dependent on any relative or anybody for help. She worked hard to get her son educated and helped him to settle in his career. As a woman she struggled alone to run the family and managed all the things all alone.

She was a woman with self respect, who does not depend on others. For instance, her own sister Mayadebi's husband was an officer in Indian Foreign Service and they are well to do family. But she did not ask for any help from her sister or sister's family. That is the self respect she had. Another important aspect in the character of Tha'mma is she was a working woman. This is the indication that how the author wanted to show her as an independent personality and Tha'mma is the only female character in the novel to have a profession; other female characters like May, Ila, narrator's mother have no profession. When compared to the other female characters, only Tha'mma was shown as a professional. Tha'mma was clear in her thoughts about society, family and profession. She has guided and moulded her family very much including the narrator.

For her "time was a like toothbrush: it went mouldy if it wasn't used" (TSL: 4). In fact, she does not like her nephew Tridib because he wastes his time and she doesn't want to see the narrator "loafing about with Tridib; Tridib wastes his time" (TSL: 4). When the narrator asks her about what happened to the wasted time, she says "it begins to stink" (TSL: 4). She is a hard worker and always busy with her work and school administration. She is very strict that she didn't approve narrator's mother to listen to afternoon radio play not more than once a week. She has been careful to be away from the things that may let their time to stink.

She is a strong nationalist. She says that strong country cannot be built, "without building a strong body" (TSL: 8) and has seen the life during colonial period and after the independence. When she was in college, she was inspired by the terrorist movement of nationalists and supported the extreme national movement. In fact, when her classmate was arrested for being part of the terrorist group, she felt sorry and wanted to help them in some way or the other; and she was ready to sacrifice for the nation. She compares her nephew Robi with the bearded young boy who was part of the extremists group and says that

Robi would have stood like that young boy during the police arrest. She said that the boy belongs to a terrorist society who joined the group at the age of fourteen and he was given the task of killing the English magistrate of Khulna district. But, police came to know about this plan and arrested him.

She was inspired by the heroism of Khudiram Bose and Bagha Jatin etc and wanted to help the terrorists at least by cooking, washing their clothes; and get some glory like them. She further says that she would have warned and saved the bearded young boy and "she would have gone to Khulna with him too and stood at his side, with a pistol in her hands, waiting for that English magistrate..." (TSL: 39).

When the narrator asked whether she could have really killed the English magistrate, she says "I would have been frightened... But I would have prayed for strength, and God willing, yes, I would have killed him" (TSL: 39). Tha'mma was ready to join the terrorist group for the freedom of the country and she says "it was for our freedom: I would have done anything to be" (TSL: 39).

When she wanted to go to Dhaka many years after partition, she asks her son "whether she would be able to see the border between India and East Pakistan from the plane" (TSL: 151). She is also wondered to know that "if there aren't any trenches or anything, how are people to know?" (TSL: 151). Though she is educated and has strong nationalist ideology, her innocence can be observed and she expects to have concrete borders between the countries. It is because when she was a child her ancestral house was divided between her father and Jethamoshai with clear demarcating lines and hence she expected the same after the partition of India and Pakistan. After that division, she feels worried if some people say that they are brothers, instead she feels they should be friends than brothers.

Tha'mma who had never pretended to have much family feeling and who did not care for any family members of her Jethamoshai for many years, feels sorry when she came to know that her Jethamoshai was alive in her birth place, Dhaka; and tries very hard to get him back to Calcutta. She says "Poor old man... Imagine what it must be like to die in another country, abandoned and alone in your old age" (TSL: 135) and feels that it was her life goal to save him from that place i.e. the other side of the border. When she goes to Dhaka she feels that it was not the same Dhaka as it was when they were children and she asks "this is for foreigners; where is Dhaka?" (TSL: 195). She was thinking of Dhaka of her time and could not come

out of the past memories. She feels that she was alien in her own birth place after partition. She says “really I’m a foreigner here – as foreign as May in India or Tagore in Argentina” (TSL: 195).

Tha'mma is firm in her ideas and opinions. Tha'mma criticises Ila, the cousin of narrator for her behaviour. She says Ila prefers to stay in London because she wanted to free from all cultural limitations and she wants to lead “a modern middle class life” (TSL: 78). She says Ila has gone there “because she's greedy; she's gone there for money” (TSL: 79). She asserts that Ila has no right to stay in London as it took long for the people of that country to build that nation. This is understood through “Ila should not be there, she said, stammering hoarsely. She doesn't belong there. What's she doing in that country?” (TSL: 77). Tha'mma observed the secret love of the narrator towards Ila and she also does not like that. Even when she was bed ridden, she asks the narrator and there was long discussion about Ila. Couple of days before her death, she has written a letter to the principal of the narrator's college about his visits to some brothel houses. This shows her concern towards her family members. She even criticises Saheb, the husband of her sister Mayadebi for his drinking habit and she always has the observation of it. It is evident through certain conversations in the novel that Tha'mma is firm and expects her family members i.e. the narrator, his father and father to obey her decisions and orders.

When she was headmistress Tha'mma “decided once that every girl who opted for Home Science ought to be

taught how to cook at least one dish that was a speciality of some part of the country other than her own” (TSL: 116). This is the example for her personality because she wanted the students to know about the diversity and vastness of the country.

Thus, the character of Tha'mma is very tough. She is clear in what she has to do and she manages the family and school like that. She believes in herself. In one context she says “we weren't beggars yet to grab at everything she held out to us” to assert her self-respect. She has been in the colonial period and postcolonial time also; and she has lived in both sides of the border. Thus, in the process of depicting history through memory, Ghosh delineated the character of Tha'mma as a strong woman.

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LITERATURE AS ARTICULATION OF CULTURE-RHYME, RHYTHM AND RITUAL IN SOYINKA'S PLAYS

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Abstract

This paper aims to study Wole Soyinka's usage of Rhyme Rhythm and Ritual in his plays as an articulation of culture. His plays reflect the western Nigerian dominant culture Yoruba. It's Mythology and theology inspired him and his works are filled with its Gods and Spirits, Rituals and festivals. How he considers art and morality as blood brothers and how man has a dual nature (i.e) destructive as well as the creative nature.

Wole Soyinka, a Nobel Laureate, his plays abound in Rhyme, Rhythm and Ritual of Nigerian Community. It was this community helped to develop Nigerian theatre. His plays are mostly poetic, in the sense, they have a strong Rhythmic and sensuous quality.

In "Death and the Kings Horseman" Soyinka takes a close look at one of the unfortunate situations in the Dark Continent. He highlights the importance of death. Death to the black is not the end of life. Like the Hindu's they see the tripartite cycle of life namely birth, death and rebirth. Soyinka himself in an interview with Anthony Appiah (1986-1987) says:

"I've given my company current examples from India, for instance, of human sacrifice and so on to the goddess kali... So one must begin by understanding what is the spiritual context of people for whom this is not an aberration not an abnormality... the meta physical beliefs of the Yoruba people".

In "Death and the Kings Horseman" he presents the clash between two cultures. Each is good in its own way. When one tries to interfere with the other as in the case of the English man, the real battle emerges, resulting in death and unfulfilled feeling Soyinka's own words, "... his whole community believes in the existence these various worlds which are secure even concrete in their own terms. And his failure to make that transfer from one to the other, that really is the tragedy of Elesin". (B.A.L.F.Vol.22)

Community behavior is obvious when the women join together and tease the converted Amusa.

Amusa: I am order you now to clean the road.

Women: What road? the one your father built.

Women: you are a police man not so?

Then you know what they
call trespassing in court... go
back and tell the white man
who sent you to come himself.

(pg.175 sc.iii)

Soyinka is socio-political concern. He values Africa with its rich heritage. Their superstitions are at once the native's asset and flaw. The understanding of one's self is important to Soyinka. Elesin's son understands his African tradition at last. His death justifies his change. To the foreign eye the African's present and past may appear as ancient. This is due to the lack of complete comprehension of African culture. Soyinka, in order to avoid misinterpretation of his intensions of the African tradition, attempts to present through his characters his celebration of the African past.

He is capable of stretching from somber tragedy like "Death and the King's Horseman" to the deft comedy – "The lion and the jewel". He is an entertainer to present these elements unmixed. Even the tragedy mentioned, contained a comic parody of colonial ritual, whilst the surprise ending of "The lion and the Jewel" presents a substantial moral. "Man, be thyself".

The play moves from ordinary realism to ritual enactment, with the intermingling of nonverbal elements of dance, song and masquerade and receiving increasing prominence as the climax approaches. "The Lion and the

Jewel" a comic rendition of society, presents the archetype of transition in at least two ways; through a parody of transformation as the ridiculous country school teacher Lakunle, imagines his passage from bachelor to husband and through the real rite of passage experienced by the heroine, Sidi, from maiden to wife. It relies heavily on ritual, with its accompanying music, mime, dance and masquerade.

The ancestors from the past are living and spiritual projections of posterity as well as the gods and spirits who participate in and organize an extraordinary ritual to bridge the abyss between them. The numerous dances are thinly linked with the main action. The play is a joyous comedy with touch of serious social comment.

Soyinka's characters sing traditional Yoruba praise songs and worship Ogun. In a lighter vein, "The lion and the Jewel" is an attack on Lakunle, a westernized school teacher who appears ridiculous with his limited quantity of book learning, his complete vacumness of wisdom and his contradicting arrogance he is a man who feels that he is elevated enough to call his people a race of savages and sees himself as the prophet of new order. Despising ancestral ways he wants to expose his community to the vulgar day-light of the modern world.

"The lion and the Jewel" is an active and brilliant combination of dancing, singing and drumming. A particularly memorable feature is the dance of the last traveler. A re enactment in mime form of an important event occurring ancient to the time period of the play and about which the audience must be informed.

It was the unexpected visit of a Lagos photographer whose car broke down as it passed near the village. Sidi chooses villagers to dance the different parts of 'devil horse' (car) and pythons and persuades Lakunle to dance the part of the stranger. The stranger's arrival and short stay in the village are then mimed to simulate the car wheels, four dancers roll the upper halves of their bodies to the accompaniment of throbbing drums.

In the same play, Baroka wins Sidi by spreading abroad a rumour that he is impotent - a rumour that leads to the performance and a frankly sexual dance of virility, carried out fashionably by the ladies. It is a wild triumphant affair in which the Bale's sexual life from his days of great potency to his final 'defeat' is acted out with enormous individuality. Sadiku, his eldest wife leads a dancing group of younger women in pursuit of a male, who rushes about, dancing in frenzied movements as defeat draws near, and

he is finally 'scotched', to the unbounded delight of the ladies. It is a bold piece of theatre (made nicely ironic by having the dancers burst on stage at precisely the moment of Sidi's seduction) which not even Aristophanes could have bettered. There is no other play in Yoruba Folk opera to compete with the complexity of the play "The Lion and the Jewel".

The new commitment and tone are nowhere more evident than in "Death and the King's Horseman", a play which addresses the failure of the older generation to preserve intact the traditional Yoruba culture and which pessimistically depicts the attempt of their children to undertake the responsibility. According to Yoruba custom, when a king dies his horseman must die at the end of the thirty days of mourning and go before the king to prepare a place for him in the underworld; otherwise the king remains in the passage, subject to evil forces.

South African Literature is rich in oral tradition and folklore. The mingling of European immigrants and their mingling with oriental slaves. They were excited by its topography, its flora and its fauna. They are now trying to make sense of it.

The Africans are torn between culture, languages and themes. West African Literature is a product of communal creations, genial language of drumming, moments of birth, marriage and death the chieftain is the integrating symbol of the community. Drummer and drum are inseparable, speaking correlatively of an acted rite. Chinua Achebe's dirge is to prove that there is life after death.

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DIASPORIC SENSIBILITY IN JHUMPA LAHIRI'S WORKS

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Abstract

Diasporic literature is an umbrella term which includes all literary works written by the authors outside their native country. Diasporic literature deals with alienation, displacement, rootlessness, nostalgia, quest for identity. The Indian Diaspora writers reflect their attachment to the motherland, their feeling of rootlessness in the host land. Their writings give voice to the traumatic experience of the writers who encounter a clash of two cultures in the alien land. They depict the cross-cultural conflicts and identity crisis of diasporic men and women, a subject which has assumed a great significance in the present world of globalization. These writers explore the problems and possibilities engendered by the experience of migrancy and diasporic life. Among the Indian diaspora writers, Jhumpa Lahiri has been acclaimed a dominant diaspora writer depicting the complexities of immigrant experience of people in diaspora in all her works thoroughly. All her stories examine the multiple identities and obstacles in the lives of immigrants. In her writings, her characters seek to find their native identity in the host country. Being a diaspora, Lahiri attempts to prove the experiences of diaspora through her stories. This paper is an effort to understand the experience and conflicts of Indian diaspora with special reference to Lahiri's works "The Namesake", "The Lowland", "The Interpreter of Maladies", "The Unaccustomed Earth". The characters in "The Namesake" struggle to maintain their identities and face difficulties in their daily lives. "The Lowland" raises many issues related to gender, relationship, identity and self-consciousness. In other collection such as "Interpreter of Maladies", and "Unaccustomed Earth" revolve round the quest for identity in relationships.

Keywords: Displacement, rootlessness, Indian diaspora, traumatic experience, immigrant, host country

Introduction

The literature of the Indian Diaspora is the body of writing in English that is being written by writers living in places outside India. Striking features of the writings of the Indian diasporic writers are alienation, rootlessness, despair, nostalgia, marginalization, assimilation and adaptation. Among these the basic feature of diasporic writers is the uprooting of their self from their native land and of settling down elsewhere. One of the significant themes of modern literature is the depiction of cross-cultural and identity crisis of diasporic men and women, a subject which has assumed a great significance in the present world of globalization. Diaspora is therefore, a scattering of the wind, the fruits of which are a new creation and a fight to survive. Pradeep Anand says; "Diaspora is a spreading of the seed when planted in different parts of the world absorbs unique characteristics from the local soil. Every story about the Diaspora thus becomes a unique

context, a coordination of space, time and experience, which someday will collectively tell the whole story of a Diaspora."

Indian diaspora in the last century was mainly a personal choice of individuals, particularly for academic pursuits or economic gain towards the Middle East or to Western countries particularly the U.S. The native residents in each of these countries reacted differently to the waves of the immigrants, almost in all the cases faced a clash of opposing cultures, a feeling of alienation which was followed to adjust, to adopt, to adapt, to accept. The diasporic writings give voice to the traumatic experience of the writers to encounter a clash of two cultures, the racial discrimination in the host land. Life and literature are the two sides of a coin, which shows the uncertain theory that encircles the man and the migrant with a feeling of panic and anxiety. Diasporic writers picturize the difficulties and problems face in the strange land, they try to preserve their

heritage, they face to discover their own identity in the host land. They can neither forget the culture nor give it up totally. They could not come themselves out of the new land and they adopt the new culture.

The sense of isolation and remoteness from the mother-country is generally marked by the diasporic writers. The very idea of a diasporic literature is pregnant with two relationships; one is to its motherland of nostalgia and the other is relationship with the new land, gives rise to conflicts and split personalities. Salman Rushdie states: "Exiles or emigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to look back even at the risk of mutated in the pillars of salt." The diasporic writings in English are evidently produced by persons of Indian origin who are living outside their country. The diasporic writers are now scattered throughout the country. Bhikhu Parekh comments,

The diasporic Indian is like the banyan tree, the traditional symbol of the Indian way of life, he spreads out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless, he has several homes, and that is the only way he has increasingly come to feel at home in the world.

The diaspora writing has a worldwide context; it includes writers of both old and new generations who have left India and settled abroad. Literature of old generation of Indian writers like Raja Rao, Kamala Markandeya, A.K. Ramanujan, Anita Desai, Ved Mehta; mainly they record their experiences away from India as expatriates. The new generation especially second generation face the dilemma of dual identities. The writers like Sashi Tharoor, Meera Syal, Jhumpa Lahiri etc. have demonstrated the both first and second generation immigrants in the U.S. Their major issues about dislocation, cultural conflicts, identity crisis, disintegration of family units, traumas and suffered by the members mostly by the children of those unhappy and unbroken homes.

Jhumpa Lahiri, a diaspora writer, daughter of Bengali parents is brought up in the U.S. Her heritage and culture are inclined to both India and the U.S. From her personal experience as a child of immigrant parents, in her literary output "she records the emotional journey of characters seeking love beyond the barricade of nations, cultures, religions and generations permeated with the immigrant sensibility, her characters speak with universal articulacy and empathy to everyone who has ever felt like a recluse."

Jhumpa Lahiri represents the second generation diasporic 'desis' whose relationship with America as well as India is thoroughly different from that of the first generation

expatriates who confidently asserts their ethnic identity in multi culturalist situation. The sense of nostalgia in the form of Bengalihood spreads through her writings. Though she lives in the U.S, she mainly focuses Bengali culture and sensibilities.

Jhumpa Lahiri has remarkably succeeded in portraying the sense of alienation inherent in diasporic existence in all of her writings. In her debut collection "Interpreter of Maladies" (1999) which throws light on the issues faced by the Diaspora community. The stories revolve round the difficulties of relationships, loss of identity the characters who struggle between the two worlds. They are in torn between the two different cultures. Whether the character be a homeless woman from India or an Indian male student in the United States, all the characters display the effects of displacement in a diaspora. "**Interpreter of Maladies**" is called "Stories of Bengal; Boston and Beyond".

Her stories are scattered with details of traditional Bengali names, food, cuisine. As Chowdhury observes, "Perhaps Lahiri is an interpreter herself who correctly translates these maladies without offering any specific remedy". Each story interprets the sufferings, sacrifice and struggles. In most cases the characters are the citizen of two countries. So their national and cultural identities are not fixed. They are physically in USA & psychologically their minds are in South Asia. Most of the stories in the collection deal with the matrimonial problems and cultural alienation of Indians settled in the U.S "When Pirzada Came to Dine" a story is told from the point of view of a ten year old girl Lilia. It shows the relative marginalization of Lilia as an ethnic minority in the U.S by depicting how she has little and strained to the Bengali part of her history and culture.

In the story "Interpreter of Maladies" Mr. Kapasi, an interpreter and tour guide to Mr. Das' family. Mrs. Das, reveals her life's secret of eight years to Mr. Kapasi hoping that he may provide a remedy for this. Most of the characters are suffering from Psychological or social diseases. She reveals the secret of Bobby, her illegal son to Mr. Kapasi hoping that he would help or suggest some kind of remedy to her. Kapasi because of this Indian background and patriarchal culture cannot understand the complicated situation. He admits that he is only an interpreter of languages, not of her guilt. Mrs. Das misses the reality of the world around him. All of the characters miss their own identities. Lahiri's "The Namesake" her, debut novel is about the emotional struggles of an Indian couple trying to make her life in America. The first

generation Ashima and Ashoke resist assimilation where as their children Gogol and Sonia, a second generation become fascinated with the American culture and way of life. They become fully assimilated into the American culture; not carrying much that they know so little about their parent's homeland. First generation could not feel as Americans whereas second generation that feels American.

Lahiri's signature collection of short stories "Unaccustomed Earth" (2008) deal with the intricacies of the lives of the expatriates who navigate between diverse culture and the nuances of immigrant psychology. Cross-cultural issues have transformed the lives of Indians living abroad, causing serious maladjustments, losing identities. The attempt to preserve the cultural legacy and heritage was limited only to the first generation immigrants and Lahiri depicts how the second and third generation dissipates from their roots and tends to forget their mother tongue also. "Interpreter of Maladies", is about the displacement, nostalgia and identity crisis. In "The Namesake" is about the generational differences of diasporic community. In "Unaccustomed Earth", Lahiri shows the diasporic people to make an effort to locate themselves in an alien land. She quotes from Hawthorne's "The Custom House", "Human nature will not flourish, any more than a potato, if it be planted and replanted for too long a series of generations, in the same worn-out soil. My children have had other birth places and so far as their fortunes maybe within my control, shall strike their roots into unaccustomed earth." She talks about the problems of second generations diaspora after their assimilation in the host culture. Most of the stories are first person narratives where the narrators talk about this experiences in the foreign country. The children of these migrated people are raised with a different sense of duties and rights.

The book "Unaccustomed Earth" is divided into two sections. The first part consists of different experiences of diasporic Indians on a foreign land and the second "Hema and Kaushik" is three connected stories of two young second generation diasporic Indians. "Hell-Heaven", Aparna and her husband represent the modern diaspora. They are conservative in their attitude and the main focus of the story is on gendered diasporic where Aparna spends her time preparing Bengali delicacies and recalling her memories of Indian films. On the other hand, Pranab kaku relocates him in a new culture. Lahiri looks at the psyche of a married woman in an alien land through Aparna. Lahiri shares the pain, agony and loneliness of these diasporic women in an alien country. These women who have to

spread their time waiting for their husbands to return from the office don't have any company and their cultural ties broken feel desperate and lonely. Aparna's husband's world does not allow his wife's entry.

In the accomplished title story "Unaccustomed Earth", a widowed father visits his daughter Ruma married to an American. In her father's company, she finds her son Akash more cultured, civilized, calmer and cooler. He has developed a liking for Bengali food and the language. Ruma's decision and behaviour point toward an inherent desire and willingness of diaspora to accept the ethos of inter culturalism. They want to teach their siblings the social and cultural values of both the countries. "Once in Life Time" presents two contradictory attitudes of diasporic people. One is of traditional diaspora, migrants who are still nostalgic of their country and cherishes memories of their homeland and wants to preserve them. The others, though they are also Bengali migrants, transplant and relocate themselves in a foreign land. Thus in her novel "Unaccustomed Earth" discusses evolution and the various stages of diaspora. The notion of diaspora, hybridity, transnationalism and nomadism all have contributed in making the concept of globalization a reality.

Her latest novel "The Lowland", investigates the lives of middle-class educated Bengali immigrants either coming to America for higher education or by the fate. The novel deals with the themes of displacement across lands, identities, choices and roles. Gauri, wife of Udayan, who was shot dead by the police because he was involved in the Naxalite movement. After the tragic death of Udayan, his younger brother Subash decides to marry Gauri and bring her in America to save her from the hardships of widowhood. Gauri torn between the two persons clings to the memory of the Udayan's death and the secret that she hides. The secret makes her unable to adapt in any place as she was a stranger in her home and she is an equally stranger in Subash's life. Her inner obsession and seclusion, she cannot love and attach with Subash and Bela, daughter of Udayan. Gauri is an irresponsible mother to Bela. She cares neither for her husband nor for daughter Bela.

Gauri more and more isolates herself, pouring her energy into a doctorate in philosophy. Finally Gauri leaves the home and Bela for California by receiving a job in one of the universities. The separated couple never meets again. Bela is shocked by the separation of her parents ends up in depression. Bela became a victim of alienation and withdrew herself from family and decides to follow a nomadic life and never marry. Gauri completely rejects her

home and assimilates into American culture. This culture gives her liberty to reduce the burden of her past. She wants to live free, leaving her eleven years old Bela. It is general opinion that in the U.S. people live independently even after marriage. At an early stage Gauri begins to adjust in American life. She gets much liberty in America, so she rejects the traditional identity of Indian wife and mother, Gauri comes out with new identity in a diasporic dilemma. She escapes from the household duties and involves herself in the study of philosophy. She discards her family, live free and liberated life which is totally against her native culture. The novel suggests that Lahiri's views on self search as well as search for home in exile: one's home cannot just be the geographical place of one's birth and growth and at the same time it cannot be limited to the present.

Conclusion

The exclusive thing about Indian diasporic writings lies in the fact that the Indian differs from another diaspora. They bring India and its rich diversity in their writings and portraying the details of their customs, rites, dress, etc. into the literature that they create. While reading these writers, we find the manifestation of delicate Bengalianness also spreads through the writings. The sense of nostalgia in the form of Bengalianness also spreads through the writings of second generation. Though Lahiri lives in the U.S. her

literary works faithfully Bengali culture and sensibilities. The diasporic Indians do not break up their relationship with the ancestral land. There is a search for continuity and 'ancestral impulse', an effort to look for their roots. The sense of homelessness which every immigrant suffers is genuine and intense; but in recent times it has been minimized through the social networking such as Twitter, Skype, Whatsapp and other means of communication serve a kind of closeness.

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SUBJECTIVITY IN AFRICAN AMERICAN WOMEN'S WRITING

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Abstract

African American women had to reinvent the black female self due to domination. They needed to renew themselves continuously for their survival. Resistance is initiated in places of black female effort and support. The slave narratives acted their part in conveying black women's history. These narratives are stories of existence by African American women. The body served as a site of women's subjection which later lead to their liberation. The female slaves strived hard to change their position in society. The history of slavery and its impact on contemporary African American women cannot be forgotten. Because of the influence of feminism, women's writing has been one of the most important forums for analysis of the self and autobiographical narrative. Autobiography for instance explores the women's changing perceptions of the self. The confessional mode in writing instills subjectivity because it is an authentic portrayal of the self. The autobiographical mode helps in the construction of the narrative. Realist feminist writing creates narratives which help in creating a distinctive mode for these women centered narratives.

Keywords: Identity, Racism, Subjectivity, Narrative and Representation.

African American women have worked hard to change the position that kept them silent and powerless. Narratives of female enslavement and resistance show how women had come to terms with their position in society. African American women through marginalization have made this conscious choice to move out of places of oppression. Their duty was to find out new alternatives and ways of living. When women made a conscious decision to move away from oppression they had to do away with a sense of complacency.

When African American women recognized their sites of oppression they looked out for new spaces to articulate their experiences. These were regions which allowed women to take control of their lives. Women also created a distinct language to articulate their existence.

African American women crossed boundaries such as physical and psychological to define their lives outside a patriarchal society that bound them. The concept of black female subjectivity is a complex one because it means moving beyond the boundaries that are fixed. This movement brought about changes to their position in society. African American women also had to work towards a definition of the self. The narratives of resistance provided space for black female subjectivity.

The black female subjectivity is realized in patriarchy. For African American women writers the oppression was double. On one level, it was fighting against racism while

on the other it was seeking equal rights in a patriarchal society. Their focus essentially involved a shift from the white cultural values and influences to their cultural values which is connected with the raising of black female consciousness.

For women writers' language and literature are used for liberation because it is a means of achieving social change. Sometimes silence by itself has significance because it shows refusal and rebellion. Writing can be seen as a site of social struggle. The change happened for African American women when they realized their position in a male- dominated and racist society. There were also stereotypes and myths that served as tools to marginalize the women. Black women writers sought to focus on bringing about changes to these images. The negative portrayal of these women has its roots in slavery. Due to these stereotypical images black women were thought to be resilient and as women who endured hardships. These women in turn internalized the notion and began to tolerate with being victims.

African American women had a huge task before them. They had to change negative images of black womanhood in their quest for self-definition. The task was difficult because they had to pay the price for speaking out. In order to come out of the oppressive state African American women had to define themselves using their own ideologies of black female identity. They had suffered from

both male and white female abuse. They were devalued and they had to position themselves in such a way that black womanhood is constructed from their own experiences. The creative success of these women has been a model for Black and Asian women writers and women more generally.

In the case of African American women's writing their writing was a testimony. It is a testimony of a painful and silenced past. The focus of black female subjectivity is gaining freedom from marginalization. For them knowledge meant power and they had to utilize the knowledge they had to, to gain freedom. When they became aware of their power they had to change for their own betterment. The literature of African American women is about affirming the efforts of these women to define black womanhood. Their history shows the extent to which these women had worked to establish a place of security and safety from the domination of the whites. The female slave narrative shows the importance of establishing a home place for the female slaves.

Self –Definition is important to African American women because historically they were portrayed using negative images such as being 'licentious', and since then they had to fight against the assault on black womanhood. Black women were subjected to constant sexual assault by white men. The theme of early woman's autobiography is about the efforts of African American women in defining and examining black female self-definition.

This self-definition is a conscious effort on the part of women to define herself by her own terms and not by what others expect from her. She has her own vision and sees her life in an autonomous manner. By doing this she counters the negative images of black women. When women of the same motive get together the struggle for self-definition becomes intense providing a more meaningful definition of black womanhood.

There were many restrictions that African American women had to face. An independent lifestyle for a woman was not encouraged in the nineteenth century. These boundaries restricted female self-development. Male dominance held the power of determining their state of being or condition in society. The oppressed had to move towards selfhood and therefore they had to continue with their activity for subjectivity. Resistance is a powerful word because these women kept on pressing towards their goal. This had a great impact on their psyche because they remained steadfast in their effort for liberation. Black women used fiction as a tool to enable them to move from the margins to the place of dominant discourse.

African American women found support in their female relationships. There is a sense of connectivity that they establish among themselves. It is also a site for nurturing the black female self. It is a kind of survival strategy. For instance, Celie in Alice Walker's *The Color Purple* learns from the women around her. She learns how to bear hardships in a patriarchal society.

Female bonding is important for black women's survival. It is essential for their existence. When they get in touch with other black women they get a chance for survival. Female identity is not about separating oneself from others but it is getting closer to one another and voicing out their opinions. This bonding is crucial for attaining selfhood.

Marriage for African American women is about getting a respectable position in society. It offered security and also served to protect women's virtues. It certainly allowed space for female autonomy because it was seen as a sign of progress. Themes like motherhood and marriage were dealt extensively by African American women writers. These writers showed how marriages lead to subjugation. Some women writers highlighted how marriage limited their connection with other black women which was their sustenance and how also it placed them at a distance from other women.

The life stories of African American women is about empowering women using their own voices and experiences as female slaves and also showcasing their struggles to the world. Black male narratives focused mainly on their escape from slavery. Women have a different narrative form. They focused on sexual abuse to which they were subjected to. Women's narratives are like trauma narratives because they revealed the pain of sexual abuse. This was a heavy burden to them because they had to redefine themselves. These narratives show their endurance. Black women were constantly reminded of their position in society.

The margins which the women inhabited were not comfortable spaces for them. They were essentially places of pain because it lead to devaluation. Resistance is started by women for their empowerment. The forms of black female resistance and recovery offers new perspective from which one can read female narratives and understand them in context while interpreting the recurrent theme and concern of these writers.

Subjectivity becomes a central factor for analysis of feminist literature. Autobiography is a representative genre within feminist writing as it highlights the struggles that women had to go through to establish themselves in

society. Feminist literature offers an authentic representation of the female subject. The concept of self is important to feminist theory. Feminist theory also acknowledges that gender is only one of the determining factors of subjectivity. There are other factors such as class and race and for that matter even personal history. Rita Felski in her book *Beyond Feminist Aesthetics* says that

Female identity is a necessary but not a sufficient condition for feminist consciousness, which does not arise spontaneously out of women's subordination but is shaped by a historically specific set of interrelations between socio economic conditions and ideological and cultural processes. (60)

The focus of any interpretation of the female subject reinforces the possibility of change rather than just looking at patterns of gender distinctions alone. Feminism seeks to look at aspects which are specifically related to gender because women's lives have been given less importance in a patriarchal society. The dominant discourses excluded women from their domain. Feminism focuses on the truths of everyday life. It is about the perception that women's needs and interests are different from those of men and cannot be brought under the category of a universal subject. Feminism is preoccupied with difference which is specifically a zone for the female self where repressed aspects of personal and social life is revealed.

The term subjectivity emerged as a fundamental category of feminist discourse. It must be understood in relation to the development of the women's movement as a whole. Some of the issues dealt by women are rape, abortion, child care etc. These are not just personal issues but political too which involves questions of power. Rita Felski says

It is in this context that the category of the subject occupies a central position in the feminist project; not in terms of an appeal to an essential female self, but in the recognition that women's positioning within existing social, familial and ideological structures which differs from that of men in distinct although often varied ways, and that the emancipation of women requires an examination of the nature and implications of such differences. (73)

Feminism is concerned with everyday experiences of alienation and oppression; self introspection becomes an activity for change. Women must focus on self improvement or development since it is a political activity. The stress however should be on personal growth and meaningful life experience. Women must not internalize the rules and regulations that patriarchy expects them to follow. Subjective feminist writing is also about the notion of communal identity as one can find in African American women's writing. One of the themes which recurs in feminist literature is the difficulty many women face in defining an identity for themselves beyond that shaped by the needs and desires of those around them. It is for this same reason that the form of autobiography continues to remain a literary form for the voiceless groups.

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EXPLORING THE DICHOTOMY OF DIASPORIC CONSCIOUSNESS IN THE FEMALE CHARACTERS OF JHUMPA LAHIRI'S *INTERPRETER OF MALADIES*

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Abstract

Diasporic writers from south-east Asian countries have given specific importance to gender roles in narrating the immigrant experience in a foreign country. Of the migrant diaspora, it is the female community who experience the migrant struggle more than the male. The present study analyses the problems faced by the female Indian immigrants in the U.S. as represented by Jhumpa Lahiri in her debut collection of short stories Interpreter of Maladies. It throws light upon the diasporic struggle encountered by the female characters in the short stories. It tries to explore the problems of double consciousness, alienation, homelessness, nostalgia, rootlessness and identity crisis faced by Indian immigrants in America. To emphasize the immigrant problems of the female gender, the female centered short stories in the collection are taken for the proposed study.

Keywords: *Diaspora, nostalgia, consciousness, identity crisis, alienation and rootlessness*

Introduction

Women writers of the Indian Diaspora have created their own space in the Diaspora literature since colonial period. A distinguished list of renowned diasporic writers of the Indian Diaspora includes Bharathi Mukherjee, Uma Parameswaran, Anita Desai, Jhumpa Lahiri, Chitra Banerjee Divakaruni, Anita Rau Badami, Meena Alexander and Kiran Desai. Notable among them is Jhumpa Lahiri who has carved a niche for herself in the corpus of Diaspora literature. She was born in UK to Bengali parents of Indian origin and migrated to the US where she spent a major part of her life. Having surpassed three nations that of India, UK and The US, Lahiri's experience has been enriched with multiple dimensions and facets of the life of a variety of characters she has come across in all the three countries. The outcome of such rich experience can be seen in *Interpreter of Maladies*, a short story collection with nine stories that won her the Pulitzer Prize for literature and the Pen Hemmingway award in the year 2000. Her writings focus on three generations namely; the first, second and third generation Indian immigrants. Being a female writer, Lahiri is able to explore the problems of diasporic women through her women characters. Lahiri's women characters in "*Interpreter of Maladies*" encounter problems such as cultural assimilation, loss of identity, homelessness,

nostalgia emotional struggle for love, communication barriers, incompatible relationships, isolation and dislocation. To highlight the above mentioned struggles four of the short story collections namely; "*A Temporary Matter*", "*When Mr. Pirzada Came to Dine*", "*Mrs. Sen's*", and "*The Third and Final Continent*" are taken for study.

In the writings of Indian diaspora, a contradiction always exists in describing the immigrant experience, since much of the diasporic writing is gender biased and they deal mainly with the problems faced by the male community. This is mainly because the early immigrants who migrated to foreign countries were men, as majority of them went as indentured labourers primarily and as post graduate students, professionals and ambassadors at a later stage. Hence, the diasporic writers who recorded the sufferings of immigrants focused mainly on the activities of men. But, in reality it is the women who accompanied men in their journey of immigration that suffered the problems due to migration. These are women who were married to the already settled men in a foreign land. In Indian context, women are more associated with culture and tradition when compared to that of men. So, these women find it extremely difficult to adapt themselves to the language, culture and tradition of their host country. The contradiction that arises out of this gender bias is vividly pointed out by

Sandhya Rao Mehta on his introduction titled "Revisiting Gendered Spaces in the Diaspora" in the book, "Exploring Gender in the Literature of the Indian Diaspora" as:

"The ubiquitous image of knitting, stitching, quilting and cooking as a metaphor for the experience, and the narration of diaspora links it to the perceived feminine task of collecting, remembering and documenting memory and images of the past. While the choice of moving from one physical location to another is primarily seen to be a male one, as evidenced by much sociological research, the onus of retaining memories of home, of recreating them within new contexts and ultimately acting as cultural harbingers of homeland culture, remain vividly feminine." (Mehta 1)

Shoba in "A Temporary Matter"

In the first story titled "*A Temporary Matter*" Lahiri characterizes Shoba as a self contained woman married to Shukumar, a scholar who is rushing up to complete his doctoral research on the agrarian revolts in India. Their marital relationship has been torn apart due to the unexpected death of their still born baby. The death of the baby creates a void between Shoba and Shukumar such that they don't spend much time together. She is so annoyed that all her plans for welcoming the baby with the Indian customs and tradition went in vain. She contains the grief inside her as she does not have any elderly women in the family to console and support her physically and emotionally. Being grief-stricken, Shoba is unable to deal her anger and frustration of losing their still born baby. In order to manage the situation she starts working and earns for running their family. At last it is the temporary power cut in the lane which they live that brings them close to disclose their hidden truth, where Shukumar ends up confessing the truth of holding his son for few minutes close to his chest before the nurse came and took the child away. Though Shoba was reluctant to share the grief with Shukumar, she feels for him after knowing the truth that Shukumar's love for her had made him conceal the truth. Lahiri's portrayal of Shoba depicts the sentiments followed by typical Indian women and their inability to express their pain and sufferings.

Mrs. Sen in Mrs Sen's

The short story titled Mrs. Sen's, revolves around the isolation of Mrs. Sen, the wife of a professor, who looks after Eliot, a eleven-year-old boy, as a care-taker. A thorough analysis of her character reveals her struggle to

assimilate to the new American culture leaving behind a rich culture which she enjoyed in Calcutta. Mrs. Sen like other Indian immigrants is obsessed with her own cultural background and homeland values that she is too far from being assimilated. She says, "At home, you know, we have a driver" or the confession that "Everything is there" (Lahiri IOM, 126). In order to make herself feel at home she manages to do her daily activities in a way that her sense of alienation is removed from her thoughts. She prefers to cook in Indian style by going to markets and buying fish on her own. Her choice of food and her collection of saris assert her ethnic identity. She is so reluctant to assimilate to the American culture and asserts her cultural heritage by informing Eliot as, "My mother sends out word in the evening for all the neighbourhood 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 50 kilos of vegetables" (Lahiri IOM, 115). She becomes very much disappointed that even though she lives close to the sea, she could not get fresh fish whereas in her home country, people were able to get it afresh from morning till evening. Her unwillingness to adapt to the American life style becomes evident by yet another important aspect of her aversion to learn self driving. At the end of the story she makes up her mind to drive on her own where she meets with an accident. The policeman who comes for enquiry mistakes the vermilion on her forehead for blood. The cultural sentiments of the Indian women are misconceived by the Americans at various situations for whom all these practices look strange.

Lilia in "When Mr. Pirzada Came to Dine"

Lilia is a second generation Indian immigrant born to Bengali parents settled in the U.S. The second generation immigrants from India are commonly referred to as ABCD (American Born Confused Deshis) in the U.S. The second generation immigrants undergo a different kind of struggle that they are trapped between their parent's culture which they are not aware of and the host culture in which they are born and brought up. Through Lilia's Character, Lahiri excavates the diasporic conflict of double consciousness which almost all second generation immigrants experience. Mr. Pirzada in the story holds a lectureship in botany, works at a University in the U.S. leaving back home his wife and seven daughters in Dacca. His style of dressing, way of eating and his extra concern towards Lilia as a girl child amuses her a lot. Being a regular visitor to Lilia's house, Mr. Pirzada questions about what Lilia learns at her school rather than knowing about the history of her

ancestors, their origin and cultural heritage. This question puts Lilia in a confused situation that why she has to learn such things at school as she has been taught about the American history and geography. Her compassion and pity towards Mr. Pirzada's separation from his family induces her curiosity to search for books in the library related to Pakistan where she ends up being caught by Mrs. Kenyon, her teacher. Her eagerness also makes her watch television news about the calamities happening in Bangladesh. It is only after these incidents she recognizes the pain of the first generation Indian immigrants like Mr. Pirzada and her heart settles down only after hearing the good news that Mr. Pirzada has been safely reunited with his family and seven daughters.

Mala in "The Third and Final Continent"

Mala in "The Third and Final Continent" is an embodiment of the immigrant Indian women married to men settled in foreign countries. She suffers to come out of the Bengali tradition and customs in order to assimilate to the American culture. Indian women are accustomed to the tradition and cultural practices of India such that they live under the shadow of men. Women of India during the colonial period were not allowed to be individualistic and they have to depend on men for all their activities. Mala is one such woman who gets married to a Bengali man settled in America. She encounters extreme difficulties right from her travel to America through plane. She resists from having any food in the plane as she sees oxtail soup in the menu. Her activities and her dressing make every reader to understand the calamity of the immigrant women. She prefers to wear sari and covers her head with her sari even at home, prepares rice for meal, applies coconut oil for her scalp and wore a bracelet that are unusual in the American culture. It takes years for her to overcome her thoughts about her home country and towards the end of the story she accepts their conditioned life after being in America for more than twenty years but both she and her husband worries that their son will not maintain their cultural legacy of eating rice with hands.

Conclusion

Immigration, either voluntary or involuntary is a tragedy for the migrants. The struggle faced by the immigrants remain unnoticed because they cannot share their sufferings to their friends, relatives or neighbors as they are living among people whose language, culture, religion and customary practices are different from theirs. Their only source of relief is their life partners from whom they find consolation. The diasporic women from India are subjected to extreme adversities that are expressed by some while a majority of the women do not find means to exhibit them. Lahiri delves into the inner consciousness of her characters and demystifies their pent up sufferings and feelings that were never revealed by them. Lahiri's women characters in the stories strive hard to accept the reality and assimilate to the host culture in the end by managing to overcome their hardships by themselves.

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AMITAV GHOSH'S PICTURIZATION OF KALUA'S SUBALTERNITY IN "SEA OF POPPIES"

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Abstract

The present article is proposed to examine and explore the subalternity picturized by Amitav Ghosh in his first volume of Ibis Trilogy Sea of Poppies. The novel primarily deals with Opium War, a crucial event in world history. This article explores the character of Kalua and his subalternity. Kalua is a perfect picture of subaltern predicament, because he could not raise his voice against the inhuman treatment done to him by the high class people. Amitav Ghosh has drawn the pathetic and difficult condition of subaltern in Sea of Poppies.

Introduction

The subalternity of Kalua is expressed by the novelist in sympathetic manner and the character clearly proves that the human love is higher than the bondages of caste. All the man made barriers of caste shatter when natural bond of human love strengthen. Being related to the subaltern studies project, Amitav Ghosh makes the relative recovery of the subaltern consciousness through the character of Kalua. Kalua, in a way, become the representative of subaltern consciousness. In the beginning we see Kalua as meek, subservient and weak creature, subservient to the will of others and to be befooled by people owing to his slow brain and untouchable status. Gradually changes became perceptible and he starts to assert his own decisions.

Subalternity in General

"Subaltern" is the term coined by Antonio Gramsci in his essay 'On the Margins of History'. Subaltern is the term that refers to the inferior rank or person from the lower strata of society. Subalternity is associated with the people of those groups in the society who are the subject to the hegemony of the ruling classes. According to Antonio Gramsci the history of the dominant classes, because they have less access to the authorities of social, culture and political institutions as they have no power to represent themselves. Thus, the term 'Subaltern' can be used as an umbrella term for all those who are underprivileged, marginalized, subjugated, lower class, neglected,

disregarded, overlooked and treated with unconcern and indifference.

The most prominent writers of the subaltern scholars are Ranajit Guha, Partha Chatterjee, Dipesh Chakrabarty, Gayatri Chakrabarty Spivak, Gyan Pandey, Edward Said, Gautam Bhadra, David Hadriman, Shahid Amin, Sudipta Kabiraj, etc. The above writers are called as the Subaltern Groups, these writers deal with the problems, suffering, pains and muteness of marginalized people.

The Marginalised Character Kalua

The novel *Sea of Poppies* is set in North India and the Bay of Bengal in 1838 on the eve of the British attack on the Chinese ports popularly known as the First Opium War. The novel *Sea of Poppies* is divided into three parts—Land, River and Sea. In the first part it describes, how the people are dislocated in the colonial era and the circumstances forced them to leave their native place, why there is migration and the latter two parts portrays the problems in culture and migration. The marginalized character Kalua helps us perceive his life, events and issues from his point of view. Hence, Ghosh brings out the subaltern Kalua's character into his story and focuses on the personal history of subaltern. Ghosh presents the story of a common man, who has been suffered due to his subordinate strata in society, as a subject of his fiction. As a writer Ghosh has brought his fiction by placing his marginalized character in the main lead of his stories. This work shows his interest in bringing up the issues of

subordinate people as his subject only to represent the issue of subaltern class.

Ghosh portrays the Marginalized section of society face insults and exploitation publically and individually. The introduction of Kua is made in such a way that of a hero who saves a heroine, but to put a little twist the hero is an untouchable and the heroine is of high caste. Deeti Singh the central character of the novel married as a young teenager to a man whose dependence on opium makes him an inadequate husband both physically and economically. She was impregnated on her wedding night by her brother-in-law. Kalua, the low caste Ox-cart driver, saves her when she is forced to sit on her husband's funeral pyre and commit sati. All this impending circumstances make her to elope with Kalua. Hence these marginalized characters show a tremendous sense of individuality and overcome the dangers of stereotypes.

Kalua's Untouchable Status

Kalua was considered no better than an animal before the high caste Thakurs who use him for their amusement. As a Marginalized he could not raise his voice against the inhuman treatment given to him by them. His character was drawn by Ghosh with all meekness, silence, helplessness that is often the predicament of a Marginalized.

Kalua's untouchable status as shown by Ghosh is that though the high caste Hukum Singh sits in his cart and talks to him, but he never sees his face owing to the fear of being contaminated.

Kalua, the driver of the ox-cart, was a giant of a man, but he made no move to help his passenger and was careful to keep his face hidden from him: he was of the leather-workers' caste and Hukum Singh, as a high-caste Rajput, believed that the sight of his face would bode ill for the day ahead. (pg: 4)

Conclusion

Sea of Poppies captures the several incidents that not only delineate the strength of British power and its diffusion into various classes in Indian society but the position of doubly subaltern also. The concept that the subaltern can speak for themselves can be taken either by making them speak their stories or by creating stories about them, as Ghosh does by creating a character sketch of Kalua.

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LITERATURE AND MORALITY IN THE SELECT WORKS OF ANNE TYLER AND GEORGE ORWELL

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Abstract

Morality is implicitly challenged in Literature. Both Anne Tyler and George Orwell evince great interest in the subject literature and morality. Literature presents reality, not just a mirror image. It goes beyond to highlight the complexities of human existence and the moral voice remains a steady, consistent factor. The vision of moral world has entered the human beings and became a part of their dreams and aspirations. A true art is moral. It seeks to improve life, not to debase it. Great Literature has a clear moral base. Moral vision has to be conveyed in the right form. Both used their intellectual powers to make their moral concerns appealing to the modern sensibility.

Anne Tyler is one of the most prominent women writers among the contemporary Southern novelists in America. Tyler is regarded as one of the best novelists in contemporary literature. She is known for her quiet, subtle fiction that explores complex, dysfunctional family relationships and individuals' search for meaning and identity in a changing world. The fiction of Anne Tyler is both unique and extraordinary in contemporary American literature. It is unique because Tyler sounds like no one except herself in spite of admitted influence of other writers. And it is extraordinary for her calm indifference to prevailing literary fashions; she believes in her own difference which sets her work apart from that of the others.

Tyler's fiction invariably focuses on how a character lives and how he or she does indeed connect with the people that are near. It is indeed her ability to produce fiction that takes into account the wealth of enigmas surrounding every human being that makes her a significant American novelist. After all these interlocking lives that travel out into space on daring tangents are the stuff of fiction, as they are indeed the stuff of life – southern or otherwise.

Morality is an essential, innate aspect of the human struggle which is a vital component of life. Religious text such as the Bible argues that moral purity is an important part of why humankind exists in the first place. Most of the American search for a life – style that centres on the ethical

and the moral issues in an attempt to counter the prevailing commercial aspirations. Among the basic principles of Quakerism is the spiritual experience called the 'Inward light'. Everyman receives this light, whether he is a christian or not. The light manifests the love and grace of God toward all mankind. The Quaker's sense of inner oneness with the living Lord rejected the mediation of the priesthood between God and Man. They expected uncompromising honesty, simplicity of life, non-violence and justice from the followers. They were against slavery in America. They argued on moral issues and believed in single standard of conduct before God and man. They did not believe Sunday as the Lord's Day because they believed that every day was Lord's Day. They did not believe in Christmas because they thought that Christ is present in every living being. Friends opposed the church and their authority as they thought that it is not necessary to engage religious instruction. Thus Friends guided by the dictates of Inner Light, Produced men of strong, straight and serious temperament. With their spiritual ideals Quakers made a considerable impact on American life. Instead of pursuing the American dream of economic and social success, the Tylers led lives far more centered on ethical and moral issues and problems. Tyler traces her characters with great love and compassion. Her avoidance of violence is a unique feature for the peace – loving Quakers.

Tyler seems to be impatient at the dearth of spiritual and moral convictions which in turn substituted by hypocritical practices that make the religion lifeless. The path towards God-consciousness and spiritual attainments requires withdrawal from materialism and the indulgence in unethical practices. Anne Tyler has long been fascinated with the themes of old age and charity. In *A Patchwork planet* Barnaby lives with the constant knowledge that the elderly clients he has become fond of are likely to die at any moment. Barnaby, in attending to elderly people gets a different perspective on money and possessions, "Every now and then, in this job, I suddenly understood that you really, truly can't take it with you" (284). He sees that true value lies in relationships, not objects. Working for Rent-a-Back he meets couples who have been married for fifty or sixty years, caring for each other in illness, dealing with the challenges of money and failing memories, and the crises of their children and grandchildren. This teaches him the value of "staying power". The true meaning of charity is another theme explored in the novel. The Gaitlin family runs a charitable foundation, yet they look down upon the concrete work of charity that Barnaby is doing. Theirs is an institutional approach that requires no sacrifice in lifestyle, while his is a hands-on approach that is more physical and emotional. The Gaitlin family's lack of generosity is also revealed in the way Barnaby is never allowed to forget how indebted he is to them for the money they paid to keep him out of jail as a youth. This contrast between Gaitlin's superficial charity and Barnaby's heartfelt giving is one that Anne Tyler has explored. In *Clock Winder*, Elizabeth Abbott says that the sympathy routinely shown by her mother, a minister's wife, was as contrived as the casseroles she kept in the freezer to be defrosted and sent to the mourning family whenever some parishioner died. Tyler demonstrates a forced sense of Christian charity.

In Tyler's view, like the prophet, the writer must fight for his/her fellows against injustice and tyranny. The writer should assume the function of bringing the word of God – that is, the truth and the purpose of human existence. Tyler affirms the mystery of life. Yet her effort in all her novels is to value life in spite of its mystery.

Overall George Orwell's works emphasize courage, compassion, honesty, decency, generosity and responsibility. Orwell's sense of ethics has been most explicit in his abhorrence towards all sorts of corruption, oppression man-made suffering of the poor and hankering after political power. All these, however, display his sense of ethics in the social and political background. There are several incidents in *Burmese Days* which reflect a set of

values of human conduct. Flory does not want to see the English humiliating the Asians and is highly ashamed of racial discrimination and imperialistic nature.

Orwell is more concerned with his character's responsibility than any other aspects. Flory's inability to meet his responsibility under the pressure of an overwhelming guilt is shown in his relationship with Dr. Veraswami, whom he proposes to the club. But it is too late to be done. May Hila's great hope to get Flory goes, fruitless because of Flory's lack of responsibility. He does hold her as his life because of social and racial obstacle. His suicide is his terrible protest against all his failure. He feels ashamed of his moral cowardice and mental weakness. The suicide of Flory is suicide of colonial civilization which symbolizes death of supremacy of strong over weak. The superiority of Western civilization goes against the code of human values.

In "Shooting An Elephant" Orwell probes human psychology through ethical approach. Originally he oscillates like pendulum of a clock in between the duty of a police officer and the rationality of a human. Lastly he considers that his duty is more than his rationality to be benevolent to an unruly elephant who has no mind to judge.

The symbolic connection between the dying elephant and dying empire, strikes the keynote or Orwell's ethical imagination. The death of elephant symbolises the death of colonialism and the British imperialism. He seems to say that if one is victimized by emotion for a moment he appears either as a beast or as a man. The bestiality or humanity depends on the rationalising capacity. Therefore the beasts at the same times appear as human and human as beast or vice versa in their nature of feeling and thoughts. There becomes a duel between morality and immorality. Either morality is triumphant or immorality is victorious at the end. Every time, there is a fight between conscience and "desire" in every mind either he is a beast or a rational one. When conscience is defeated the desire automatically becomes triumphant and it invites agonising punishment.

Orwell's aims and objects are to create a world of moral vision for existence of human society. Orwell's concern with time is at bottom moral sense. His classic novel 1984 (Nineteen Eighty – Four) is a burning example. It is a reminder to the individual to recognise the ethics of his relationship with history in a symbolic way. His ethical vision of time consciousness may be similar to Yeats. He means to say that every individual has to cope with history. If he fails to do it he is inevitably alienated and rootless.

In *Down and Out in Paris and London* Orwell records his observations constituting the individual's right and capacity to observe and to make personal judgements. Through personal involvement in the life of the Down and Outs Orwell advocates the ethics of a stoicism in distress. He reveals the condition of a certain, segment of society and suggests one's responsibility for the state affairs. The main theme of the novel *Down and Out in Paris and London* is a vivid depiction of the experience of physical corruption with metaphysical bent of mind. He brings to the reader a sense of discovery. His adventures in the two capital cities Paris and London become a spiritual journey like that of Bunyan, Yeats and Elliot. His Physical horrors and tortures remind us of Dante's Hell and of Elliot's Journey of the Magi. On the whole this work sustains tone of intellectual charity, emotional sympathy and unbiased detachment. It is a measure of Orwell's keen observation precision of word that he is able to paint a vivid picture of the fallen world.

Many episodes, incidents and situations in *Down and Out in Paris and London* elaborate Orwell's moral sincerity. For instance the description of the kitchen where he is employed as a dishwasher, is suggestive of the physical fortune for spiritual attachment, Paris and London are shown as corrupt and corrosive cities where the people belonging to lower classes manage to live with much more difficulty. The characters – Boris and Bozo represent different types of people in capital cities where the higher class people seem to be materialist to its end.

Orwell's *Coming Up For Air* is highly symbolic having strong ethical inclination. It is at once both synthetic and seminal because it bears his major portions of his personal experience. The book is a metaphor which would indicate

the need of oxygen in marine life. The imagery of water air, fire, fish and earthly materials like tree, flowers are highly suggestive. They symbolize four elements referring to his descent into hellish poverty and corrupt politics. George Bowling's nostalgia for the past symbolises the rich heritage of ancient world which is a utopia now. Orwell means to say that modern man has lost all his human qualities and has become a cancer body without any religious notion. The book stresses more on Orwell's distrust and despair of future of mankind.

Through his ethical imagination Orwell tries to draw our attention to be conscious about our disintegration of human soul. Orwell is significant in modern literature because of his ethical imagination which acts as affirming flames for human existence. Though he depicts the horrors of existence and enduring spiritual trials and tribulations in his works still life was to him fundamentally a joyous, optimistic experience. He is a humanist. For Orwell, morality is a social phenomenon and every individual, as a member of the society, is expected to act according to his conscience and fight against hypocrisy.

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FEMALE ALIENATION IN ANITA DESAI'S NOVEL, *CRY THE PEACOCK*

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Abstract

The present paper aims to study the problems faced by the woman in Indian society which undoubtedly, is marching ahead at path of development but still assigns traditional roles to the man. This research paper focuses on the theme of alienation with reference to Anita Desai's novel, *Cry, The Peacock*. Anita Desai is one of the leading Indian women novelists writing in English. Most of the themes found in her novels are the problems of alienation, immigration, marital disharmony and so on. This novel points out the theme of husband-wife alienation by portraying the characters of Maya and Gautama. He cares her a lot but she thinks that he doesn't care much. She is mentally frustrated and disappointed and results in alienation. She is unable to adjust this situation, which results in frustration and disappointment. Her fictional world portrays alienated characters who find it difficult to come to terms with reality. Writer Desai is not far from her fictional world as her novels are purely subjective. Her protagonists are women who find themselves caught in the web of social, economic, cultural and political crises. Anita Desai has been categorically hailed as a 'feminist writer' by several critics, although she never missed an opportunity to deny it. But analyses of her novels in the light of feminist ideology prove that her critics are right. *Cry The Peacock* stands tall in that order.

Keywords: Alienation, Frustration, Isolation

Introduction

Anita Desai is a dominant figure in the twentieth century Indian English fiction. She has given a new direction to Indian English Literature. Her novels are considered to be the great contribution to the Indian English Literature. She started the literary journey with the publication of her first novel *Cry The Peacock* in 1963. The novel has been admired throughout all the section of the society. It is her significant achievement in the realm of Indo-Anglican fiction. This novel is the most famous and it presents the predicament of Maya in the male oriented society and her destruction at the altar of marriage. The novel presents the story of a young sensitive girl obsessed by a childhood prophesy of disaster, whose extreme sensitivity is rendered in terms of immeasurable loneliness. R.S.Sharma considers it as "the first step in the direction of psychological fiction in English."

Mrs.Desai, by powerful search light of her observation dives deep down and presents the world with her findings which include her prime concern to bare the hard covering of emotions to bring out sheer womanliness in them, to prove that they are actually devoid of feelings but in search of a pit of love and life. *Cry The Peacock* is the story of highly emotional, sensitive and imaginative woman told by

a woman novelist. Maya is shown to be fast this disintegrating under the pressures of marital discord. Married to an unresponsive and insensitive husband Gautama, she is driven from emotional instability in the beginning to madness, insanity and murder towards the end. Even though Anita Desai owes no explicit allegiance to feminist cause, she is preoccupied with the plight of woman in the male-dominated oppressive order. Her *Cry The Peacock* is a unique example of or an illusion of the feminist point of view. The novel has almost all the features of women's writing.

Cry The Peacock

Anita Desai first novel *Cry The Peacock* reveals the inner realities and psychic reverberations in the minds of her characters. In this novel Desai explores the hysterical mind of an Indian housewife, Maya. Her novel faithfully captures the contemporary Indian reality, especially the domestic life. The novel is an attempt to account the turbulent emotional world of the neurotic protagonist, Maya who is married to Gautama. Maya is portrayed as a spoilt and pampered daughter of a wealthy Brahmin. The pre-marital freedom she enjoyed in her father house puts her utterly defenceless when she counters a different code of

contact in her father-in-laws house. Moreover she is portrayed as a woman constantly haunted by the predictions of the horoscope which adds more woes to her married life.

The Albino Prophecy

Albino Prophecy has predicted that either of the couple will die after four years of married life. She desperately needs someone to take her away from the dark shadow that lingers in her mind. Her husband who is supposed to give solace invigorates it instead. Her preoccupation with death is so strong that she contemplates the chances of her death as well as that of her husband Gautama. When the couple watching the moon such was her belief in the horoscope predicted by the astrologer. Desai explores the inner shores of Maya's world, an unfeeling world and the resultant mental agency and presents to the world as an example of Indian women.

Alienation

Alienation is one of the major problems confronting the postmodern man. The present era can be rightly called as "the era of alienation." In the present era, the impact of alienation is due to many things as the generation gap, loss of identity, fear, loss of credibility, isolation and so on.

The tremendous progress of science, the rapid growth of industrialisation and urbanisation and the changing value systems in the society are the reasons for loneliness of man. One of the cardinal characteristics of alienation is the anxiety, about which John Macquerrie writes thus, "It confronts the individual with his responsibility and the call to grasp his authentic being".

The Theme of Isolation in the Novel

In *Cry The Peacock*, Desai aims at tracing the theme of physical isolation and psychological alienation, a sort of estrangement someone or something with which she is attached or identified-family, friends, society and even one's own self. In this novel it is the mental estrangement rather than physical sufferings of the characters that come to the front. Desai depicts the inner struggle of the Maya, The heroine of the novel whose neurotic condition is brought about by a variety of factors such as marital discord, barrenness and psychic disorder. In Desai's words she is an ideal example of her characters who are not normal human beings, but have been driven into some extremity of despair and are found wanting when coping with the normal living standards of society.

Maya

Maya is portrayed as an emotional character who is over sensitive in mental proclivities but affectionate in nature. Her expectations of a caring soul who could sympathize commensurably with her sensibilities were not fulfilled by her husband Gautama. He never cared to understand her sentiments and becomes the reason for all the tragedies. For instance, when Maya's pet dog Toto was dead Maya was totally shaken, but Gautama never tried to console her. He was pre-occupied with the problem of the disposal of the carcass. After the death of her dog, Maya started interpreting every object she sees in terms of death.

Death lurked in those spaces the darkness spoke of distance, separation, loneliness- loneliness of search proportion that it broke the bounds of that single world and all its associations, and went spilling and spreading out and about, lapping is stars, each one isolated from the other by so much. And the longer gazed, the farther they retreated, till there was only the darkness hanging, like a moist shroud, over our heads. (24)

The novel opens with the depiction of husband-wife alienation and discord by exposing the relationship of the prominent characters Maya and Gautama. The theme of alienation is the outcome of the hypersensitive nature of Desai's female characters and their inability to establish a point of contact with their partners. In her novel the stress is shifted from the external and the internal world. The protagonist Maya is obsessed with the fear of death as a consequence of an astrological predication that one of the spouses will die in fourth year of their marriage. She cannot establish any effective communication with her husband, Gautama, who is detached, and rational and twice of her age. Her husband's indifference to her agonised predicament and her childless life heightens her sense of alienation and isolation and consequently, she kills him in a fit of insane fury. In the novel Desai presents the silence, solitude, melancholy and dark world of shadows in Maya's life.

The marriage of Maya and Gautama is more or less a marriage of convenience as we can say a marriage of traditional bond. Maya's marriage with Gautama has been settled through her father's friendship with him. But Maya is not conscious of unpleasant realities of life. But ironically she is married to a non-Brahmin lawyer whose family does not know the joy of life, instead of the individual's urgency and feelings they converse of big things and national events.

In Gautama's family one did not speak of love,
Far less affection. One spoke-they spoke off

Discussions in parliament, of cases of bribery and Corruption revealed in government.... (P.46)

isolation haunts her know more as she kills her husband in a fit of maddening fury. It is alienation which brings a disastrous end of their life.

Conclusion

Thus this alienation and solitude between husband-wife relationships brought out their death. The novel *Cry The Peacock* describes the reasons and consequences of alienation in the relationship between Gautama and Maya. Maya's neurotic behaviour is due to her intense alienation. Both husband and wife have different attitudes towards life. This attitude alienates them from each other. Maya's

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