



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer reviewed, Refereed and Quarterly Journal

Vol: 2

Special Issue: 11

March 2018

E-ISSN: 2456-5571

UGC approved Journal (J. No. 44274)



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

www.crrps.in | www.bodhijournals.com

BODHI

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

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

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

Dr. S. Balakrishnan

Publisher and Editor - in - Chief

bodhijournal@gmail.com

www.bodhijournals.com



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

An Online, Peer reviewed, Refereed and Quarterly Journal

EDITORIAL BOARD MEMBERS

Publisher and Editor-in-Chief

Dr. S. Balakrishnan

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

Vice Editor-in-Chiefs

Dr. Manimangai Mani

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

Dr. Mamta Brahmabhatt

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

Pradeep D. Waghmare

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

Dr. B. Jeyanthi

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

Dr. T. Marx

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

Mr. B.P. Pereira

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

Editorial / Review Board

Dr. Sunil S. Narwade

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

Dr. V.N. Kendre

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

Dr. Nana Pradhan

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

Dr. Prasenjit Panda

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

Dr. H.S. Rakesh

Assistant Professor of History,
Davangere University, Karnataka, India

Dr. Indira Banerji

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

Dr. Punam Pandey

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

Dr. Harshad Bhosale

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

Dr. H.M. Kantharaj

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

Dr. Vipin Kumar Pandey

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

Dr. B.V. Dhananjaya Murthy

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

Dr. Vijaykumar Chavan

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

Dr. Vijay Shankar Sharma

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

Dr. Sunil Shankadarwar

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

Mr. Amit Agnihotri

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

Dr. Vaishali Pusate

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

Dr. P.V. Mahalinge

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

Dr. Neelkanth Bankar

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

Dr. Rajeshwar Andhale

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

Dr. Anupama Mujumdar

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

Dr. Parvez Shamim

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

EDITORIAL NOTE

Language is the medium of Literature. Every language is a collective art of expression. Literature moves in language as a medium comprising multiple layers of signs, symbols and meanings. Literature serves as a gateway to imagination, creativity and knowledge. Every discourse of literature is both personal as well as universal wisdom encompassing time and space. Both, Language and Literature record the intuitive expressions of human beings from time immemorial. To quote the words of Oliver Wendell Holmes, “Language is the blood of the soul into which thoughts run and out of which they grow.” This international seminar will provide a valuable platform to scholars and researchers to express their thoughts and ideas on the specified areas of language and literature. This book is a collection of articles exploring the techniques, methods, approaches, uses of e-learning-teaching tools framing the recent developments in English Language Teaching and narrative modes, gender issues, autobiographical elements, identity quests, ecological aspects, postcolonial discourses, postmodern conditions constituting contemporary trends in literature.

Editors

HAJEE. Dr. H. MOHAMED MEERAN

Principal

Dr. J. AHMED MEERAN

Head & Assistant Professor of English

Hajee Karutha Rowther Howdia College

(An Autonomous Institution Affiliated to Madurai Kamaraj University, Madurai)

[Re- Accredited with ‘A’ Grade by NAAC]

Uthamapalayam- 625533, Theni Dt, Tamil Nadu

ABOUT EDITORS



Dr. H. Mohamed Meeran, Principal, Hajee Karutha Rowther Howdia College, Uthamapalayam, joined as Assistant Professor of English in the year 1988. While working as Assistant Professor, he studied M.Phil., and also completed his Ph.D., and was appointed as Principal when he completed 25 years of Service in teaching. During his service as Associate Professor, he has attended so many seminars, workshops and conference at the Regional, National and International levels and presented papers. So far, more than 40 of his articles have been published in different books related to English Language and Literature. He did his Doctoral Degree in common wealth Literature, on “The Social, Cultural and Political Disintegration in the Novels of V.S.Naipaul, a post – colonial West Indian writer”. He has been the Chairman in the College Academic council, Board of Studies, Finance Committee, Magazine Committee, Selection committee and acted as Chair Person in International seminars. He has been guiding PG students in their projects and M.Phil Scholars. He also won “Best Educationist Award” from various organizations. Until now, he has been updating the academic knowledge, besides striving to bring more honours to his institution and to make the college surge ahead towards the pinnacle of glory.



Dr. J. Ahmed Meeran, joined as Assistant Professor of English in the year 2006 at Hajee Karutha Rowther Howdia College, Uthamapalayam, While working as Assistant Professor, he studied M.Phil., and also completed his Ph.D., and he was elevated as Head of the Department of English. During his service he has attended many seminars, workshops and conferences at the Regional, National and International levels and presented papers. So far, more than 20 of his articles have been published in various books and journals related to English Language and Literature. He did his Doctoral Degree in “Use of Myth in the Select Plays of Girish Karnad”. He has been serving as a Public Relation Officer, Member of College Academic Council, Board of Studies, and acted as a Resource Person and delivered guest lectures in various colleges. He has been guiding PG students in their projects and M.Phil Scholars. He is also one of the associate editors of the International refereed Journal. He continues to strive hard to bring laurels to the institution. His saga of rendering services in the field of teaching will continue forever.

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE

An Online, Peer-reviewed, Refereed and Quarterly Journal with Impact Factor

Vol: 2

Special Issue 11

March 2018

E-ISSN: 2456-5571

Aim & Objectives

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.

Disclaimer

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

Communication

Papers should be Mailed to
bodhijournal@gmail.com

CONTENTS

S. No.	Title	Page No.
1	Exploring the Relationship between Man and Nature in Jon Favreau's Film <i>The Jungle Book</i> Dr.P.Premchandrar	01
2	Feminist Protest in the Novels of Angela Carter V.Ananthi	07
3	Search for Identity in Arun Joshi's Novel <i>The Foreigner</i> V.Arthi	10
4	Language and Social Media Dr.S.Elizabeth Revathi	13
5	Identity Crisis as a Result of Racial Oppression in Toni Morrison's <i>The Bluest Eye</i> and Maya Angelou's <i>The Caged Bird</i> T.Jemima Joshuini	15
6	A Study on Tradition and Modernity in Achebe's <i>Things Fall Apart</i> and <i>No Longer at Ease</i> L.Jagatha & Dr.P.Premchandrar	17
7	Ecocritical Analysis in Kavery Nambisan's Novel <i>The Scent of Pepper</i> T.Janani	23
8	Absurdity of War in Kurt Vonnegut Jr.'s <i>"Slaughterhouse-Five"</i> A.Mansoor Ahamed	27
9	Feminist Anxieties in Virginia Woolf's <i>A Room of One's Own</i> N.Sheik Hameed	31
10	Gender Identity Crisis In Alice Walker's <i>"The Color Purple"</i> P.Nithyakumar	35
11	The Study of Social Consciousness in the Novel Anita Nair's <i>Ladies Coupe</i> P.Nivedha & Dr.A.K.Polson	38

12	The Study of Women and Nature through the Select Novels of Barbara King Solver G.Rajadivya & Dr.R.Palanivel	43
13	Tradition and Modernity in the Novels of Shashi Deshpande S.Nivetha & Dr.A.K.Polson	48
14	Marginalised in Mahasweta Devi's Play "Mother of 1084" K.Suguna	52
15	Integrated Materials Supplement Dr.S.Elizabeth Revathi	56
16	"Nature" - Not as a Monster but as a Reviver in Margaret Laurence' s Novels A.Kavitha	60
17	Arundhati Roy's <i>The God of Small Things</i> as a Post Modern Novel Z.Barakkathnazia	63
18	Women Writers in Indian Writing in English Ms.C.Sivapriya	65
19	Usage of ICT in Effective English Language Teaching and Learning V.Rajarathinam	68
20	Literature and Society Ms.U.Sukaila Seerin & Ms.N.Loshini Priya	72
21	9/11 and Cosmopolitan Urban Identities: A Study of New York City in Don DeLillo's <i>Falling Man</i> and Mohsin Hamid's <i>The Reluctant Fundamentalist</i> Dr.S.Jinju	75
22	Struggle between the Main Character and the Society in <i>The Man Who Had All the Luck</i> S.Ramesh & Dr.P.Premchandrar	82
23	Gender Discrimination & Social Depravity in Mahesh Dattani's <i>Tara</i> Dr.M.Moovendhan	85

EXPLORING THE RELATIONSHIP BETWEEN MAN AND NATURE IN JON FAVREAU'S FILM THE JUNGLE BOOK

Dr.P.Premchandar

Assistant Professor, Annamalai University, Chidambaram



Ecocriticism as Cheryll Glotfelty puts it in her Introduction to the collection of essays entitled *The Ecocriticism Reader: Landmarks in Literary Ecology* is: “the study of the relationship between literature and the physical environment” (xviii). But today ecocriticism has widened its scope. Rightly does Paula Willoquet Maricondi in his Introduction to the collection of essays entitled *Framing the World: Exploration in Ecocriticism and Film* points out: “ecocriticism has expounded beyond the area of literary analysis to embrace the study of other forms of cultural production, including theoretical discourse, music, photography, virtual environments, and films and video” (1). Maricondi further states: “Ecocriticism takes as its subject the interactions, negotiations and interconnections between the human and the non-human” (1). In this film *The Jungle book* (2016), we can see how a man-cub (Mowgli) and the animals of the Jungle are involved in peaceful reciprocal interactions. Glotfelty significantly points out that: “In most literary theory ‘the world’ is synonymous with society – the social sphere. Ecocriticism expands the notion of ‘the world’ to include the entire ecosphere” (xix). Favreau’s *The Jungle book* also includes the entire ecosphere comprising of both the human and non-human worlds. The film is about a congruous and congenial relation between a man cub Mowgli and the animals of the jungle. Through this strong bonding Favreau has tried to show that the boundary between humans and animals is arbitrary and moreover irrelevant.

The term Ecocriticism was probably first coined in 1978 by William Rueckert in his essay “Literature and Ecology: An Experiment in Ecocriticism”. Cheryll Glotfelty in her introduction to the collection of essays entitled *The Ecocriticism Reader: Landmarks in Literary Ecology*

points out that ecocriticism according to Rueckert is: “[t]he application of ecology and ecological concepts to the study of literature” (xx). Rueckert’s definition is restrictive while Glotfelty’s definition which she gives in her Introduction considers “all possible relations between literature and the physical environment” (xx). Ecocriticism today has widened beyond the area of literary analysis. Greg Garrard says in the First chapter of his book *Ecocriticism: The New Critical Idiom* that ecocriticism:

[h]as turned towards a more general cultural ecocriticism, with studies of popular scientific writing, film, TV, art, architecture and other cultural artefacts such as theme parks, zoos, and shopping malls. As ecocritics seek to offer a truly transformative discourse, enabling us to analyse and criticize the world in which we live, attention is increasingly given to the broad range of cultural processes and products in which, and through which, the complex negotiations of nature and culture takes place. (4)

Karla Armbruster and Kathleen Wallace’s collection of essay, *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*, reflects on the perspective of many practitioners of ecocriticism: “One of ecocriticism’s most important tasks at this point of time is expanding its boundaries . . . to address a wider spectrum of texts” (2). Maricondi says that: “Ecocriticism helps us to identify works that have an environmental orientation” (2), that is, that fit the three criteria outlined by Lawrence Buell in *The*

Environment Imagination

Works in which the non-human is not mere backdrop for human action but helps us situate human history within natural history; (2) works

that do not single out human interests as the only significant interest; (3) and works whose ethical orientation includes human responsibility and accountability toward the environment and the non-human sphere. (7-8)

The Disney animated version of *The Jungle book* (2016) directed by Jon Favreau drew its inspiration both from Rudyard Kipling's timeless and wonderful collection of stories as well as from the 1967 animated Disney Film. After Walt Disney turned Kipling's *The Jungle book* (1894) into an animated hit in 1967, the story of Mowgli, the human child raised by wolves, became an essential part of the children's library. Almost fifty years later, director Jon Favreau with the scriptwriter Justin Marks reteamed with Disney to carry out their interesting task of remaking the 1967 film. *The Jungle book* (2016) is an all new, live-action epic adventure about Mowgli. A thirteen-year-old newcomer, Neel Sethi stars as Mowgli. The young actor is full of energy. Mowgli is a character who is brave, courageous and confident, which Neel Sethi has successfully produced onscreen. The story of the film is mostly true to Rudyard Kipling's collection of stories *The Jungle book* (1894). The 'man-cub' Mowgli was left alone in a dense and dark jungle after his father was killed by the battle-scarred tiger Shere Khan. Mowgli was found by the wise panther Bagheera years ago who brought the child to a pack of wolves headed by the noble leader Akela and mother wolf Raksha. It is Raksha who brings him up along with her other little cubs. She feeds him and gives equal attention and care to this man-cub Mowgli. She is a nursing mother to Mowgli, who loves him, nurtures him and is intimately attached to him.

But the dry seasons approach and a water truce is called. All the animals and birds of the jungle come together to the peace rock to quench their thirst. Mowgli also comes along with Akela, Raksha, Bagheera and other little cubs to drink water. Shere Khan smelling the presence of a human being nearby demands that Mowgli should be given to him as per the law of the jungle. He also threatens Akela that he will attack and kill the wolves if they do not surrender Mowgli. To save Mowgli, and sensing that the jungle is no safer for him Bagheera and Akela decides to take Mowgli to the village where human tribes live.

Mowgli has to leave the home (the jungle) he has always known to be his own and embarks on an adventurous and captivating journey of self-discovery where he meets the lazy and laidback bear Baloo the mysterious serpent Kaa and the Gigant opithecus not Orangutan King Louie. Akela will be killed by Shere Khan in an act of revenge for not offering Mowgli as a lunch to him. Mowgli will come back, give a tough combat to Shere Khan and will remain forever with his wolf-mother Raksha, his stern mentor and father figure Bagheera, Baloo and other animals of the jungle.

Matt Zoller Seitz, the Ediot-in-Chief of RogerEbert.com had made a remarkable review of the film *The Jungle book* (uploaded on 15th April, 2016) where he says that: "Perhaps it's not accurate to call this CGI animated version, a live-action film as much of it has been graphically and technologically generated" (par 2).

Favreau with his visual effects supervisor Rob Legato used technology to transport the audience to a wholly new world. Seitz says that Favreau: "merged a live-action kid with a virtual environment thereby elevating the film to a different level of scrutiny. The voice work is excellent, the actors who do the voices for the animals are vitally important to bring the characters to life. The CGI wizardry is overwhelmingly and enchantingly successful in the portrayal of the animals, who appear to be equally real by the time the film comes to an end" (par 3).

Matt Zoller Seitz, further says that:

[t]he movie bears you along on a subdued current of enchantment, climaxing in a thunderous extended action sequence that dazzles while neatly tying off every lingering plot point and gathering up all the bits of folklore, iconography and Jungian dream symbols that have been strewn throughout the story like Hansel and Gretel's breadcrumbs. (par.2)

The concluding remarks of Matt Zoller Seitz is also important, he says:

In every way, this quietly majestic film should be considered a triumph. The familiar, picaresque story of a young boy raised by forest creatures but fated to re-join Man has been re-imagined as a funny, scary, affecting

family adventure with mythic heft but a refreshing lack of swagger. It was made with the latest in movie-making technology but has the ethical values and wide-net story telling sensibility of an Old Hollywood classic. (par.10)

The recent Disney animated film *The Jungle book* (2016) directed by Jon Favreau offers us needed perspectives on the relationship between the human and the non-human beings. The beautiful relationship that exists between Mowgli, the man-cub and the other animals of the jungle could be analyzed from an ecocritical perspective. Rightly does Serpil Oppermann observes in his essay "Theorizing Ecocriticism: Toward a Postmodern Ecocritical Practice" published in 2006 in the journal *Interdisciplinary Studies in Literature and Environment* (13.2) that ecocriticism has no "field defining theoretical model in place, beyond its aim to promote ecological awareness, to bring ecological consciousness to the literary texts and other cultural productions, and to understand the place and function of humans in relation to the non-human world" (105).

Ecocritics are concerned with the crucial relationship between 'nature' and 'culture'. Nature comprises of both the human and the non-human world as well as the trees, birds and animals. And culture stands for the civilized human race. In chapter 13 of his book *Beginning Theory: An Introduction to Literary and Cultural Theory* Peter Barry significantly points out:

ecocriticism rejects the notion that everything is socially and/or linguistically constructed. For the ecocritics, nature really exists, out there beyond ourselves, not needing to be ironized as a concept by enclosure within knowing inverted commas, but actually present as an entity which affects us, and which we can affect, perhaps fatally, if we mistreat it. (243)

Nature therefore cannot be reduced to a concept. Barry further states that "Ecocriticism, then, repudiates the foundational belief in contractedness which is such an important aspect of literary theory" (243). Similarly, in Jon Favreau's film *The Jungle book* (2016) we find that the film also rejects the socially constructed

concepts of 'human world' and 'animal world'. Mowgli, a man-cub is fostered by the female wolf Raksha. She feeds him and takes care of this human child along with her other little cubs. It is the wise panther Bagheera who found the abandoned Mowgli outside a cave and brought this small child to the pack of wolves, headed by the noble leader Akela. Bagheera knew that this man child could be sheltered, secured and safeguarded in this wild dense jungle only under the guidance of Akela and Raksha.

The deep bonding that Mowgli shares with Raksha and other wolves is touching. Raksha is a nursing mother to Mowgli. When a caution of threat comes from Shere Khan, Raksha and Akela desperately try to emphasize the fact that Mowgli has been raised as one of their own family members. Raksha claims: 'The cub is mine, mine to me' and Akela says: 'Mowgli belongs to my pack Shere Khan'. This deep and profound relationship between animals and human beings as shown in this film hints at the fact that human beings are part of the larger Nature and are inseparably connected with Nature. An ecological balance exists in nature only because of the harmonious relationship that prevails between the different levels of the ecosystem. As the animals are concerned about Mowgli, we notice Mowgli also does not want to endanger the lives of these innocent animals.

Through this reciprocal relationship of love, concern, care and affection that exists between Mowgli and the animals, Favreau's film shatters the binary between the human and the animal world. At the time of separation Raksha is mournful but she insists that wherever Mowgli may go, he should always remember that Raksha is his mother and Mowgli her son. This mother-son relationship thus overcomes the insuperable line of distinction between the animal and the human world. Barry says that: "Ecocritics believe that the existence of overlapping areas or intermediate states between 'nature' and 'culture' does not destabilize the fundamental difference between the two" (244). In Favreau's film *The Jungle book* we find an amalgamation takes place between the human world and animal world but the animals and human beings retain their individual identities. In the film an in-between

space is created where the two-distinct species of animals and humans co-exist and share a symbiotic, congenial and harmonious relationship.

Mowgli's practical sense and intelligence marks him as a human-child. Mowgli has assimilated himself in the animal world but at certain times, he uses his ingrained ingenuity to solve problems beyond the capabilities of his animal friends. He builds an elaborate rappel and pulley system to help the lazy slacker Baloo to get the honey from a cliff-side beehive that he has been coveting for years. He also uses his intelligence to rescue the small elephant which falls into the gutter. The idea here expressed by Jon Favreau is that human beings are not necessarily destined to subjugate and destroy nature but human beings and animals can share a cordial relationship of mutual respect and dependence. Mowgli uses his intelligence not at the cost of harming nature but in order to protect and preserve nature. Bryan Norton distinguishes between narrow and broad anthropocentrism and declares that we should not be narrow in our approach towards nature, we should rather practice weak or broad anthropocentrism. Nature cannot protect itself it is the duty of we human beings to protect nature. Biologically we alone can change and conserve nature. Role of human beings is important. Human beings can perform more protective, meaningful, responsible, and careful ways of operation to preserve nature for future generations. This voice of sanity and practical wisdom is also propagated by Jon Favreau in his film *The Jungle book* (2016). Favreau's film also offers a counter discourse to the notion of Speciesism. Richard D. Ryder first coined the term in 1970 in a privately printed pamphlet, titled "Speciesism". The term was popularized by Peter Singer in his book *Animal Liberation* (1975). He used the term in the title of his book's fifth chapter: "Man's Dominion ... a short history of Speciesism". Speciesism according to Peter Singer is an attitude common to both humans and non-human beings in which they have a tendency of caring only for the members of one's own species in terms of values, rights or special consideration and thereby ignoring the members of other species.

In Favreau's film we see how the animals of the jungle subvert the notion of Speciesism, they

keep their lives at stake in order to save Mowgli who belongs to a different species. Ignoring the threat of Shere Khan, Akela and Bagheera decides that Mowgli should be sent back to the village of man tribe. Akela knows it very well that this decision may prove dangerous to the pack of wolves but still he chooses to save Mowgli from being devoured by Shere Khan. As a consequence, Akela has to sacrifice his own life. When Shere Khan comes only to find that Mowgli has been sent away from the jungle, he attacks and kills Akela. Thus, Favreau's film subtly poses a challenge and rejects the concept of Speciesism.

The study of the relationship between animals and human beings from the point of view of the philosophical consideration of animal rights began primarily from Peter Singer's revolutionary book *Animal Liberation* (1975). Greg Garrard in chapter 7 of his book *Ecocriticism: The New Critical Idiom* entitled "Animals" points out that:

Singer drew upon arguments first put forward by Utilitarian philosopher Jeremy Bentham (1748-1832), who suggested that cruelty to animals was analogous to slavery and claimed that the capacity to feel pain, not the power of reason, entitled a being to moral consideration. Singer gives the label 'Speciesism' to the irrational prejudice that Bentham identifies as the basis of our different treatment of animals and humans. (136)

He further states that:

The Utilitarian principle of equality states that everyone is entitled to moral consideration, irrespective of family, race, nation or species, and for Singer, if a being suffers there can be no moral justification for refusing to take that suffering into consideration. . . . Singer contends that the suffering of a human should not automatically count for more than the suffering of an animal. (137)

In Favreau's film *The Jungle book* (2016) we find that animals and human beings are entitled to equal moral consideration. The binary between animals and humans is erased in the film by the fact that the animals do share the potential capacity for suffering along with the human child Mowgli. It is not only Mowgli who suffers from the threat of being killed by Shere Khan but all the animals are equally endangered. Shere Khan's

question: "How many lives does a man-cub worth?" puts the safety and security of both the animals and Mowgli at risk. At the brink of separation from his foster mother Raksha if Mowgli suffers because he has to leave the jungle and the animals whom he has always known to be his own family, surprisingly we find Raksha is also deeply wounded. It is almost unbearable for her to send Mowgli away from the jungle as she considers Mowgli to be her own cub. She suffers from a sense of anxiety and a fear of detachment from Mowgli. Thus, Favreau has tried to equally depict the sufferings of both the human child and the animals of the jungle. The Utilitarian principle of equality is thus followed and maintained in the film. Favreau has simultaneously voiced the sufferings, anxieties, difficulties and problems experienced by both the animals and the human child. There is no biasness or prioritization so far as the portrayal of sufferings are concerned. He gave equal attention to the animals as well as the man child. But however, it is also probably true that comparisons of sufferings between members of different species cannot be made precisely. Precision is not essential. We have to consider the value of life; a life is a life, whether it is a human life or an animal life.

This liberationist depiction of animals by Favreau may be criticized by a few critics who parallel it with the practice of anthropomorphism where human beings have a tendency of ascribing human attributes to the animals. Obviously, we cannot interpret the behavioural aspects of animals depending completely on a human pattern which is inappropriate but we can interpret some basic emotions of grief, happiness, rage, fear, anger or suspicion by minutely observing the basic everyday feelings of the animals.

Initially when Ecocriticism came into existence, the ecocritics particularly the Deep Ecologists seemed to be blindly critical of the human world. They never considered human beings as a part of nature. But now critics and writers have started talking about the other side of the coin. Ramachandra Guha believes that the issue of environment should be approached from a different perspective, we need to give a fresh look at ecocriticism by not excluding but including the human beings in our ecocritical discourses.

Jon Favreau's film *The Jungle book* (2016) is a classic example of the argument that human beings should be considered a part of the natural world. *The Jungle book* (2016) successfully depicts the cordial, harmonious, and compatible relationship between human beings and the animals. Mowgli, as a representative of human world is presented as a part and parcel of nature. He is inseparably connected with nature. The unity of man and nature has been celebrated in the film. The ending of the film reaffirms Ramachandra Guha's primary argument that human beings are inextricably linked with nature. He ultimately returns to the jungle, which he considers to be his home where he feels secured and sheltered. The relation between man and animals here is not one of domination or suppression, but one of love, care, concern, mutual respect and interdependence. The kind of life which Mowgli leads is similar to that of the aboriginal people or the barbaric predecessors of mankind who lived harmoniously in the midst of nature. Mowgli very much like them does not have the minimal means of survival, withstands the harsh and extreme conditions of environment bare bodied and peacefully co-exist with animals. These native people like Mowgli survive by completely depending upon nature, they live in nature and with nature. They consume natural resources in such a way that neither those species nor human beings are endangered. A kind of balance is maintained by them. Mowgli also thrives on the natural resources but is equally concerned about protecting nature. The native people handle nature in a more meaningful and scientific way. We need to learn something from these native people. We should adopt certain practices performed by them to deal with nature in a more careful and sensible way. We need to rectify our means of treating the animals as well as nature. We should indulge in a stable and peaceful relationship with nature, as it is only by embracing nature as a part of our own self we can control and regulate the rapid destruction of nature. It is by means of our collective attempt we can ensure a happy communion with nature and make this world a better place to live in.

Jon Favreau's film *The Jungle book* (2016) is thus not merely a CGI animated film about a human-cub raised by wolves. It should not be

treated as only an adventurous story of Mowgli; the film is loaded with multiple connotations and interpretations. *The Jungle book* (2016) can be analyzed from an ecocritical point of view. It is an ecocinema where the central focus is on nature and its components. *The Jungle book* (2016) explores a congenial relation between man and animals, to significantly situate human beings as a part of nature. Nature comprises of both the human and non-human animals. Human beings can share a relation of mutual dependence with the animals. The film subtly generates an environment awareness and consciousness among its viewers. It reminds the audience of their primary link with nature. Damage done to nature also means a damage done to human beings, because in terms of food chain or in other ways we all are connected in this universe. With his film *The Jungle book* (2016) Favreau has managed to create an exceptionally wide circle of concern by inviting his audience to consider themselves as being a part of one huge ethical community (including the non-human environment), without recklessly anthropomorphizing nature. He has created a universal community through his film which includes both the human and non-human environment. He has been able to strike a balance between the two environments, primarily because of the ecological interconnectedness between man and nature. Human beings are a part of a larger ethical community comprising of both environments. The serious problems which are threatening the universe namely ozone layer depletion, global warming, deforestation, pollution and the endangering of rare species of birds and animals are all because of man's indiscriminate exploitation of nature and natural resources. Human beings have alienated themselves from nature. Modern man does not consider themselves as a part of nature. Today we only use nature for our own personal benefits, without giving anything in return. The film seems to celebrate the primitive way of life where men lived blissfully in the midst of nature, adjusting and co-operating with the animals of the jungle. *The Jungle book* (2016) delicately hints at the lack of responsibility and action on our part to protect and preserve nature. We often forget that it is not only the animals and birds who are endangered but the entire world is endangered. We human beings are equally endangered. Destruction of nature presupposes a

destruction of mankind. According to Rachel Carson, human beings should learn to "appreciate the fact that they are part of the entire living world inhabiting this planet, and that they must understand its conditions of existence and so behave that these conditions are not violated" (11).

Ecocinemas like *The Jungle book* (2016) thus aims to have an impact upon the audience's environmental values and behaviour and also wants to inspire the viewers to take personal and political action. We can conclude with the pertinent observation of Maricondi: "Raising consciousness through the study of films is not enough to bring about a social change, but awareness and understanding are necessary steps in the process of transforming perceptions and motivating social actions" (8).

References

1. Armbruster, Karla and Kathleen R. Wallace, eds. *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville: U of Virginia P, 2001. Print.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed. Manchester: Manchester UP, 2010. Print.
3. Buell, Lawrence. *The Environment Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge: Harvard UP, 1995. Print.
4. Carson, Rachel. *Silent Spring*. London: Penguin Books, 1962. Print.
5. Garrard, Greg. *Ecocriticism: The Critical Idiom*. New York: Routledge, 2004. Print.
6. Gotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: U of Georgia P, 1996. Print.
7. Maricondi, Paula-Willoquet. *Framing the World: Explorations in Ecocriticism and Film*. Charlottesville and London: U of Virginia P, 2010. Print.
9. Oppermann, Serpil. "Theorizing Ecocriticism: Toward a Postmodern Ecocritical Practice." *Interdisciplinary Studies in Literature and Environment* 13.2 (2006): 103-128. Web. 10 June 2016.
10. Seitz, Matt Zoller. "The Jungle Book." Rev. of *The Jungle Book*, dir. Jon Favreau. *Rogerebert.com*, 15 April 2016. Web. 20 June 2016.

FEMINIST PROTEST IN THE NOVELS OF ANGELA CARTER

V. Ananthi

Assistant Professor, Sri Akilandeswari Women's College, Vandavasi



Angela Carter (1940-1992) began her writing career as a journalist. In her very first novel, *Shadow Dance* she challenges the notion of sexuality. Though she wrote in the tradition of Realism, her characters are violent and bizarre. The critics describe Angela Carter as a Gothic novelist. She herself agrees with the label on account for her fondness for macabre, the gothic blood-and-thunderstorms and creepy atmosphere. She is also called a writer of fantasy. She uses fantasy to criticize and examine the material conditions of the real world around her. But she does not like the meaning of the word 'fantasy'. Fantasy is an escapist fiction, and Carter does not try to escape from reality. Her biographer, Lorna Sage, says:

(Carter's fictions) prowl around on the fringes of proper English novel like dream monsters-nasty erotic, brilliant creations that feed off cultural crisis. She has taken over the sub-genres (romance, spies, porn, crime, gothic, Science Fiction) and turned their grubby stereotypes into sophisticated mythology... she writes aggressively against the grain of Puritanism-cum-naturalism, producing adult fairy tales. (Carter: 1969, p. 2).

As a feminist writer of Science Fiction, Carter contrasts reality with the imaginative world of the future, or the world populated by bizarre characters and situations. Generally, Science Fiction is associated with a wide range of strange machines, technological devices like robots, ray-guns, space-ships, time-machines and, of course, strange creatures, monsters and aliens in Outer-space. This association is created by the pulp science fiction that has become very popular in the USA, and now in other countries as well. The definition of Science Fiction given in the Oxford English Dictionary emphasizes this very aspect of Science Fiction. However, Science fiction as a literary genre has more serious aims and objectives

than merely narrating space-saga on fantastic planetary locations. Such serious intentions have been encoded in the definitions of Science Fiction given by the writers and critics such as Darko Suvin, Robert Scholes, Damien Broderick and others. According to them Science Fiction presents an alterity or a world radically different from our own in an imaginative framework, but confronts our own world in a rational cognitive manner. Science Fiction uses metaphoric and metonymic devices to contrast the world of imagination to the real world. For example, if a Science Fiction novel wishes to deal with alienness, it will present the aliens in concrete shapes, metaphorically, to show the cultural, social and technological change. Science Fiction uses a 'novum' (a new thing) as a device to present the 'difference' or 'otherness' from the world of reality.

In *The Passion of New Eve*, Carter has created three different urban cities of the future. These futuristic cities have been created to question the notions of Gender and explore the tyranny of cultural myths about woman. In Science Fiction, the women writers have created such urban spaces to situate woman or female societies. Marge Piercy, in her *Woman on the Edge of Time*; Joanna Russ, in her *The Female Man*; Mary Bradley Lane, in her *Mizora*, have created Utopian urban spaces in the shape of female body. Their intention has been to retrace female history and tradition.

In *The Passion of New Eve*, the protagonist, Evelyn, is a traveller, who comes from London to New York. The city of New York is futuristic dystopia, a post-apocalyptic United States, which is a city of 'lurid and Gothic darkness' (Carter: 1969, p. 44), a city of baby sized rats, full of violence and disorder, broken down sewage system, angry women sharpshooters swiping at men looking at blue-film posters, the blacks building a wall around Harlem and dissolution. It

is a world of decay and dissolution. 'That City had become nothing but a gigantic metaphor for death'. (Carter: 1969, p. 45).

This dystopia of New York conceived in terms of male gender, where women are presented, and treated as sex objects. It is a phallo-centric world where woman is subjugated to violation. New York, as a gendered city, is full of filth and violence. It is a city in chaos, an 'alchemical city' in the process of change. The metaphor of alchemy, an art of transmuting base metals like iron into gold, is a central idea in the *The Passion of New Eve*. Boroslav, the Czech soldier, who lives in the same hotel as Evelyn, possessed this art of alchemy, which has a pseudo-philosophical and spiritual dimension. According to this philosophy, all substances are composed of one primitive matter, the *prima materia*. This *prima materia* was identified as the mercury of the philosophers, combining male and female, like a hermaphrodite. Throughout this novel, Carter uses this idea of alchemical transmutation, combination of opposites.

As a decaying city, New York is shown to be disintegrating, but Boroslav, the alchemist, thinks possibility of creativity within its deterioration.

Chaos, the primordial substance, Chaos the earliest state of disorganized creation, blindly impelled towards the creation of a new order of phenomena of hidden meanings. The fructifying chaos of anteriority, the state before the beginning of the beginning. (Carter: 1969, p. 4).

The protagonist, Evelyn, flees from this world of disintegration to find himself:

I would go to the desert ... there I thought I might find that most elusive of chimeras, myself. (Carter: 1969, p. 11).

However, he realizes later:

I felt that I was in great hurry but I did not know I was speeding towards, the very enigma I had left behind ..., the dark room, the mirror, the woman (Carter: 1969, p. 146).

The other futuristic world created by Carter in the *The Passion of New Eve* is the city of Beulah, the matriarchal city. Carter borrowed the name Beulah from William Blake's writings. Beulah for Blake was the state of innocence. As Harold Bloom points out in his *The Visionary Company: A Rending of English Romantic Poetry*:

Beulah is female, Eden male Beulah, according to Blake, is the emanation of Eden that is its outer and feminist or created form. Beulah is therefore temporal and illusory Its emotions are all of the forgiving variety, emphasizing feminine self-sacrifice.... (Carter: 1977, p. 10).

But Carter's Beulah is a prototype of feminist separatist communities created in the Feminist Science Fiction of Joanna Russ, Marge Piercy and others. The topography of Beulah is unique in the sense that it is created in the shape of a womb. Evelyn says:

Beulah lies in the interior, in the inward part of the earth; its emblem is a broken column; ... Mother built this underground town, she borrowed it out below the sand. (Carter: 1977, p. 15).

The shape and the colours of Beulah have artificial quality. Evelyn describes the room he was kept in:

This room was quite round, as if it had been blown out, like bubble gum, inflated under the earth, its walls were of a tough, synthetic integument, with an unnatural sheen upon it that troubled me to see, it was so slick, so lifeless. (Carter: 1977, p. 13).

Since Beulah is underground, there is dampness in it, and absence of light, as it would be in the womb of a woman. It has the colours of a woman's womb. Evelyn realizes:

It will become the place where I was born. (Carter: 1977, p. 38).

Dimness and shadow characterized Beulah. It is an antithesis of patriarchy. The granite structure of a monument erected at the entrance of Beulah represents a stone cock with testicles, 'but the cock is broken off clean in the middle'. (Carter: 1977, p. 39).

The city of Beulah is presided over by the Mother. Evelyn describes, her as 'a menacing Hindu Statue', 'a sacred monster',

She was fully clothed in obscene nakedness; She was breasted like a sow -she possessed two tiers of nipples. (Bloom: 1963, pp. 2122).

Beulah is a mixture of mythology and technology. There are modern gadgets like transmitter, modern weapons, and very sophisticated instruments and a laboratory for surgery, which Evelyn calls a 'triumph of Science'. The mysterious announcements coming from the

transmitter reverberate in the enclosed womblike place, creating terror. The maxims proclaimed from the loudspeakers preach principles of matriarchy and reinterpret the patriarchal myths like Oedipus. The world of Beulah is the reversal of world of patriarchy. Technology, which is normally associated with patriarchy and male gender, is interpreted here in terms of matriarchy. In spite of the technological details, the presentation of Beulah is surreal; it appears to Evelyn as a nightmare.

The aim of this female Utopia is to bring revolution in the social and political system and in the system of beliefs. The mother is a central figure in Beulah, who has transformed herself by plastic surgery, and plans to transform Evelyn as a New Eve, who will create a new world order giving birth to a new Messiah. She would like to obliterate altogether the male-female dichotomy. So, Beulah is not merely a Utopia, it is a programme to create a world without gendered prejudices, and domination based on gender-distinction.

Evelyn, metamorphosed as New Eve, physically a woman but psychologically still a man, runs away from the world of Beulah in search of his true self. Evelyn comes back to the desert. After this transformation into a woman, the ideal change of place for Evelyn is the patriarchal township of Zero, where she would undergo the essential experience of the life of a woman in a male dominated society.

Zero's city is a grotesque place, where pigs are more respected than woman. Zero, who rules the place, is a great autocrat. He rules his seven wives mercilessly. Zero believes that women are to be degraded and reviled. He does not allow them even the use of language. They are not supposed to shoo away his pigs. He is obsessed with the belief that Tristessa, the Hollywood heroine, has magically rendered him infertile, and until he discovers her, ravishes her and kills her. His procreativity will not be restored. He is able to rule his wives savagely because his women are made to believe that their good health depends on his periodic copulation with them. These women represent the women in general in a patriarchal society, in which women have been allotted specific roles for generations together. Zero's world is prescribed for New Eve to learn and understand 'socially constructed images of the feminine as well

as atrocities committed on women by men throughout time, from clitori dectomy to suttee. (Rubenstein: 1993, p. 110). The New Eve undergoes by sexual experience for some time since, though physically a woman, psychologically she is a man. Zero's city is apparently the antithesis of Beulah, the City of the Mother. The Mother represents fertility, while Zero's City stands for infertility. Zero himself is sterile and meaningfully situated in the desert, a symbol for sterility. Secondly, if Mother stands for totalitarian female sexuality, Zero stands for totalitarian male sexuality. Zero's city is in dazzling sunlight. There cannot be any shadow in the desert. But Beulah, the mother's womb, is full of shadows. The male-world of Zero represents rationality, and it is comprehensible because there are no shadows of doubts. But the world of Beulah is incomprehensible. Evelyn may be bewildered in Zero's place, but he/she has no doubt about the role he/she must play there.

But just as Beulah is a combination of opposites: 'there is a place where contrarities are equally true. This place is called Beulah. 19 These contrarities are mythology and technology. Technology is associated with male while mythology with female. The mother in Beulah combines the two. Similarly, the world of Zero involves contradiction. Zero produces his own myth of male power of rejuvenation. He himself labours under irrational belief that Tristessa was the cause of his sterility. The meaning of the two cities is subverted by Carter in the course of narration. However, the point is that the cities built by her possess the element of 'estrangement' through time and space.

References

1. Carter, Angela. *Heroes and Villains*. London: Heinemann, (1969).
2. ..., *The Passion of New Eve*. London: Gollancz. (1977).
3. Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. New York: Anchor Books. (1963).
4. Rubenstein, Roberta. "Intersexion: Gender Metamorphosis in Angela Carter's *The Passion of New Eve* and Lois Gould's *A Sea Change*" in *Tulsa Studies in Women's Literature*. (1993).

SEARCH FOR IDENTITY IN ARUN JOSHI'S NOVEL *THE FOREIGNER*

V.Arthi

Assistant Professor, Sri Akilandeswari Women's College, Vandavasi



Over the past two decades, the term 'marginality' and 'identity' have received much critical attention from the scholars in various disciplines. Marginality refers to something that pertains to the edge, border or boundary. Something that is on margin or close to the limit, below or beyond which something ceases to be possible or desirable. Something below level, insignificant, secondary and subsided. Now a day, 'marginality' emerges as a literary concept and behavioural model, shaped by societal norms and traditional canons.

Few people have been living on the 'margins' of the society that hosted them after their massive exclusion from their native soil at the hands of civilization. They live there as an outsider, a foreigner, a Diaspora. They still adhere to their identity using different survival strategies. Arun Joshi's first novel *The Foreigner* (1968) is a study of its protagonist- Sindi's search for 'identity' in materialistic modern society of America and India. In it, Joshi has shown that how his protagonist, being depressed by cross-cultural background and marginalized existence, has lost the feeling of his identity and awareness of his individuality.

Throughout the novel, Sindi, the protagonist, considers himself "quite a misfit (15)" and finds himself lonesome, annoyed, depressed, isolated and almost estranged due to his detachment and non-involvement with his fellow beings. Born of an English mother and an Indian father who died when he was only four, he was brought up by his uncle in Kenya. He was educated in East-Africa, London and America. Deprived of love, care, safety and civilizing roots, Sindi grows with a crack in his persona and becomes a rootless, wandering alien. When Mr. Khemka wants to know how the death of his parents took place, his reply has a sting: "for the hundredth time I related the story of those strangers whose only reality was

a couple of wrinkled and cracked photographs" (12). Sindi is estranged from the whole apparatus of society. This dilemma is clearly revealed in his dialogue with Mr. Khemka:

But you at least knew that. You had a clear-cut system of morality, a caste system that laid down all you had to do. You had a God; you had roots in the soil you lived upon. Look at me. I have no roots. I have no system of morality. How does it mean to me if you call me an immoral man? I have no reason to be one thing rather than another. You ask me why I am not ambitious; well I have no reason to be. Come to think of it I don't ever have a reason to live (118).

The novel relates the story of Sindi, who reflects vulnerably on his hollow past and is apprehensive of his equally pointless future. He feels uprooted and lost like a "foreigner anywhere" (29) and endeavour all through his life not to get involved with anybody or anything. His non-involvement, indifference, isolation and incongruity make him distant and stranger wherever he went. In the words of S. Rengachari "this kind of loneliness plunges him into apathy, cynical indifference, spiritual bankruptcy (he is aware that his soul has gone bankrupt) and a concomitant sense of the purposelessness and inanity of human existence- the traits of an inhabitant of the Wasteland" (1984:04).

June remarks on his foreignness: "There is something strange about you, you know.

Something distant. But I have a feeling you'd be foreigner anywhere" (29). Even Sheila during Sindi's visit to India, comes to the same conclusion, she says to Sindi: "You are still a foreigner. You don't belong here" (122). He himself muses over his foreignness in the society he belongs:

...I wondered in what way, if any, did I belong to the world that roared beneath my apartment windows. Somebody had begotten me without a purpose and so far, I had lived without a purpose, unless you could call the search for peace a purpose. Perhaps I felt like that because I was a foreigner in America. But then, what difference would it have made if I had lived in Kenya or India or any other place for that matter? It seemed to me that I would still be a foreigner. My foreignness lay within me and I couldn't leave myself behind wherever I went . . . (55)

Dr. Ghanshyam and Mr. Iyenger aptly say: "without love, familial nourishment and cultural roots in the civilized society of the West, Sindi grows with a built-in-fissure in his personality and becomes a wandering alien rootless like Naipaul's and Camus's protagonists" (2003:105). Sindi though labelled as an Indian, is an outsider, a stranger, a foreigner in India too.

In spite of Sindi's most intimate and intense moments of passion with various girls in England, he cannot get knotted with anyone of them in matrimony as he comes to the conclusion that "Marriage was more often a lust for possession than anything else. People get married just as they bought new cars" (67). Sindi is threatened with the fear of the loss of his identity, by his contact with other. But the false disinterest of Sindi drives both June and Babu to death.

Witnessing the terrible consequence of aloofness, Sindi decides to leave America and come to India in search of his identity. Sindi notices the pretense, dishonesty and futility of the modern society in America. Experiencing vainness and bitter futility of American civilized society, Sindi by just a flip of coin leaves America and comes to India in search of a new identity. But his hopes of 'a new life' are traumatized. He finds India no better than America.

Sindi discovers both the civilizations to be vicious and oppressive. The material affluence and individualism unbridled in both the civilizations make Sindi unhappy and fail to provide him a state of tranquillity within and calm around. In India, Sindi comes to understand: "In truth it had only

been a change of theatre from America. The Show had remained unchanged" (174).

The rapid growth of well-heeled society, the poverty and starvation of the masses, the corrosion of moral values, and the tension between ensuing generations resulting from changing ethos make mounting and often distressing demands on the individuals and lead to their dilemma. Sindi is a quester who "wanted to know the meaning of life" (142). He goes on hopping from one country to another because he finds his life pointless, void, worthless and empty. He realizes the uselessness of human achievements and futility of his life at the bare age of twenty-five when normally a young man is full of zest, vigor and passion for life. He gives expression to his feelings thus:

And yet all shores are alien when you don't belong anywhere. Twenty fifth Christmas on this planet, twenty-five years largely wasted in search of wrong things in wrong places. Twenty-five years gone in search of peace, and what did I have to show for achievements; a ten-stone body that had to be fed from the times of a day, twenty-eight times a week. This was the sum of a lifetime of striving (80).

Ursulla in D. H. Lawrence's *Women in Love* ponders similarly: "A life of barren routine without inner meaning, without any real significance . . . One could not bear any more of this shame of sordid routine and mechanical nullity . . . And all life was a rotary motion mechanized, cut off from reality" (Lawrence 1950: 219). Like Ursulla, Sindi too, suffers from the horror of civilized society in which his identity was marginalized. Since he considers his life to be full of illusions, he is unable to find his roots anywhere in the world. He ruminates: ". . . I was a foreigner in America- But then, what difference it would have made if I have lived in Kenya or India or any other place for that matter?" (55). Thus, Arun Joshi, in this novel delineates Sindi's search for his identity, his predicament, particularly the feeling of futility and meaninglessness of his life and his marginalized existence.

References

1. Ghanshyam, G. A. and Iyenger, Usha. 2003. "The Concept and Conflict of Indian Tradition and Transition in Arun Joshi's *The Foreigner*". In Rukhaiyar and Prasad: 103-107.
2. Joshi, Arun. 1993. *The Foreigner*. New Delhi: Orient Paperbacks. (All the page references in parentheses are to this edition only)
3. Lawrence, D. H. 1948b. *Women in Love*. New Delhi. Penguin Books.
4. Rangachari, S. 1984. "T. S. Eliot's Shadow on *The Foreigner*" *Scholar Critic* 4, 6 (Jan): 1-8.
5. Rukhair, U. S. and Prasad, Amar Nath. 2003. Editors. *Studies in Indian English Fiction and Poetry*. New Delhi: Sarup & Sons.

LANGUAGE AND SOCIAL MEDIA

Dr.S.Elizabeth Revathi

Assistant Professor, Department of English
Government Arts College for Men, Nandanam, Chennai



Abstract

The motto of the media is to promote government transparency and public scrutiny of those in authority, highlighting policy, corruption in the judiciary and scandals in the corporate sector, through effective language using the channels of mass communication. The motto of the social media is also the same.

This paper analyses how English taught students at their learning institutions pave a new way to them to take part in global networks, apart from academic excellence. As social media writings find familiar and convincing, every member of the society takes part in the global village activities since every minute updating and reporting is highly needed through language to reveal the universality of the human mind and the language. Using a sharp alert language, social media imposes a poignant impression in the society.

Media and Social Media

The important feature of the mass communication is all **MACRO** projects should reach the **MICRO** segments of the society. Before enter into macro project and micro segments, let us see what is media and social media?

Media is any country is a sign of democracy and its freedom shows the perfectness of democracy. Mass media will have a positive impact of democratization and human development if they function effectively like a “**watch dog**” and as a civic forum facilitating a diversity of voice is public debate.

Liberal theories have stressed the importance of an independent “**FOURTH ESTATE**” as a check on the abuse of power. In particular, media systems strengthen good governance and promote positive development outcomes most effectively under two conditions.

- (1) Where channels of mass communication are forceful and independent.
- (2) Where there is widespread diffusion and public access to these media.

The above said statements are applied to social media also since it is the off spring of mass media. and the rapid growth of social media for a decade has become an inseparable part in our life and posing a threat to mass media. As we know every minute of our life is connected with the social media via the devices like smart phones, laptops

and portable devices and thereby social media over takes the mass media for recent past years.

Difference between Mass Media and Social Media

The main difference between mass media and social media is the position of the audience and the language maintenance. Mass media puts the audience in a passive position and social media puts the audience at the center. In the commercial campaigns, social media interact more swift than mass media because of it's easily accessible, penetrative language, though it is dominated by a small group of celebrities.

For both mass media and social media, the target audience is the same who play a dual role as receivers and creators of the content. But it's simple and comprehended style social media is liked by everyone.

Social Media

Social media is making it's presence felt by introducing new words to new meanings for old words to change in the way we communicate. Social media has evolved the English language, by changing the meanings of words and slang, changed the normal average usage of grammar.

Syntax aside, social media messages also prompted a more subtle revolution in the way we communicated. More personal information is

communicated with larger audience. Rhetoric maintained in the social media writings is more informal and more open and this seeps into other areas of life and cultural. Moreover, the writings in social media are more succinct, get to the point quicker operate within the creative constraints.

New Words and Meanings

Words originating from social media and internet have become a popular language in the public place.

Few interested words are listed below:

1. Blog (Origin is blogosphere)
2. Throll (Conflict/starting argument and upset the people)
3. Buzzword (a fashionable phrase used for a particular context)
4. LOL (An acronym has a meaning of laugh out loud)
5. OMG (Oh my god)
6. TTYL (Talk to you later)
7. Emoticons (a representation of a facial expression such as smile, frown and other keyboard characters)

Besides, some words existed in the social media context, got its new color and meaning. For example, 'friend' and 'unfriend' are two words have been given a new meaning in their usage. The word 'friend' and 'befriend' is from old English originating in the 13th century, but they been given a new meaning in 'Facebook' (the process of adding a removing someone from your circle of friends) Likewise, 'like' and 'viral' are the other popular examples that have had their meaning appropriated by social media. Other social media expressions are discussed below:

We know 'Google' is the world's largest search engine and because of its universality, the usage of the phrase 'google it' has become so popular which means it has virtually replaced the phrase, "search for it" in the daily language. Another example 'tweet it' refers to writing a message using 'Twitter' where the actual meaning is 'share it'.

Alternative Vocabulary

Though the word "Selfie" was born in the year 2002, it got its wider popularity in the year 2013 and the Oxford English dictionary declared

"selfie" to be their word of the year; in the future, we may be introduced with the words "bothie" (courtesy Nokia phone) and 'groupie'. Further more, traditionally used words for long time are now used in a completely new setting. Words like 'wall', 'wireless', 'tablet', 'like', 'profile', 'profile pic' are finest examples for the above said statement. To put in the nutshell, emoticon tools (language and other emoticons) used in the social media are incredible, it encouraged the straightforward way and teach us how to stay on the cutting edge as much as possible.

Subject of the Social media

Content of the social media keeps on changing. All the time it deals only with the current topic; if 'corruption' the deep rooted menace that aims at eating into the vitals of society, then media started to probe the matter, where social media bring the matter in to limelight and send the message to everyone's hand through its satirical language. When evil is growing to gigantic proportions in the society, making itself all pervasive, seeping in to the social fabric, the ubiquitous social media patiently follows a labyrinth of clues, searching for one loose thread, and once it has that, social media safely make it an individual's own matter. Besides, how cunningly the guilt of any illegal act, conceals the matter, mingled and remingled, at the end the media would ferret out the truth, then the social media will circulate it throughout the nation to sense like their personal affair by its sarcastic and sharp language.

Conclusion

Social media is not a process of creative writing in a traditional sense; but it's fast and convenient way of interacting with the audience, it has a big influence on our language. With absurd grammar, incorrect usage of phrases, punctuation, no logical flow and reduced form of the longer phrases senders in the social media context are able to convey their meanings successfully to their receivers shows social media language certainly started a evolution in communication and flying with colours.

IDENTITY CRISIS AS A RESULT OF RACIAL OPPRESSION IN TONI MORRISON'S *THE BLUEST EYE* AND MAYA ANGELOU'S *THE CAGED BIRD*

T.Jemima Joshuin

Lady Doak College, Madurai



Abstract

*The racial situation in America has failed to give an Afro-American his place as a human being. Treated in a sub human level for a long time, has deprived them of Self esteem and gradually has led to the identity crisis from which the blacks suffer. Their conditions as slaves and whites as masters who always look down upon them make the blacks crave for recognition and assimilation. The blacks long to have even physical traits like blue eyes and even hate their colour of skin. The racial segregation and physical discrimination, they are forced to experience are portrayed by the black writers in their works. Toni Morrison's *The Bluest Eye*, for example portrays the black girl's longing to have blue eyes like the whites. The hatred of the whites is so tormenting that the blacks hate their own selves rather than accepting themselves as they are. They cannot be proud of their identity as blacks. This results in Identity Crisis*

Keywords: Segregation, Discrimination, Loss of Self Esteem, Identity Crisis.

Identity Crisis is nothing but the loss and or hatred of one's own self and not being able to identify themselves with others also. Almost all the human beings in this world would have experienced the feeling of being disliked or hated by someone. This feeling would naturally lower the self-esteem of the particular individual. But disliking a person based on the things they can't change like skin colour, race and community oppresses them and indirectly triggers their anger which again gets suppressed by the whites. As a result of this, the blacks are psychologically affected. This paves way for the rise of self hatred because of the lack of acceptance and love. To escape this feeling of self hatred, they started to blame each other, which affects their families and eventually affects the whole race and community.

In Toni Morrison's *The Bluest Eye*, Pecola was repeatedly told that she was not beautiful, "Lord, she was ugly..." (124). The girls like Claudia were given white dolls with blue eyes, which increased their frustration of not being very pleasant in appearance. This affects them psychologically to the extent that Pecola gets obsessed with blue eyes that she thought if only she had blue eyes, she could please others especially her family. The black women are doubly oppressed. They think that they are not presentable to their society and to their own husbands which affects their family.

Mrs. Breedlove wants to live a life of the whites in which she completely fails. She injects this pain to Pecola. This affects the little child thereby creating an identity crisis. Pecola thinks that, if she could have blue eyes, she would become beautiful. The dissatisfaction in one's life affects the other lives that are dependent on it.

The blacks are constantly blamed and put to shame. Pecola was falsely accused for having killed a cat by Geraldine. "did not like him to play with niggers. She had explained to him the difference between colored people and niggers...colored people were neat and quiet; niggers were dirty and loud" (Morrison 85). Many black people hated their own kind of people because of the contempt they had towards their own selves. Cholly was caught when he was having sex with Darlene and was asked to continue in front of the White Policemen. "Get on with it nigger..." (146) Koopman, tells that Cholly was 'double raped' (306) He ended up raping Darlene but he was raped by the white policemen leaving him helpless. He projects this humiliation to Pecola by raping her. Cholly, on the other hand is another victim of racial segregation like Pecola and Pauline. As, he was not loved by anyone around him, he felt unworthy to live. This frustration towards his own life made him to act in such a way that he couldn't understand his illogical

doings. i.e., Incest. He is not remorseful after having committed an act like that.

In Maya Angelou's, "Caged Bird", the poet talks both about the free bird and the caged bird. The caged bird represents the Blacks and the free bird represents the Whites.

" The caged bird sings
With a fearful trill
Of things unknown
But longed for still
And his tune is unheard
On the distant hill
For the caged bird sings of freedom."

This stanza may represent the unuttered cry of each and every African-American. The freedom here signifies not only their freedom from oppression but also the freedom to live their own lives with the things that are unique to themselves. As a result of constant oppression for generations together, the African- Americans lost their self identity and they were unable to assimilate with the Americans also. The cry of agony which represents their hopelessness and helplessness can be seen in the poem. But situations have changed these days, the same poem which talks also about the free bird or the whites never failed to give meaning in the lives of the blacks. The words which represented the whites now represent the blacks. But these lines then was the desired, unuttered cry of the blacks of the life they longed to live for.

"A Free bird leaps
On the back of the wind

And floats downstream
Till the current ends
And dips his wing
In the orange sun rays
And dares to claim the sky."

The African- American lives are now changed. They are free from their oppression to a notable extent and they are allowed to live their life with their own Identity and qualities that are unique to themselves unlike the victims in the novel *The Bluest Eye*. The African- Americans now, achieve many things from participating in Beauty competitions to the winning of the presidential elections and of leading the nation which oppressed them. They are Efficient Writers, Activists, Film Directors, etc. Thus, the African-Americans not only gained freedom from oppression but also received the freedom to live with their own identity and have found beauty in it to lead a successful life.

References

1. Morrison, Toni. *The Bluest Eye*, London: Vintage Books. 1994.
2. Angelou, Maya. *The Complete Collected Poems of Maya Angelou*, "Caged Bird", Random house.inc., 1994.
3. Koopman, Emy, "Incestuous Rape, Abjection, and the Colonization of Psychic Space in Toni Morrison's *The Bluest Eye* and Shani Mootoo's *Cereus Blooms at Night*", *Journal of Postcolonial Writing*, 2012. Vol. 49 Issue 3, p303-315

A STUDY ON TRADITION AND MODERNITY IN ACHEBE'S *THINGS FALL APART AND NO LONGER AT EASE*

L.Jagatha

Ph.D. Research Scholar, Annamalai University, Chidambaram

Dr.P.Premchandar

Assistant Professor, Annamalai University, Chidambaram



Chinua Achebe's early novels have been popularly received for their representation of an early African nationalist tradition that repudiates imperialist and colonialist ideology. Achebe, born thirty years after the creation of Nigeria and thirty years before it attained political independence, had direct experience of the British colonization of Nigeria and Igboland. He was raised in the village of Ogidi, one of the first centers of Anglican missionary work in Eastern Nigeria, only a few dozen miles away from the Niger River. In 2002 he was awarded German Booksellers Peace Prize for promoting human understanding through literature, and in 2007 he was again awarded the Man Booker International Prize for producing a body of work that has added significantly to world of literature.

Achebe's *Things Fall Apart* (1958) was one of the first novels that was internationally acclaimed. The title aptly reflected the spirit of the modernist age. His second novel, *No Longer at Ease* (1960) was given the title from T. S. Eliot's *The Journey of the Magi*. These two titles used by Achebe were suggestive of the chaos created by colonialism.

Achebe made a conscious attempt to respond to the chaotic scenario caused by colonialism as it resembled the horror and nightmare of history that was being written about by the modernist writers in Europe and America. His novels are meant at once to "write back" to the Western canon, correcting erroneous representations of Africa and Africans, and to restore to his people an awareness of the dignity and humanity of pre-colonial Africa—reminding them "what they lost" through colonization (Achebe 1973, 8). Published two years before Nigeria gained independence from

Great Britain, *Things Fall Apart* (from now onwards TFA) aims to wrest from the colonial metropole control over the representation of African lives, staking a claim to the right to self-representation. And 'Modernism' was a boon to the African novelist. It provided him with an art that helped to express his view of history.

The definition of modernism according to Bradbury and Macfarlane was as 'the movement toward sophistication and mannerism, towards introspection, technical display and internal self-skepticism.' shows quite correctly that modernism's experimentation does not simply suggest the presence of sophistication, difficulty and novelty as their definition above implies. It also suggests bleakness, darkness, alienation and disintegration. The modernist artist is not simply an artist set free in the Joycean sense but the artist under a specific historical strain. For the African novelist, colonialism is the strain that brought him into the international literary modernist scene.

Many African novelists took advantage of the fact that modernism helped them to handle their own 'crisis of culture'. However, very few of them could keep up in their novel writing the technical developments in the novel form in the respective language of their writing, since they were satisfied with the conventional norms of the European novel.

The definition of "tradition" in Achebe's work hinges upon ideological conflict, it comments also on the varying forms of consciousness that arise within discourses of self-definition within Igbo traditional culture. Moreover, it communicates the idea of complex rather than simple relationships

between individuals and groups in the world of Achebe's "fictional" Igbo communities.

Representing an African worldview through narratives that speak for themselves meant that Achebe would draw upon Igbo oral traditions to narrate the stories of his communities, while bearing in mind Richard Bauman's exhortations that in utilizing oral traditions to engage the "canons of elite" Western literary "traditions and texts," oral narrative must not be taken merely to be "the reflection of culture" or "the cognitive arena for sorting out the logic of cultural codes" in historical writing: instead, oral narratives must be utilized "contextually and ethnographically, in order to discover the individual, social and cultural factors that give it shape and meaning".

The tendency of modernist writers to break with all traditions has an attraction for the African novelist who is strategically placed to witness what may be described as the apocalyptic moment of transition into the new. By 1958 when TFA was published, modernism may be said to have passed its point of intensity but for the African novelist, colonialism became that apocalyptic moment that had spurred writers of Europe and America a few decades back. Consequently, for them, modernism is far from an exhausted, apocalyptic moment of transition into the new.

Things Fall Apart is not a novel without a cultural context. It is a text rooted in the social customs, traditions, and cultural milieu of a people. The characters and their actions are better understood when they are examined in that light.

The Igbo clan is a group of African people with a complex, vigorous, and self-sufficient way of life. Prior to the invasion of their land and the eclipse of their culture by foreign powers, they were undisturbed by the present, and they had no nostalgia for the past. In the novel, Achebe portrayed a people who are now caught between two conflicting cultures. On the one hand, there is the traditional way of life pulling on the Umuofia people and one man's struggle to maintain that cultural integrity against an overwhelming force of the colonial imperialism.

On the other hand, we have the European style which, as presented, seems to represent the future, a new community of the so-called "civilized world." It now appears this African man,

Okonkwo, and the entire society of Umuofia must make a choice between the old and the new— if they have the power. The desire to become a member of European-style society has its attraction. For one, it is conveyed to the Umuofia people, including Okonkwo, as a means of enjoying the spoils of twentieth-century civilization. But Okonkwo refused to endorse the appeal. He recognized that accepting the invitation is done at the expense of the things that comprised his identity and defined his values. That is why when some members of the Umuofia community accepted the invitation and took on the "strange faith", things began to fall apart for the Igbo people in Achebe's novel, TFA. The integrated, organic community was irreparably 'fractured'. Their gods were blasphemed and their hero Okonkwo disabled. The whole community was shattered and divided among themselves. So, we have what seems like a total imposition of one cultural, social, and political structure upon another.

The hero of the novel found he was plunged into disaster. He had to kill himself. Obierika, one of the characters in the novel, expressed it this way: "That man [Okonkwo] was one of the greatest men in Umuofia. You drove him to kill himself: and now he will be buried like a dog"

Achebe's title and the novel's epigraph from Yeats' poem "The Second Coming" "things fall apart, the centre cannot hold"—acquires new force, inflected with the strained power relations of colonialism. In these moments, the man we had taken to be the novel's central figure is undone, and becomes little more than a small, anonymous part in a very different story.

Things Fall Apart has used the usual elements of fiction -- plot structure, point of view and language, tone and voice, setting, characters, and symbols and imagery -- to convey its themes, with unique quality of "Africanness," which makes the novel a hybrid genre in terms of verbal art, cultural elements, and overall contents -- a quality that separates it from the British corpus. Hence the novel can be aptly interpreted as a realization in fiction of the same spirit that expressed itself politically in the struggle for independence by African politicians. The publication of this modern African novel in 1958 gave Nigeria her literary independence. It also inspired other African

writers to write in the same fictional mode, just as Kwame Nkrumah won political independence for Ghana in 1957 and inspired other West African political leaders to do so for their countries, including Nnamdi Azikiwe, whose political leadership won independence for Nigeria in 1960.

Achebe's second novel, *No Longer at Ease* is "a tragicomic postscript to the moving events of his first novel" (Carroll, 1970). It is a story of a promising young urban executive who succumbs to temptation when he is no longer able to maintain appearances and make ends meet. The central character is Obi Okonkwo, son of Nwoye and grandson of Okonkwo, and the action takes place in Nigeria in the 1950s in a world which is the result of the intermingling of Europe and Africa whose original confrontation is witnessed in *Things Fall Apart* (ibid, p.65).

Obi Okonkwo, the hero, takes us to the 1950's, the Nigerian pre-independence era, a period of African awakening and militant aspiration for political independence. At this time the indomitable wills of Europe and Africa have seen the need for compromise in the interest of peace and order, for the transfer of political power from the British to Africans.

The story of Obi Okonkwo, a young civil servant and executive, who wants to live like the Joneses, has universal import. It is more or less an illustration of what Okonkwo, the protagonist of *Things Fall Apart*, has feared would happen with the importation of foreign cultures into his society such as the debilitating, nerve-racking experiences and the seas of cataclysms that accompany the destruction of one set of cultural elements, and replacing it with another almost diametrically opposed.

The novel depicts the traumatic decline of Obi Okonkwo from his period of intellectual brilliance as a college student to his attachment to Nigeria Civil Service at which time he is convicted of bribery and corruption (Ibid, p.65). The movement is anti-climactic. Obi Okonkwo is lured by the excesses of Lagos elegant society, which urges him to keep up appearances. This means living above his means, even though such is against Christian principles. Thus "the forces of Christianity which officially superseded the old tribal ethic are themselves shown to be on the wane in the new

generation and no new creed appears likely to take their place" (Ibid, p.65). The traditional ethics of Igbo society has been shattered by Christian ethics. Christianity is ploughing deeply on foreign strands and has not been deeply rooted as yet. The early missionaries were not fully aware of some cold hard social realities of cultural and religious transformations.

No Longer at Ease does not have a conventional beginning and a logical sequence of events. It does not begin in media res like epics or Fielding *Tom Jones*, *The History of Foundling*. It begins with the trial of Obi Okonkwo, the culmination of his decline, or simply at the end of his mundane career. The first chapter introduces us to the final career of Obi Okonkwo, while the first six chapters of the novel sketch his life and career from the time he leaves for higher education in England to the time he returns to Umuofia, his home in Anambara State. From these chapters we discover some conflicts in his home environment. We are made to differentiate these from those conflicts arising from his university education in England. Moreover, these chapters typically introduce us to the difficulties of reintegration and adjustment when one leaves his native shores and returns to it to live.

Ordinarily, higher education should prepare its recipient to maintain and promote moral and cultural sanity. Education should have taught Obi Okonkwo the simple virtues of truth, honesty, and the necessity for a high sense of morality in society. He should have learned that no amount of material, social, and economic panaceas can substitute for a good moral and ethical citizen. Even the Judge of the High Court of Lagos raises a pertinent question, which seems to be the main issue of *No Longer at Ease*: "I cannot comprehend how a young man of your education and brilliant promise could have done this" (Achebe, 1960).

Obi Okonkwo's moral decay cannot be blamed on the ecological syndrome or even on his contact with Western cultures. It is also inappropriate to assume that Western education and Western culture is a panacea for our moral ills. In the 1950's the democratic statutes, respect for law and order, and moral rectitude was under attack from within and without. The foundations

of the Western morality seemed to be shattered and cast adrift.

On the other hand, the tradition of the Umuofia society holds that physical growth should generate intellectual maturity and wisdom. But Obi Okonkwo presents moral incongruity. His intellectual development lacks a moral base to nurture it (Irele, 1967). The tradition taught that true higher education is an instrument for social, political, cultural, and moral development. Tradition should have helped him to acquire an understanding of the human spirit as handed down from the elders. It should have taught him to resist the heavy pressure against the traditional way of life, but instead Obi Okonkwo "has shown great disrespect" to the Umuofia Progressive Union. They had paid eight hundred pounds for his education in England and they were disappointed with his ingratitude towards them just because of a useless girl, who belonged to the *osu* community.

However, the people of Umuofia tried to stick to their favorite son who was isolated and alienation by law and the others. They felt that society conspired to destroy the only person they had trained above the common level. This support given by them shows that they had higher expectations of him, and this also explains the incredulity of the learned judge, the British council man, and even his own people (Carroll, p.66)

According to C. P. Snow, Obi Okonkwo is a hybrid of two cultures, the African and the European. The Europeans could not understand how someone who had the privilege of a Western education did not follow the rules of conduct he had imbibed. In a society where education advancement is taken seriously and ethnic groups compete with one another on the basis of how many among them have been to overseas, this is definitely a great psychic problem.

Obi is in love with his native tongue, and it holds a place in his heart. At the same time, however, he is also comfortable with the English language. African tradition and English culture collide with each other in this novel through the struggle of language. Obi is dedicated to his family and therefore to his roots. But, this does not mean that he will not revolt against his roots because of the new things he has learnt through his education in England. He is more liberal and 'European' in

his beliefs and is ready to marry anyone, even though his family and fellow countrymen might oppose it. Obi wishes to marry Clara, despite her history, but in the end, he gives in to his mother's words and proves that blood is thicker than water. In other words, his mother is symbolic of his traditional culture and Obi proves that he is no better than any other. He has also turned to his roots.

Obi Okonkwo's situation is because it was aggravated by the lack of social protection of conscience and lack of public morality. There is inevitable conflict between these and the hero's urgent need to develop a mature autonomy in his existence, for a freedom from all bonds of dependence on tradition. How can he become fully himself when he is faced with unlimited possibilities for domination? Everywhere in his society there are evidences of social corruption. The reason for such a crisis was the increased human expectations in the Nigerian society in 1950's and the ongoing struggle for decolonization and human emancipation as well as the rapid economic and social progress. To these was added the revolt against paternalism. The bonds of human communication had begun to break down as a result of coming in contact with a wider world. Most of the traditional structures in the area of politics and religion were falling apart.

Nigerian society was evolving into modernity and this new climate confronted Obi Okonkwo. He is torn apart in his desire to follow the path of his forefathers and at the same time to blaze his own trail and finally he seeks his own path and risks his whole future and position. His heightened awareness of self-fulfilled personhood is unfortunately misdirected. What he revolts against is the danger of human homogenization, robotization, and depersonalization, which have begun to plague his social order. He seeks to overcome the enslavement of custom and the boredom of tradition. He is firmly set against any constrain against his personal moral decisions, even if means steeping himself in evil practices. He is opposed to outmoded social institutions, ideologies, traditions, and even patterns of thought and behaviour. Finally we see that Obi Okonkwo must commiserate with himself for a dual failure of responsibility. He committed exactly what he had

set out to fight against—breaking tradition and corruption. He was not true to his salt, rebelling against tradition and an ancestral world picture. Again, he was not true to his new social status as an educated man, whose character should have been irreproachable. In other words, Obi could have used his education to take his country back into his own hands, even though it was given to him by the colonizer. The only way to survive in a world where two cultures meet is to allow a certain amount of mixing which should be used in a positive regard.

The sad thing is that Obi Okonkwo did not do the expected. The novel ends where it began. The people of Umuofia, the judge, the British Council man, and everyone are asking themselves why a man of such promise committed such an act. Of course, the entire novel is answering this question by tracing Obi's life, but there are really no answers in the end. The most pessimistic aspect of the novel is that it is cyclical. Sometimes cycles can mean rebirth, but in this case, the cycle is one of repletion and endless mistakes. One might ask him or herself why it is that Achebe has done this and whether or not there can be a break in that cycle. To answer these questions is to understand the novel. Achebe wanted the novel to be cyclical to indicate a continuous sense of desperation and even stagnation. In the end, Obi finds himself expelled from his old idealistic self and in a mode of complacency, and the circle emphasizes the danger of that complacency.

As for whether or not this circle can be broken, the answer to the question is yes. The reason for this answer is that Achebe is the person who breaks the cycle. By writing this story, Achebe forces people to stop reading at the end, inviting each of us to think about the predicaments he has narrated individually. We are compelled to stop and think. Achebe makes us realize that it is we who have to forge a new path and hopefully stop repeating the cycle. Finally, it is apparent throughout the novel that change is occurring and that Obi is right to believe that the future of a post-colonial Nigeria is in the hands of those who can come to terms with, or an understanding of, their "double heritage." Although Obi gets caught, he has reached a point at which he cannot take lying to himself anymore. He cannot stand the

complacency of the bribe, and he has regained a guilt that has been somewhat latent. This is, in itself a positive thing, because whether or not he gets caught is not the issue. Perhaps the most important factor is that he regains a sense of conviction and strength to fight for that in which he once believed. This is the modernist tendency to take the world in a brave personal way.

This paper has tried to show that a profound interaction and appropriation has taken place and the African novelist deserves to be read more seriously. There is, as Rene Wellek argues, 'a common humanity that makes all art, however remote in time and place, accessible to us.' Wellek suggests further that: We can rise beyond the limitations of traditional tastes into a realm, if not of absolute, then of universal art, varied in its manifestations but still amenable to description, analysis, interpretation and finally inevitably, to evaluation. The state of African poetics so far suggests that we will do well to heed Wellek's call.

In both the novels under discussion we find that Achebe excels in linguistic excellence and in keen portrayal of the inevitable struggle between the old and the new. In the situation that ex-colonial people find themselves it is difficult to dissociate their literature from the inevitable conflict between traditional culture and the culture of the metropolitan European authority. Achebe captures revolutionary experiences and depicts them with explicitness. His novels portray traditional and revolutionary periods of national life, such as could have been written in the Renaissance, the seventeenth and eighteenth centuries of English history.

Achebe's novels were born out of the stress arising from struggle for independence and the trauma of the first decade of independence. They are products of the quest for self-identity and self-sufficiency following the soft winds of freedom. The poignant perceptions of social, cultural, moral and political issues confronting the pre- and post-independence years bristle with energy, passion and vitality. Achebe literarily invokes the tremendous geographical, historical, cultural and social distances separating independence and colonial era, the problem of blending two cultural heritages that are difficult to synthesize.

The author's foci are social rather than theological, literal and historical, aesthetic and redemptive rather than doctrinal, expressionistic rather than impressionistic, evaluative rather than retributive. The novels are necessary responses to rootlessness and alienation in one's homeland, to colonialism, and to corruption and oppression that normally follows new found independence. This is a universally accepted fact.

References

1. Achebe, C. 1958. *Things Fall Apart*. London: Heinemann.
2. Ackley, G. Donald (1974) "The Past and the Present in Chinua Achebe's Novels". *Ife African Studies* 1, no. 1 66-84
3. Bloom's Modern Critical Interpretations (2010): Chinua Achebe's "*Things Fall Apart*", New Edition, Info Publishing, New York.
4. Carroll, David (1970), *Chinua Achebe*. New York, Twayne Publishers, Inc. p. 65.
5. Carroll, David(1980). Chinua Achebe. New York: St. Martin's Press.
6. Chinua Achebe, (1960) *No Longer At Ease*, Greenwich, Conn. *A Fawcett Premier Book*, Fawcett Publications, Inc., 1961, p. 10.
7. Irele, Abiola (1967) "The Tragic Conflict in Achebe's" Novels *Black Orpheus*, reprinted in *Introduction to African Literature*, ed. Ulli Longman Beier: London, pp. 172-2. Also, David Cook, p. 85.
8. Ker I. David (1998). *The African Novel and the Modernist Tradition*. Peter Lang Publishing, New York.
9. Malcolm Bradbury and James McFarlane, (1976) eds., *Modernism*, London: Penguin, p.26.
10. Newmark, P. 1988. *A Textbook of Translation*. London: Prentice Hall.
11. Ogbaa, Kalu. *Understanding Things Fall Apart: A Student Casebook to Issues, Sources and Historical Documents*. Westport, Conn.: Greenwood Press, 1999.
12. Tomaselli, K. 1985. *Contemporary Cultural Studies Unit*. Durban: University of Natal.

ECOCRITICAL ANALYSIS IN KAVERY NAMBISAN'S NOVEL *THE SCENT OF PEPPER*

T.Janani

M.Phil. Research Scholar, Arignar Anna Government Arts College, Cheyyar



Ecocriticism that came into being in the 1990's as an important critical school discussing and evaluating the relationship between environment and literature is seen to have a significant foray into the nature versus culture debate. Though William Rueckhart is credited to have used ecological analysis in understanding literature as early as 1974, the movement received a stimulating response with the unstinted efforts of Cheyll Glotfelty in her landmark book *The Ecocriticism Reader Landmarks in Literary Ecology*. Glotfelty succinctly enumerates why reading nature-oriented literature is extremely vital in the present day environmental crises and how nature literature and writers writing with a strong preference for nature as a foreground are helpful and valuable in understanding the environmental threats and degradation facing mankind across the globe.

Regardless of what name it goes by, most ecocritical work shares a common motivation: the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging our planet's basic life support systems. We are there. Either we change our ways or face global catastrophe, destroying much beauty and exterminating countless fellow species in our headlong race to apocalypse. . . . The answer lies in recognizing that current environmental problems are largely of our making, are, in other words, a by-product of culture. . . . (Glotfelty xx-xxi)

Ecocriticism since its inception has increased manifold and transgressed disciplines, cut across boundaries to initiate and establish mutual coexisting relationship between environment and literature and between man and nature. In our

clamour for increasing material consumption and the race to achieve a near perfect materialistic life, we have often forgotten the simple pleasures that nature can offer. The sunrise and sunset that inspired many poets, artists and literary personalities have been swallowed by tall buildings and towers providing electricity and mobile networks for people all over the world. The race for urban living and to be a part of the global identity has also uprooted the structure of the rural countryside and the modernisation of villages at the cost of urbanism. This paper attempts to understand the nuances of the relationship between nature and the characters inhabiting the novel *The Scent of Pepper* by Kavery Nambisan through ecocritical lens and also examine the interconnectedness of the characters with nature in the novel.

Kavery Nambisan is a gifted writer bringing alive the mountainous majesty of the district of Coorg. As one reads her novels namely *The Hills of Angheri* and *The Scent of Pepper*, the reader is immediately reminded of the writer's sense of place that gives a strong identity to the novels similar to Wordsworth's Lake District or Hardy's Wessex. Coorg famous for coffee plantations and hilly areas inhabited by robust people identify themselves as nature's people. Though they depend on nature for their sustenance and are deeply aware of nature's bounty invoked through the blessings of deities and ancestors; they too are influenced and carried away by the sweeping winds of capitalism, British imperialism, adopting the foreign culture and customs at the cost of severing from the customs and rituals of the community. Nambisan is gifted with a keen sense of perception and an eye for detail that does not miss the shape and contour of the coffee leaves or

the slope of the mountain or the various domestic tasks that make the novel an interesting read. She bravely attempts to project her characters made of eccentric personalities, quirky tastes, lofty ambitions and aspirations to create a niche for themselves but indicates a victory for the characters who remain true and faithful to nature and their roots.

Nambisan's novel *The Scent of Pepper* is a haunting tale of a family belonging to the Kaleyanda clan inhabiting much of the novel and the characters. It is a moving saga of the life and times of Nanji, the central character around whom the novel centres about though Nambisan does not envisage this development in the novel. The novel develops in a linear fashion from the time Nanji is married into the big landowning family headed by the ageing patriarch Rao Bahadur Madaiah and grows old enough to see her succeeding generation amidst developments in Coorg, British imperialism, the rise of patriotism and nationalistic feelings among the people of Coorg especially the youth, Gandhian sentiments, the working and reworking relationship between the different members of the family- their rise, descent and their destruction before the end of the novel. Nanji lives through both happy and unpleasant times to witness many events unfold before her but take charge of each responsibility as a natural course of events. Nanji knows only thing that is to work and keep on working and does not discharge her duties even growing old. Nambisan projects Nanji as a strong character completely in charge of her internal and external environments that is she is connected to her home and the coffee estates owned by the family. Nanji never felt the need to leave Coorg unlike other characters who seem to leave Coorg and live in different Indian towns. The home and the coffee estates seem to instil in her a sense of peace and calm. Nanji drowns her sorrows and pleasures in her work and looks at work not as drudgery or a mundane task but as an irredeemable object of life. She was born to work and does not shirk from her innumerable tasks be it feeding a large family, looking after her ailing father-in-law Rao Bahadur Madaiah, the servants of the house and the supervision of labourers in the coffee plantations.

Nanji enters the family by marrying the peace loving veterinary doctor Baliyanna famous and skilled in his profession of treating animals across Coorg. Nanji gives birth to thirteen children in the course of the novel but finally lives with Subbu who is born with a pair of deformed legs but becomes perfect at the age of seven. Nanji's children die due to unforeseen events in the novel but she seems to be unmoved by these calamities and takes the personal tragedies in her stride unlike Baliyanna who agonizes over each death in the family. Due to Baliyanna's preoccupation with his profession and a detached interest to supervise the household and the plantation affairs, Nanji with ease and efficiency proves to be charming, decisive and firm with both her inmates and the household servants. Nanji is adept at the multitude of domestic tasks and also familiar with agricultural aspects like sowing seeds and supervising the yield of the crops. In addition to managing her home and the outside environment, Nanji keeps an eye on her children and attends to their caretaking with the same efficiency of managing her household. Nambisan has carved Nanji's character as someone entrenched deeply to her domestic environment without unsettling her during Baliyanna's brief friendship with Clara Fox, the wife of the British planter Rupert Fox. On the contrary, Clara feels stifled in her environment amidst the firm control of Nanji over her environment and his afraid of uprooting her home. Clara though an outsider seems to slowly comes to an understanding with her life in the Coorg plantations by mingling with the locals much to the chagrin of her husband. She constantly longs for the company of Baliyanna and invites him on one pretext or the other. The death of her husband estranges Clara from the family and she leaves Coorg for England.

Nambisan populates the novels with interesting anecdotes about the Kodagu tribes, their customs and cultures, the mixing of the Western and the local culture and its effects on the people of Coorg, planting of coffee seeds, characters who are both modern and traditional; senile and eccentric, people who are out of tune with nature and bore the devastating effects of nature's fury through drought, flood, poor coffee yield and people preferring to live a wealthy life

despite their frugality. She writes with amusement at the blind adoration for the British culture by the Kodavas and the extent of Anglicizing their life in terms of names, lifestyle, food habits, customs and dress and the cultivation of the gardens.

Amidst all the developments in the novel, Nambisan has portrayed the character of Nanji that remains true to her craft and draws the reader like a magnet to her strength, integrity and the practical approach to her life. Nanji's character truly reflects the basic premise of ecocriticism as the interconnectedness between nature and culture and also the connection between the physical world and human nature. Nanji remains an ardent follower of the soil and cherishes and nurtures it with her love and affection. Nambisan's craft displays strong ecocritical strains as she is familiar with the environment of Coorg that is lovingly captured in Nanji's internal and mutual co-existing relationship with nature. The reader can visualize the picturesque surroundings of the Coorg region inundated with lofty mountains, magnificent flora and fauna that can preserve and destroy the wealth of the region if spurned by the local inhabitants. The British inhabiting the place fall in love with the tranquil and peaceful place of Coorg and are often reluctant to leave the place.

The Scent of Pepper is very much a novel about Nanji as much as it about nature of the place. Nanji seems to permeate the essence of the novel and Nambisan integrates the character of Nanji seamlessly into the novel and every character is inadvertently related to her. Nature in this novel does not provide a beautiful backdrop but emerges as a force to reckon with when the coffee yield decreases one year as the ancestors have been angered, "There will be no escaping the anger of our ancestors. Kodagu will be punished" (The Scent of Pepper 17). That is why the writer comments on the various festivals marking the different seasons and their functions with respect to agriculture. For instance, festivals such as the Kalipodh, Puthari and the Shankramana are celebrated to rejoice the nature's bounty and power to rejuvenate the body and soul of the region and the people. Nambisan nativity and interconnectedness to the Coorgi environment translates effectively into the shaping Nanji as she is always seen working the pliant soil with her

hands and making it as worthy as possible. Nanji comes across with a body and soul enmeshed with nature and her environment and nobody can separate the two.

Kavery Nambisan creates a wonderful working relationship and interconnections that are steeped in domestic realism in the novel through Nanji. What Nambisan skilfully attempts to project is the woman's domain extending from the hearth to the external environment and how she effectively manages the smooth operation of the household to the supervision of agricultural work. If Nanji is occupied with the enormous task of feeding her family and the retinue of servants with nutritious meals, pickling of fish, preparing delicacies for various festivals; she is equally at ease sowing, transplanting seeds and looking at errant leaves of the coffee plant. In fact, Nanji is most comfortable when she is working in the paddy fields along with other women labourers and often relives nostalgic moments with her grandmother Neelakki. In a sense, Nambisan has extensively discussed about the region of Coorg and the Coorgi way of life through Nanji.

Nanji doesn't seem to indulge in feminine pleasures of knitting, sewing or tending to the garden unlike other women. On the contrary she carelessly throws the seeds in her backyard and allows a plethora of plants to survive unlike the neat patches of landscape adorning many Coorgi homes. Nanji thrives in disorder and does not attempt to stifle nature in her growth. When her daughter in-law Mallige is busy decorating the house with her sewing creations, Nanji frowns over the delicate temperament and disposition of Mallige and begins to doubt her capacity and efficiency to run a household.

Nambisan applauds the sturdy physical disposition of the Coorgi women to withstand failure, hardships and their capacity to outlive their husbands like the coffee in the novel and Nanji is no exception to the rule As observed in the novel after Baliyanna's lack of interest to live and genetic disposition to depression culminating in his death, Nanji continues with her chores with determination and ensures the family is well attended to. Indeed, Nanji outlives her husband, her deceased children and remains an ageing figure

in the novel. The only person that remains to take care of her is her sixth son Subbu.

Subbu like Nanji is not exactly a man of the soil but returns to Coorg after his stint in the army. Though reluctant to leave his mother, Subbu is held on to his mother's hip till he starts walking naturally. Subbu is initiated to the pleasures of boyhood by his uncle Boju, joins a boarding convent school and befriends Govinda, Patrick and Sunny and is drawn to the satyagraha movement with nationalistic fervour and patriotic passion. Subbu's tryst with Gandhian ideology is based on Nambisan's father who was brought up as a Gandhian. Subbu joins the army to prove an identity for Coorgi people and also at his wife Mallige's insistence to have a separate household. After the military stint he returns to his home and realizes that this is the true place for him. His family comprising his wife and son are in Bangalore and daughter Neelu is studying in Mysore. Subbu is happy to see the beautiful relationship between his daughter and mother with love and affection. Subbu gradually begins to love the land and supervises the plantation and agricultural tasks. He observes with disdain the manner in which Coorg becomes modernised with the advent of the British planters, people getting commercialised with every appliance present in their household. The unexpected and unprecedented commercialism of Coorg gnaws at him and his cocooned existence with his mother Nanji, "What started as a blind adoration of a new culture had nearly obliterated the old..." (*The Scent of Pepper* 244).

The extent of the commercial development in Coorg is witnessed when Thimmu, Subbu's son starts razing trees for timber amidst the protests and helplessness of Subbu. He dreams that the strong trees of Coorg are mourning and walking to him for help bleeding profusely. Nambisan deftly creates a poignant scene that is representative of modern India where the environment and nature is

constantly stripped to support man's development and nourishment.

. . . People talked of loving trees but cut them down without any regret, as if the money got in exchange could replace the loss. Trees were being chopped down and flung in a mountainous heap; Subbu punished himself by watching their dismembered carcasses from the bedroom window. When he took his midday nap, he dreamt that each log of wood got up and walked to him. The trees stood at his window and with newly-sprung leafy arms, encircled his throat. You let us be killed, you let us be killed . . . see how it feels. The branches scratched him and he woke weeping. (*The Scent of Pepper* 262-63)

Kavery Nambisan's novel *The Scent of Pepper* gives out a strong message as to be an individual truly connected to one's own environment and nature like Nanji analysed through ecocriticism is similar to the definition of ecology as oikos and kritis. In fact, Nanji is the supreme embodiment of the notion of oikos as the widest home and kritis as the best house judge and keeper of the house in order.

References

1. Nambisan, Kavery. *The Scent of Pepper*, Penguin Books, 2000
2. Glotfelty Cheryl and Harold Fromm. *The Ecocriticism Reader Landmarks in Literary*
3. *Ecology*. Georgia: The University of Georgia Press, 1996. Print.
4. Howarth, William. "Some Principles of Ecocriticism". *The Ecocriticism Reader Landmarks*
5. in *Literary Ecology*. Ed Cheryl Glotfelty and Harold Fromm. 69-91. Print

ABSURDITY OF WAR IN KURT VONNEGUT JR.'S "*SLAUGHTERHOUSE-FIVE*"

A.Mansoor Ahamed

Assistant Professor, Sri Akilandeswari Women's College, Vandavasi



Slaughterhouse-Five, by Kurt Vonnegut Jr., is the tale of a gawky World War II veteran/soldier, Billy Pilgrim. His wartime experiences and their effects lead him to the ultimate conclusion that war is unexplainable. To portray this effectively, Vonnegut presents the story in two dimensions: historical and science-fiction. The irrationality of war is emphasised in each dimension by contrast in its comic and tragic elements. The historical seriousness of the battle of the bulge and bombing of Dresden are contrasted by many ironies and dark humour; the fantastical, science-fiction-type place of Tralfamadore is, in truth, an outlet for Vonnegut to show his incredibly serious fatalistic views. The surprising variations of the seriousness and light-heartedness allow Vonnegut to show effectively that war is absurd.

The most important historical plot strand of *Slaughterhouse-Five* is Billy Pilgrim's war experience which occurs during the last six months of World War II. This plot strand follows Billy through the battle of the Bulge and his presence as a POW during the bombing of Dresden, Germany. Vonnegut contrasts these documented milestones with incredible amounts of dramatic irony and dark humour. This provides the plot with not only comic relief, but examples of absurdities which parallel the message of the insanity of war. Billy standing at a lanky six-foot two, is introduced in the middle of a Luxembourg forest during the battle of the Bulge. He, along with two infantry scouts and an antitank gunner named Roland Weary, have been separated from their platoon and are alone in empty territory. In contrast to the two scouts, who are quiet and swiftly moving through the forest, Weary and Billy are loud and clumsy. The scouts abandoned Weary and Billy, as they are a threat to their survival. Ironically the talented, trained scouts are killed by the Germans, whereas Billy and Roland are spared and merely

taken as POWs. The simplicity and innocence in the description of the tragic ends of the scouts are told in the simple sentence, "three inoffensive bangs came from far away." The ending of lives especially that of comrades, cannot be characterised as "inoffensive." Billy doesn't say this to be unsympathetic, but rather from the shock of a war that alters his perception of life, and makes him unable to deal with reality in a normal way. More irony is shown with the horrible conditions on the POW train headed for Dresden, plagued by cold weather, endless hours of nothing to do, and cramped surroundings. A hobo dies on one boxcar while proclaiming, "You think this is bad? This ain't so bad." Also Roland Weary dies in gangrene, as a result of going shoeless when he is stripped of his boots by German soldiers. He blames Billy for his death. Ironically, of the four original soldiers, Billy is the only one who remains alive, yet he is the most unlikely one to do so. Eventually Billy makes it to Dresden, and he and the other American POWs are housed in Schlachthof-Funf (*Slaughterhouse-Five*), from which the book's name is derived. Because Dresden is an "open city", not militarily important to the allied powers, people from surrounding cities flee to Dresden to take refuge. Ironically, the city is bombed and the thousands of people taking sanctuary in Dresden are all killed. Billy, the other American POWs, and their German guards are all saved from the bombing because they are in the highly sheltered basement of *Slaughterhouse-Five*. It is also ironic that the description of the bombing of Dresden, the most important event of the novel, is given one of the vaguest descriptions of the novel: "There were sounds like giant footsteps above. Those were sticks of high-explosive bombs. The giants walked and walked." After the bombings stop, the people taking shelter in *Slaughterhouse-Five* come out and look around at the once built-up,

now levelled industrial city. The POWs are now forced to help dig up the corpses of the victims of the Dresden bombings, a hard and repulsive job. At first, it is bearable, but after a few days the bodies start to decompose, and smell becomes intolerable. One soldier dies from the dry heaves after being forced to do work in a rotting corpse mine. Ironically, this man has survived the bombing of Dresden, yet dies from the smell of others who died in the bombing. Eventually the corpse mines are closed because of the horrendous conditions, and the war ends. The book ends as Billy is walking out of the slaughterhouse after gaining his freedom and he notices is that, "Birds were talking. One bird said to Billy Pilgrim, "poo-tee-weet?" The bird's cameo in the story reinforces the idea that there is nothing to say about an unnecessary massacre as in Dresden, and that war is illogical like bird's words. This is ironic, since the theme of the novel, which should be the clearest message derived from the story, is summed up in the incoherent words of a bird. All these incidences of irony show senselessness and coincidences, with undertones of dark humour.[In questioning why the incidences of the novel occur, it is impossible to give a logical explanation.] This parallels the idea that war is nonsense, senseless, full of coincidences, and is unexplainable.

As a result of the trauma of Billy's war experiences, he faces an inability to deal with reality later in his life. The fantastical Tralfamadore is a planet where Billy escapes to when he feels life's stresses; however mad Billy seems to have become, Tralfamadore doubles to reveal Vonnegut's earnest fatalistic views. Tralfamadore is the epitome of all that is right in the universe and points out all that is wrong on earth. Its inhabitants, the Tralfamadorians, directly tell the "lessons" that Vonnegut wants to emphasise to Billy and the novel's readers. The first things the Tralfamadorians tell Billy is how earth is unlike any other planet in its superficial limits of time and its human beings' belief in free will. A tralfamadorian tells Billy:

"All time is all time. It does not lend itself to warnings or explanations. It simply is. Take it moment by moment, and you will find that we are all... bugs in amber... if I hadn't spent so much time in studying Earthlings... I wouldn't have any

idea what was meant by 'free will.' I've [studied one hundred and thirty one] inhabitant planets in the universe... Only on Earth is there any talk of free will."

Vonnegut gives a compelling account of the horrors war using intricate, clever story-telling techniques, bringing together the extremes between truth(historical facts) and science-fiction(futuristic imagination). Billy's views of World War II with the serious message from the figment of madness of Tralfamadore to shows the inexplicable occurrences of war and its repercussions. This ingenious combination leads to a unique tale that is timeless and interesting, that brings the story of Dresden, of Tralfamadore, and of Billy Pilgrim, into the public eye.

War is truly out of the control of anyone and death is strongly associated with war. Death is one of the most significant events leading to trauma, and in war, death is a daily occurrence, especially for Billy. "Once thing was clear: Absolutely everybody in the city was supposed to be dead, regardless of what they were, and that anybody that moved in it represented a flaw in the design"(Vonnegut 234). The bombing and total destruction of Dresden is an event so catastrophic that it is viewed as even more destructive as the atomic bombing of Hiroshima and Nagasaki, and therefore everyone should be dead. However, Billy is the "flaw in the design" and feels guilty for surviving. Billy is traumatised by his survival because he has to live with the knowledge that hundreds of, thousands of innocent men, women and children died, but when the dust settles he is one of the few remaining. The trauma that Billy experiences during the war recurs when he is involved in a plane crash later in his life where he is the only survivor:

The people who first got to the crash scene were young Austrian ski instructors from the famous ski resort below. They spoke to each other in German as they went from body to body. They wore black wind masks with two holes for their eyes and a red topknot. They looked like golliwogs... Billy thought the golliwog had something to do with World War two, and he whispered to him his address: 'Schlachthof-fÄ¼nf' (Vonnegut 199).

Schlachthof-fA1/4nf is German for “Slaughterhouse-Five”, the name of the building that he lives and he works in at the concentration camp, and if a guard ever approaches him he is to recite those words. The war traumatizes Billy so much that after being in the plane crash he does not know where or when he is and thinks the German speaking ski instructor is a German guard. Billy continuously re-experiences events in forms of distressing images, thoughts, perceptions, and dreams – his trauma is an aspect of his life that is beyond his control.

The trauma from war exists in the lives of soldiers even after combat and veterans, including Billy, often mask their trauma rather than trying to cope. Billy uses time travel to mask his pain, spontaneously jumping from one moment in his life to another. “Billy is spastic in time, has no control over where he is going next, and the trips aren’t necessarily fun. He is in a constant stage of fright, he says, because he never knows what part of his life he is going to have to act in next” (Vonnegut 29). Billy’s time travel is a way of masking his trauma; if he is enjoying something, then he time travels to another, hopefully, but not always, joyful moment in his life. Billy uses different methods of masking his trauma, one technique is imagining that something as awful as death is not as bad as it is or may seem. “By exercising one’s selective memory, by becoming an ostrich, one may indeed live in a world where everything is beautiful and nothing hurts” (Vanderwerken 2).

The experiences of war leave veterans, including Billy, traumatized; and even though their trauma will never go away, there are methods of coping to relieve some of the pain. The war has put Billy in a state of constant panic and suffering, never knowing when the horrific memories of war will reappear. “The price for his(Billy’s) survival is a memory that is haunted by fear and death. He moves from one disaster to another unable to either banish or accept the experience of Dresden”(Berryman 3). The trauma Billy has endured will never go away regardless of the many masks he uses to ease his pain. However, there are methods of coping with the trauma to reduce some of the fear and pain. The most significant coping technique that Billy uses is his invention of

Tralfamadore, a place where he is able to heal his emotional wounds. “...Billy Pilgrim, finds only in the delusion of Tralfamadore, with its denial of time and offering of sex, a way to cope with his survival of Dresden and the many deaths before and after” (LeClair 1). Montana Wildhack, with her sexual innuendo and provocation, is Billy’s primary tool for coping with his pain, because he talks to her about his painful memories, which helps him cope with his traumatizing experiences.

Furthermore, the Tralfamadore believe time is a continuum of moments existing simultaneously rather than a chronological sequence. Their perception of time explains Vonnegut’s format of the novel; every scene is divided by three dots to give the audience an idea of the importance of time. The Tralfamadorians also believe that when a person dies they are not actually dead; they are simply in poor condition at that certain moment, and they are perfectly lively in another moment. This idea of death as meaningless allows Billy to view all of the deaths, including the hundreds of thousands in Dresden, as merely insignificant, discarding all pain and trauma he previously had. Billy’s new outlook on death leads him to say, “So it goes” whenever he mentions death. “Tralfamadorian philosophy which opposes trying to make sense out of occurrences, helps Billy deal with the horrible events and their consequences by reinterpreting their meaning”(Vees-Gulani 5). Tralfamadore takes Billy away from the trials and tribulations of the harsh world he lives in by perceiving horrible events, such as death, optimistically. Tralfamadore also offers him new outlooks on life while easing his emotional pain. Vonnegut vicariously helps Billy cope with his trauma while actually coping with Vonnegut’s own trauma. “Faced boldly, narrated and thereby worked through, the trauma of Dresden is exorcised of its dark spell on Vonnegut’s imagination” (Giannone 12). Vonnegut has an immense amount of pent up emotion and relieves himself of much of it by helping Billy relieve some of his pain as well. Tralfamadore is the primary technique Billy uses to cope with, and even forget his trauma from the war.

The trauma that Billy, along with many other soldiers, endures during the war is a pain that can never be relinquished, and masking the trauma is

worst possible way to deal with the pain. Nevertheless, there are many ways of coping with the trauma; however, some of them are not always beneficial, such as Billy's methods of creating the memory that he is abducted by Tralfamadorians. "Tralfamadore is a fantasy, a desperate attempt to rationalize chaos, but one must sympathize with Billy's need to create Tralfamadore" (Merrill and Scholl 6). Billy needs to create Tralfamadore to mask the trauma, but as he invites other accommodations to his fantasy planet, such as Montana Wildhack, the masking of his trauma turns into coping of his pain. There is no past, present or future tense in *Slaughterhouse-Five* and therefore it is impossible to decipher the time in Billy's life that he is speaking from. This reflects on the war trauma that haunts Billy until his death because it does not where you are in your life; trauma, pain and anguish will always exist.

References

1. Allen, William Rodney. *Understanding Kurt Vonnegut*. Columbia: U of south Carolina P, 1991. Print.
2. Berryman, Charles. "After the fall: Kurt Vonnegut." *Studies in modern fiction* vol. 26. Gale literary Database. 3 December 2004. 1-5. Print.
3. Boon, Kevin A., Ed. *At Millennium's End: New essays on the work of Kurt Vonnegut*.
4. Albany: state U of NewYork P, 2001. Print.
5. Klinkowitz, Jerome, Julie 'Huffman-Klinkowitz, and Asa B.Pieter, Jr. *Vonnegut in fact: The public Spokesman ship of personal fiction*. Columbia: U of south Carolina P, 1998. Print.
6. Vonnegut, Kurt. *Slaughterhouse-five*. Dell books: 1991. Print.

FEMINIST ANXIETIES IN VIRGINIA WOOLF'S *A ROOM OF ONE'S OWN*

N.Sheik Hameed

Ph.D. Scholar, Annamalai University



Virginia Woolf (1882-1941) was an English author, feminist, essayist, publisher, and critic, regarded as one of the best literary figures in Twentieth Century. She was also a member of Bloomsbury Group. She has written number of novels, critical essays, nonfictions, but the most famous works include the novels *Mrs. Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928), and the book-length essay *A Room of One's Own* (1929). She was in many ways a pioneer of feminist literary criticism, raising issues – such as the social and economic context of women's writing, the gendered nature of language, the need to go back through literary history and establish a female literary tradition, and the societal construction of gender – that remain of central importance to feminist studies. Her major work *A Room of One's Own* (1929) regarded as a classic feminist work, this book is based on lectures she had given at women's colleges at Cambridge University. She has used female authors like Jane Austen and Emily and Charlotte Bronte and examined women and their struggles as artists, their position in literary history and need for independence.

In *A Room of One's Own* Woolf raised a number of issues that would remain of central concern to feminists. This book comprises two lectures, delivered by Woolf in 1928 on the topic of women and fiction. The "room" of the book's title is a skilfully used metaphor around which the entire text is woven. Woolf's centre claim is that "a woman must have money and a room of her own if she is to write fiction. "The most obvious meaning of this claim is that women need financial and psychological independence in order to work out their creative potential. But the claim itself is complex and the rest of Woolf's text effectively elaborates the metaphorical significance of

"room." At the most fundamental level, Woolf's claim situates literature within a material (economic, social, political) context. She compares fiction, for example, to a spider's web: this web is not spun in aerial (literature does not arise in a vacuum) but is "attached to life at all four corners." Indeed, it is "attached to grossly material things" (Room, 43–44). Hence, literature cannot be produced without economic independence or backing: our "mothers," Woolf notes (talking to a female audience), were never given the chance to learn the art of making money, and it is this economic poverty that has underlain the intellectual impoverishment of women (Room, 21). Woolf notes of her own circumstances that when she began to receive a fixed income through inheritance, this initiated a change of temper in her entire outlook toward men, moving from fear and bitterness to pity and toleration, and finally to a calmer state of mind in which she felt the "freedom to think of things in themselves" (Room, 38–39). Hence, intellectual freedom, the "power to think for oneself," rests on financial freedom (Room, 106). Historically, this "freedom of the mind" for women was pioneered by Aphra Behn, the first female writer to earn her living by writing. It was she who earned for women "the right to speak their minds" (Room, 64, 66). It was the "solid fact" of this economic basis that enabled the relative profusion of middle-class female writers in the later eighteenth century (Room, 65). It is also this fact which explains women's apparent silence through most of history. Even up until the beginning of the nineteenth century, Woolf notes, it would have been out of the question for a woman "to have a room of her own, let alone a quiet room or a sound-proof room . . . unless her parents were exceptionally rich or very noble." Women were debarred from any "separate

lodging” which might shelter them “from the claims and tyrannies of their families” (Room, 52). But beyond the material circumstances forestalling her independence, the immaterial difficulties were much worse. Woolf relates her famous anecdote of “Shakespeare’s sister” Judith, who, being “wonderfully gifted,” attempts to seek her fortune in the theater like her brother. The opposition to her endeavours ranges from her father’s violent anger to the laughter and exploitation of men in the theater company; such is her frustration and fragility that she kills herself (Room, 46–48). Woolf’s point is that “genius like Shakespeare’s is not born among labouring, uneducated, servile people.” And if a woman had been born with potential for genius, she “would certainly have gone crazed, shot herself, or ended her days in some lonely cottage” (Room, 48–49). While Shakespeare’s sister is fictional, her parable is extrapolated from actual circumstances: Woolf cites the examples of women such as Lady Winchelsea who were mocked for their attempts to write; many women – including Curren Bell, George Eliot, and George Sand – sought the refuge of anonymous authorship (Room, 50).

The metaphor of one’s own “room,” as embodying the ability to think independently, takes another level of significance from its resistance to the misuse of language, history, and tradition by men. Woolf notes that most of the books on women have been written by men, defining women so as to protect men’s image of their own superiority (Room, 27, 34). She observes a deep ambivalence and irony in male attitude toward women: “women have burnt like beacons in all the works of all the poets.” In literature, woman has been treated as full of character and importance; in reality, “she was locked up, beaten and flung about the room.” Hence, in poetry, in the imagination of man, woman has occupied a position “of the highest importance.” In practical life, however, she “is completely insignificant” and “is all but absent from history” (Room, 43). Conventionally, woman “never writes her own life and scarcely keeps a diary.” What is needed, according to Woolf, is a rewriting of history by women so as to present a more accurate account of the conditions in which women have lived (Room, 45). A related task for women, as they look back

through history, is to seek out the up till now neglected and distorted outlines of a female literary tradition. “Poetry,” affirms Woolf, “ought to have a mother as well as a father” (Room, 103). The work of the great female writers in the English tradition – including Jane Austen, the Brontes, and George Eliot – was made possible by predecessors such as Aphra Behn, Fanny Burney, and others. For literary masterpieces are not, says Woolf, “single and solitary births; they are the outcome of many years of thinking in common” (Room, 65). Woolf points out that “books continue each other,” and we must read newer women authors as descendants of previous female writers (Room, 80). However, when we think back through the great female writers, we find that, in addition to the material and psychological obstacles to their creativity, they were faced with an even greater obstacle: “they had no tradition behind them, or one so short and partial that it was of little help. For we think back through our mothers if we are women. It is useless to go to the great men writers for help” (Room, 76).

This implies that there is need to establish a tradition of women’s writing which has its own emblems of distinctness in terms of both content and style. In this broader sense, the “room” might cover a female tradition and female perspectives toward history. A room of one’s own might also represent the possibility, or ideal, of writing in a female language or at least appropriating language for female use. Woolf holds that women should not write in the same way as men do, in spite of the fact that many female authors have felt under enormous pressure to think and write like men. This pressure has stemmed partly from the unsuitability of language as until now developed to express the experience of women. Some writers, such as Jane Austen and Emily Bronte, succeeded in ignoring the persistent domineering male voice attacking their consciousness, and managed to write as women, as able to reflect upon things in themselves rather than answering (perhaps unconsciously) to the voice of external authority (Room, 75). But most women writers, including George Eliot and Charlotte Bronte, failed to go beyond or ignore the imposing conventions of external authority; harmed by the lack of a female tradition, they found in the language no “common

sentence” ready for their use; the “weight, the pace, the stride of a man’s mind” was too unlike their own to be of use; these female writers succumbed to anger, irritation, the need to prove themselves and other such obstacles to their clarity of vision, a clarity that would allow them to view things in themselves rather than things as they ought to be seen from male perspectives (Room, 74). The “male” language they inherited could not express their female experience; this language, habituated to showing women exclusively in their relationship to men, could not express, for example, the liking of one woman for another (Room, 82). Encountering the sentence “Chloe liked Olivia” in a novel by Mary Carmichael, Woolf observes that such a sentiment – the liking of one woman for another – is expressed here perhaps for the first time in literature, and, were it to find adequate expression, it might “light a torch in that vast chamber where nobody has yet been” (Room, 82, 84). This novel experience requires a specifically female creativity and female appropriation of language in order to be articulated. Woolf notes how woman has been at the “centre of some different order and system of life,” contrasting sharply with the world inhabited by men (Room, 86). Indeed, so much of the literary tradition was a repository of male values – for example, the form of the epic – that, when women did begin to write in relative profusion, they expressed themselves largely in the form of the novel, which “alone was young enough to be soft” in their hands (Room, 77). Moreover, the domestic situation of middle-class women, obliging them to write in the common sitting room, was more conducive to novel writing than poetry; and the only literary training that such women had “was training in the observation of character, in the analysis of emotion” (Room, 67). Not only must women craft a sentence, a language that will grasp the rhythms of their own experience, but also a literary form that is “adapted to the body . . . women’s books should be shorter, more concentrated, than those of men, and framed so that they do not need long hours of steady and uninterrupted work” (Room, 78). Broad shifts in economic conditions since Woolf’s day may undermine her particular formula here for women’s writing; but her general point – that

language and thought are ultimately and irreversibly grounded in the rhythms of the body, of one’s particular situation in place and time – is one that has been richly pursued by a variety of feminisms. What Woolf might have meant by a “female” use of language can perhaps be clarified by her characterization of male language: a man’s writing, she said, appeared “so direct, so straightforward . . . It indicated such freedom of mind, such liberty of person, such confidence in himself.” But all of these virtues – if such self-certainty and pretense to objectivity can be deemed virtues – fall, according to Woolf, under the shadow of a mighty male egotism, the shadow of the “I” that aridly dominates the male text, permeating it with an emotion incomprehensible to a woman, an emotion which lacks “suggestive power” and which Woolf associates with certain transcendental signified of the male world, such as “Work” and the “Flag” as found in authors such as Galsworthy and Kipling (Room, 99–102).

Ultimately, however, Woolf is calling on women to write as women but without consciousness of their sex occluding their creative vision. She states that Mary Carmichael “mastered the first great lesson; she wrote as a woman, but as a woman who has forgotten that she is a woman, so that her pages were full of that curious sexual quality which comes only when sex is unconscious of itself” (Room, 93). Indeed, the mental state that Woolf sees as most creative is what she calls “unity of the mind,” a unity in which the sexes are not viewed as distinct (Room, 97). Her advocacy of this notion of “androgyny” is also impelled by her instinct that the greatest human happiness results from the natural cooperation of the sexes. She characterizes this “theory” of androgyny (a Greek term fusing the words for “man” and “woman”; the term is taken over from Coleridge, and ultimately from Plato) as follows: “in each of us two powers preside, one male, one female; and in the man’s brain, the man predominates over the woman, and in the woman’s brain, the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually cooperating . . . Coleridge perhaps meant this when he said that a great mind is androgynous” (Room, 98). Without this mixture, suggests Woolf, “the intellect seems

to predominate and the other faculties of the mind creative, our minds must engage in this collaboration between male and female elements, and some "marriage of opposites has to be consummated. The whole of the mind must lie wide open if we are to get the sense that the writer is communicating his experience with perfect fullness" (Room, 104). It is significant that Woolf alludes to Romantic notions of unity, as in Coleridge's view of androgyny and Blake's marriage of opposites. What her allusion brings out clearly is that the primacy of reason, advocated by the mainstream Enlightenment, against which the Romantics reacted on account of the abstractness and one-sidedness of such reason, was also a profound index and culmination of a long tradition of male thought and male categorization of the world. What the Romantics saw as an indeterminate deficiency of reason becomes in much feminism precisely a deficiency of male perspectives. In other words, the Romantics' perception of reason's deficiency or incompleteness was itself somewhat abstract; feminism, like Marxism, sees it as a political deficiency, ingrained in the social and economic fabric of gender relations. A room of one's own is filled with a further intensity of metaphorical significance: Woolf equates having such a room with living "in the presence of reality." The writer, she says, lives more than others in the presence of

harden and become barren." If we are to be reality and attempts to convey it to the rest of us. What this means for women is that, when they have a room of their own (a tradition, a language, economic and intellectual independence), they will be free to be themselves, to see reality as it is, without their relation to the male sex weighing down their judgment; they will be able to "think of things in themselves" (Room, 110–111). And "reality," according to Woolf, comprises the "common life" we lead, not "the little separate lives which we live as individuals." She stresses that our essential relation is not to the world of men and women but to the "world of reality." Women need to see "human beings not always in their relation to each other but in relation to reality" (Room, 113–114). Ultimately, then, Woolf's call is for women to redefine their relationship to reality independently of prior definitions by men; their relation to men is but one element in this newly broadened vision of reality.

References

1. Woolf, Virginia, *A Room of One's Own*. San Diego, New York, London: Harvest/Harcourt Brace Jovanovich, 1989.
2. ---, *Encyclopædia Britannica*. *Encyclopædia Britannica Ultimate Reference Suite*. Chicago: Encyclopædia Britannica, 201

GENDER IDENTITY CRISIS IN ALICE WALKER'S "THE COLOR PURPLE"

P.Nithyakumar

Assistant Professor, Sri Akilandeswari Women's College, Vandavasi



Over the centuries, male dominance has engendered woman's inferiority complex, voicelessness, traumatic experience and negative self-perception. But today, African Americans, the women in particular, find outlets in the outcry of their female protagonists and that can be witnessed in Alice Walker's female protagonist Celie's courage in the novel. *The Color purple*. Most importantly, the Black feminist literature emerged as a literature of self-assertion, self-definition and has grown by negotiating the cultural taste within the domination Euro-American culture. In sum, Black consciousness naturally lent itself to the expression of creative/cultural activity, gender reconstruction, etc. Such that cultural and self-revivals were the agenda of Black American women literary investigations and literary writing as a whole.

Identity is concerned with the self-esteem and self-image of an individual, a gender, a community, a class, a race or a sex or nation—real or imaginary dealing with the existence and role: Who are we? What position do we have in society vis-à-vis at international arena? So far as sex and gender identities are concerned, these are the quest for dignity for their progress and development. Women's identity is one that is usually connected to and dignified by societal and cultural norms of a patriarchal familial structure. Her identity is defined within the parameters of her social relationship to men. The women's body, sex, and gender are the foundations on which gender inequality is built, established and legitimized.

The Color Purple is regarded as Walker's most successful and critically examined work and received instant critical and popular success. Women of Color were long deprived of their true identity, strength and creative talents, by a double or even triple oppression—race, class, and gender. A mark of their victimization is that they accept

their lot in life without visible question, without organized protest, without collective anger. It is Alice Walker who through her writings threw some light on the creative activities of black woman as a means on their salvation.

The novel *The Color Purple* articulates the complexity of the struggles of black women in America and illuminates their creative talents which enable them to burgeon as individuals in the male-dominated society. The novel also chronicles four powerful black womanist characters like Celie, Shug Avery, Sofia and Mary Agnes who succeed in the process of survival both at the level of self and community through their own industry and creativity.

The Color Purple is an epistolary realism written by Walker about Celie, a female protagonist, who is located in the 19th century tradition of the African American women. Celie, a poor, uneducated Black woman writes letters that illustrate her poignant attempt to make sense of her oppressed life. She has been sexually abused by her stepfather and he tells her, "You better not never tell nobody but God. It'd kill your mammy" (1). Later she is married off to an older man, Albert. She becomes strong by meeting and learning to love Shug Avery, who is Albert's mistress. Celie becomes awakened when Shug packs in to live with her and Albert. This is when for the first time in her life; Celie experiences love (Taylor, 1992).

For years, Celie writes to God. Her sister, Nettie, also writes to her recounting her missionary activities in Africa, but Celie never gets them because Albert intercepts the letters. But along the line, Celie discovers the letters Nettie had been sending to her, a discovery that is the catalyst for her self-actualization, as she becomes angry with Albert for depriving her, and also making her live a regimented life. She later leaves Albert to live with Shug, where she becomes a self-empowered

woman who fends for herself by making pants. Because of her healing and internal growth, Albert to live with to value her as a human being, and also asks her to return to him. Celie's children from the beginning of the novel are sold off by Pa, her stepfather. But the novel ends on a note of celebration as most relationships are healed, families reunited. Celie reunites with her sister and children. She is a round character, who develops with time.

Several other women in the text are engaged in similar self-actualizing journey, either as guides or as learners. Sofia is one of such women; she is a guide, and a very intractable and determined woman. She returns blows for blow whenever Harpo, her husband tries to overawe her. She breaks herself out of entrenched chauvinism and dehumanization. Her love for Harpo suddenly dies when she discovers that sex and marriage are euphemisms for male dominance and control. She finally recovers, but not without a permanent scar left by male oppression. On the other hand, men in *The Color Purple* are not celebrated. Walker characterizes the male characters as lazy, selfish, insensitive, abusive and unkind. This is the reason why Celie refuses to call Albert by his name, she rather prefers to call him Mr. __, which also suggests Celie's initial fear of the man and the need to create and maintain an emotional distance. In *The Color Purple*, Celie, Walker's protagonist's personal trauma from a disastrous marriage and separation from her children is trebled by her separation from her sister, Nettie experiences a journey that explains her life from naivety through maturity to self-empowerment and self-assertion.

Moreover, a significant feature of Alice Walker's writing is her openness to exposing personal experiences. She has been commended by critics for her natural quality of authority and her assurance with words. In her works, many connections can be made between her life and those of her characters. Thus, her emotional intimacy with her creations animates her work for the new reader. Walker's subject matter ranges from history to everyday life, and to spirituality. She explores themes like abortion, sadomasochism and rape, all of which are described bluntly. She has been criticized by most African American

critics for dealing harshly with her Black male characters.

In sum, as Black female activists, Walker outrightly rejects the ill treatments that the society, which is dominated by men, inflicted on the woman in America. As the novel, however, portray, through their female characters use language, there is a recreation and/or reconstruction and establishment of gender identity that is enthused by the image of the other woman in their lives. The women in the lives of Celie changed her perspective about men. Celie has Nettie, Shug and Sofia as her stimulants for her inspiration. Confronting racist and patriarchal systems, Walker envisage a world of justice, equity and fair play in a society of men and women, White and Black, using her texts as moral as well as artistic documents on a mission

Generally speaking, feminist novels are centered on the themes of women's oppression and women's resistance. This novel with its Afro-American ethos views the problem of gender politics as cultural stereotypes that make women physical, social and emotional victims of male sexual agency represented through husbands and sons. Celie's first letter in the novel reveals her sexual exploitation, inferiorization, marginalization and suffocation (Mishtre 179). She writes...

Dear God,

I am fourteen years old. I have always been a good girl... (*TCP* 1).

Celie's condition in the novel is deplorable. Physically, sexually, emotionally and socially, she is abused. When she was just a teenage girl, culture norms condemn her though she is faultless. Her forced physical degradation inculcates a feeling of inferiority in her that exiles her from the traditional camp of "Good girls". The irony of the situation is that man pollutes and man condemns. Celie's position frames a woman's status in an Afro-American culture. Daughter-rape is an ordinary incident in Black-American society (Adhikari 14).

References

1. Diwakar, Sunitha. "The Color Purple: The Sense of the Self and Black American Heritage." In *Alice Walker's The Color Purple: A*

2. *Reader's Companion*. Ed. Nandita Sinha. New Delhi: Prestige Books, 2001. 121 – 144. Print.
3. Mishtra, Krishna Mohan. "The Color Purple: A Feminist Novel." In *Alice Walker's The Color Purple: A Reader's Companion*. Ed. Nandita Sinha. New Delhi: Prestige Books, 2001. 121-144. Print.
4. Raveen, Krishnath. "Black Feminist Consciousness." Jaipur: Print well, 1995. 147 – 202. Print.
5. Sengupta, Mukul. "The Color Purple: A Black Feminist Discourse." In *Alice Walker's The Color Purple: A Reader's Companion*. Ed. Nandita Sinha. New Delhi: Prestige Books, 2001. 186- 194. Print.
6. Sinha, Nandita. "Alice Walker's *The Color purple: An Introduction*." In *Alice Walker's The Color Purple: A Reader's Companion*. Ed. Nandita Sinha. New Delhi: Asia Book Club, 2002. 9 - 76. Print.
7. Walker, Alice. *The Color Purple*. New York: Pocket Books, 1985. Print.

THE STUDY OF SOCIAL CONSCIOUSNESS IN THE NOVEL ANITA NAIR'S *LADIES COUPE*

P.Nivedha

M.Phil. Research Scholar, St. Peter's Institute of Higher Education, Chennai

Dr.A.K.Polson

Professor of English, St. Peter's Institute of Higher Education, Chennai



Anita Nair is one of the eminent women novelists in contemporary India; she has earned honors for her originality, propensity and for her societal dedication. She presents women characters in her novels with full of enormous courage. As an Indian woman and the experiences of women around her she very perfectly understood the societal-cultural problems of women. "Anita Nair, like the veteran Anita Desai started writing at the age of seven or eight and both of them began doing so in their moments of emotional outbursts" (Mishra100). *Ladies' coupe* provides a poignant and realistic description of continuous efforts of women for the establishment of their identity in their society. Nubile stated that "*Ladies Coupe* is a perfect example of contemporary women's identities and their conflictual relationship with tradition, male dominated society, gender discrimination and class and caste constraints. It is a novel in which fiction merges with reality and where female voices are authentic" (Nubile74).

Through the example of six women characters Anita Nair tries to demonstrate that what women should do for their liberation and how our society can become conscious about them. Akhilandeswari is a protagonist and a narrator in the novel. Myles analyses that "Anita Nair refers to the avatar of the Devi Akhilandeswari to insist on the many-headed but unitary subjectivity of women" (Myles128). Akhila is born in a middle class Brahmin family; she is unmarried but at the age of 45 she becomes aggravated as "Dreaming for escape and space.

Hungry for life and experience" (LC 2). So she decides to go on a long trip by train in search of such an unrivaled question which obsessed her throughout her life "Can a woman live by herself"

(LC 21). This one question troubled her all life. In an interview Anita Nair says, "To me, Akhila in some sense enjoyed being a martyr. She's not an exceptionally strong woman.

She is just somebody who has coped." (The Hindu, 2 Dec.2001). Akhila receives a seat in 'Ladies coupe, a compartment in a train specially reserved for the ladies passengers. In that Coupe there are five other passengers. Akhila asks them about the condition of women in Indian society. They all enthusiastically tell their story to each other as they all are the strangers and never going to meet again. Furthermore they all are the victims of Indian male dominated society. Mishra stated that "Their backward journey helps them to understand the major bruises and injuries experienced by them in course of their life" (Mishra102) When Akhila's father died she was only nineteen years old and in that age, she got a job of clerk in the income tax department. Nineteen is the age group when most of the young girls are romantic about their bright perspective in future life but Akhila had to take the entire burden of her family on her shoulders without any complaint. She is the eldest and only earning member in her family even then she is supposed to take the permission of her younger brother if she wants to go out, just because of the fact that he is a man and she, a woman.

Here Anita Nair presents a concept of Patriarchy, in which a woman is required to remain dependent upon man. She tries to affirm that women are only biologically different from men but it doesn't mean that a woman should be subjugated and demoralized only on the basis of this difference.

Anita Nair powerfully believes, "You are the person who holds your destiny in your hands, Even if the whole world conspires against you to push you down and rub your face into dust, at some point that foot will be lifted off and you will stand up." (Youtube.Oct.2013). This type of terminology reflects her courageous and gutsy attitude. She gives an enormous apparition of women's life. Akhila's mother is not worried about her daughter's desires as she is a traditional woman. She has her own theories and principles as she always teaches Akhila how a good wife should serve her husband:

First of all, no good wife could serve two masters- the masters being her father and her husband. A good wife learnt to put her husband's interests before anyone else's, even her father's. A good wife listened to her husband and did as he said. 'There is no such thing as an equal to marriage,' Amma said. 'It is best to accept that the wife is inferior to husband. That way there can be no strife, no disharmony. (LC14).

Her mother is an ideal Hindu wife therefore she imagines that her daughter should follow her philosophy and thoughts. Her mother leaves every single decision on her father as she thinks that her husband knows best. "We have never had to regret any decision that he has taken, even when it was on my behalf" (LC 14). Women experience such distress and they are failing to make out the accurate path leading to their own character growth. Beauvoir stated that "Woman is bound in a general way to contest foot by foot the rule of man, through recognizing his over- all supremacy and worshipping his idols" (Beauvoir 622).

Akhila had a love affair with Hari, a north Indian young man. It was a diminutive love affair though they made physical love several times. Akhila suddenly broke this relationship. She says, "Hari this is goodbye I will never see you again" (153). Because he was younger than her and she was also anxious what people and society would think if this love affair would be disclosed? She is so agonized that she mentions "Every time I look at someone watching us, I can see the question in their minds: what is he doing with an older woman? That bothers me very much, Hari. It bothers me very much that we are not suited so she decides to remain single." (159). In the concluding

part of the novel Akhila is a changed and revolutionary woman with full of strength and she also enjoys sexual pleasure with a stranger. "Akhila is lust" (LC 274). As an acclaimed writer, Anita Nair makes it explicable that her intention of writing novels is to give emphasis on the depressed situation of women in Indian society. She is very much anxious about the exploitation of women by the male members which encourages her to write for the exploited. "Anita Nair is a powerful writer, who through this tender story shows great understanding and compassion for all women and for the choices and regrets they cannot avoid. She portrays women as not totally cut off from familial social ties but women who remains with those orbits and protest against injustice and humiliation" (Kalamani143)

Margret Shanthi is portrayed as a well educated and gold medalist in Chemistry but still dominated by her husband, Ebenzer Paulraj who is a school principal, gives first importance to her career rather than her desires. He never tries to respond to her feelings. Margret wants to do doctorate but he always compels her to become a teacher. He tells her to cut her long hair because it doesn't suit her. As a good wife she always obeys her husband but a deep burst of storm comes in her life when she conceives and her husband tells her to abort their first baby as revealed by her, "He dismissed me as someone of no significance" (LC 96). Against her own wish she aborts her baby. "Abortion is considered a revolting crime to which it is indecent even to refer" (Beauvoir 502). When she was going to abort her baby, her husband wished her All the Best. "For the first time, I felt angry. All the best! What did he mean by that? Was I going to write an exam or recite a poem? Was I going to run a race or perform an experiment? All the best for what? I had nothing to do but lie there while they scraped my baby off the inside of my womb" (LC 109). These words strikes in her heart like an arrow as these words are spoken to somebody when one is going to do some good work. Her husband does not find any fault in suggesting her to abort her first baby as if she would be doing a good work. "Men tend to take abortion lightly; they regard it as one of the numerous hazards imposed on women by malignant nature" (Beauvoir 508). After the

abortion a type of disintegration comes in their marriage, as Margret wants to take revenge for her insult. For the sake of her family and the male dominating society in which she lives, she doesn't allow herself to leave him, so she chooses another method to destroy his self respect and ego. She starts feeding him with oily food, till he curves into a stout and becomes fatty. Her revolting spirit has been shown by the novelist, "God didn't make Ebenzer Paulraj a fat man. I did. I, Margret Shanthi, did it with the sole desire for revenge" (LC 96). She changed Ebenzer into a fat man and now he was almost fit for nothing and slowly he became fatter as unable to shift and systematize anything. His school was not even his under now. As the time passed Margret again conceives and gives birth to a baby girl. Marriage is not a union between two bodies but a union between two souls. Since childhood every girl dreams about her marriage as it's an important part of her life and when she gets married she only yearns for extra love and care from her husband but if her husband to whom she devotes her entire life makes fun of her emotions then where this women will go? Anita Nair through the example of Margret's character reflects that not even an illiterate woman but also a well educated woman feels herself trapped in such a society. Their low social position can be seen in their homes where they are still treated like as an object to fulfill men's sexual desire. Women's position in India is a kind of a contradiction because on one side she is regarded as Devi while on the other side she is distressed by her own family members, thus they have to traverse through a long way as their path is filled with a number of obstacles.

The other Lady passenger in the coupe Prabha Devi is one who is very pretty and conscious about her beauty. She doesn't want to conceive as she tells her husband. "There are many ways in which pregnancy can be avoided. Jagdeesh stiffened in shame and embarrassment. What kind of a woman was she? My parents are getting impatient. They talk of a grandchild all the time. We have been married for almost a year now, he said, caressing the side of her neck." (LC 179). Here Nair's main center of attention is the attitude of an Indian husband towards his wife. She explores how Indian women become marionettes in the hands of

their husband and every time or at every point in their life women are still forced to make sacrifice for the sake of the desires and happiness of others. Margret and Prabha Devi both are facing the same problem; both are trapped under same dilemma as Margret is one who wants to conceive a child while Prabha doesn't want to be a mother. One who is going against her own desire to abort her child and the other has to conceive just to fulfill the desire of her husband. Here the husbands have been shown indifferent towards the feelings and desires of their wives.

When Prabha Devi was born her father was not happy as he wanted a male child. "Has this baby, apart from ruining my business plans, addled your brains as well? If you ask me, a daughter is a bloody nuisance" (LC169). Here Anita Nair presents gender bigotry in Indian society where a girl is still considered inferior to a boy. Nair has expressed the pleasure of Prabha's mother when she gave birth to her, "This one daughter of hers gave her more pleasure than all her four sons put together" (LC170). Discrimination towards women in India is going on for a long time. It wholly affects a woman's life. Anita Nair in her novel Ladies Coupe attempts to show that how people in India still treat women as inferior and how they get a substandard position in the society just because of their physical distinctiveness. Nair enforces women to have their own identity in the society where they live. Through these women characters she encourages women to raise their voice and express their feelings so that they would be able to make other people understand the value of their existence.

Marikolanthu is a low -caste woman. When she was young she was raped by Murugesan, an upper- class man and one of the relatives of her employers. A ferocious result of the rape came when she became pregnant. She is forced to marry a rapist "a filthy animal" (LC 245). She refused to marry him. She is a victim but everyone blames her. "The girl must have led him on and now that she is pregnant she's making up a story about rape" (LC245). The word rape is the most awful word in women's life. When a girl is raped she feels ashamed as she is helpless and unable to protect her own self. When Marikolanthu is raped, instead of showing sympathy, everyone blames

her. Here Anita Nair tries to delineate the psychology of all the members male or female in society find fault with the woman who has been exploited as she herself is regarded responsible for her tragedy. This incident reminds me Delhi rape case. Recent death of Delhi rape sufferer presents a malicious depiction of men's aggressive nature towards women. When this debacle event took place, some conservative people in India put their opinion that a girl herself is responsible for her tragedy because she usually wears inappropriate attire and fascinates men. This type of outlook forces everyone to think that parents should take extra care of their sons and to show them the right path in life. After that disastrous incident, Marikolanthu spends her days in a phase of complete loss of identity. After some time she gave birth to a male child, Muthu. She is unable to love her baby Muthu, an outcome of that hateful incident and of her helplessness and nothingness. One day she sold him to Murugesan. "It was time Murugesan paid for what he did to me" (LC265). He didn't know that this boy was his own son. At this moment, Marikolanthu was flared with happiness and she has a proper sagacity of satisfaction in her mind. When Murugesan died, his body was not fully burnt so Muthu has been given the task to take care of his father's dead body. In these circumstances she accepts her son and starts enjoying the most important part of her life 'The Motherhood'. "Becoming a mother in her turn, the woman in a sense takes the place of her own mother: it means complete emancipation for her" (Beauvoir 511). Nair sets down her imagination and breezy thoughts in simple words. She is one, among those novelists who made a valiant approach to elevate her tone against the aggression, violence, oppression and exploitation of women.

Janaki is the eldest lady in all of six ladies in Coupe. She was married at the age of eighteen and her husband was of twenty-seven. It was an arranged marriage. Simone De Beauvoir defines marriage as "The destiny traditionally offered to women by Society" (445) When Janki got married she didn't know the real meaning of marriage and her responsibilities as a wife in a family where she is supposed to play the role of an ideal Indian housewife. "All through her girlhood marriage was

a destination she was being groomed for" (LC25). From her childhood she had been taught that a husband is an equal to God and it is her duty to serve him "He is your husband and you must accept whatever he does" (LC25). She realizes that her life is not her own life as it's wholly dedicated to her husband and to her son. She is always snagged between home and society "Indian women are deeply linked to social, cultural, religious and regional features and their identity is thus multi-layered" (Nubile1). Throughout her life Janki's husband has been an outline for her and never leaves her alone. "I am a woman who has always been looked after. First there was my father and my brothers; then my husband. When my husband is gone, there will be my son. Waiting to take off from where his father left" (LC 22-23). The entire life of an Indian woman is fully dedicated to her husband and to her family. One can find an up gradation in the status of women as there are certain laws for their betterment and a wave of women empowerment is there but in reality their condition is still same even in contemporary society. They are not self dependent or able to live their own life, they are always under the control of their parents and of their husbands after marriage. They are not supposed to think about their own freedom they still feel themselves trapped under the chains which emotionally, physically and intellectually affect them. Nair explores that every woman should try to be cautious about their rights and for the expression of their individual capability.

Sheela is the youngest girl in the compartment. She is only fourteen years old and hardly recognizes the meaning of masculinity and femininity. But Sheela has to face the sourness of the femininity as her friend Hasina's father tries to seduce her. He swabs her upper lips with his forefinger. "Thereafter, Sheela mopped her face with a hanky each time she entered Hasina's home" (LC66). Sexual exploitation of a girl child displays the dark side of masculinity. These incidents are humiliating and insulting for women. Most of the time girls feel themselves unable to share these shameful experiences with their family members or others. Sheela decides never to go to Hasina's house. Nair very intensely tries to pay her attention on the subject of women in

contemporary society and tries her level best to accumulate the data regarding women's problems and their suffering.

Sheela loves her Grandmother Achamma so intensely that she always thinks about her Grandmother's death. Her grandmother was one who at the age of sixty nine was self confident and courageous. She was considered as a model for Indian women, a manifestation of femininity. Every night before going to sleep, she speckled her face and neck with calamine lotion. "Woman is haunted by the horror of growing old" (Beauvoir 587). She thinks, "If she were to die in her sleep, she would do so looking her best. Her children, of course, dismissed it as a sign of age and its concurrent eccentricity." (LC68). Sheela called her as Ammma. When she dies, Sheela speedily eradicates the thin stands from her chin and brushed almost all weak hair on her head. She rubbed one of her aunt's foundation into her face and decorated her with heavy jewellery.

Karpagam is a widow and a childhood friend of Akhila. She has courage to wear the kumkum and colorful clothes. Akhila was surprised when she knew this and asked her about her family reaction on this. "I don't care what my family or anyone thinks. I am who I am. And I have as much right as anyone else to live as I choose. Tell me, didn't we as young girls wear colorful clothes and jewellery and a bottu? It isn't a privilege that marriage sanctions. The way I look at it, it is natural for a woman to be feminine. It has nothing to do whether she is married or not or whether her husband is alive or dead" (LC202). Akhila is fascinated and says "Karpagam, are you real or are you some goddess who has come here to lead me out of this" (LC 202). Through her work she conveys that women want to make themselves free from the restraints of tradition. She wants to live a free life in male dominating society. This novel induces women to imagine in relation to their strength and about their self- identity. She tries to integrate the chronic female occurrence in her writing.

To sum it can be said that Anita Nair is a one of those Indian English novelists who with her impressive technique of novel-writing give a real description of women's wretched condition in Indian society. On one side Nair explores women's agony and on the other side she suggests a number of ways to fight back against these agonies to make their life a fruitful and peaceful one. Her women characters are not weak; they are courageous and possess an impressive audacity and will power to fight back against social evils. Anita Nair's novels can be considered a microcosm of female world.

References

1. Beauvoir, de Simone. *The second Sex*. Trans. H.M Parshley. London: Vintage Books, 1997. Print.
2. Kalamani, N. *The fusing horizons: a critical essay in Indian writing in English*. New Delhi: Arup and Sons, 2008. Google Books Search.Web.18 August 2014.
3. Mishra, Binod. & Kumar Sunjay. (eds) *Indian writing in English*. New Delhi: Atlantic publishers, 2006.Google Book Search.Web.28 August 2014.
4. Myles, Anita. *Feminism and the post modern Indian women novelists in English*. New Delhi: Sarup & Sons, 2006. Google Book Search.Web.20 August 2014.
5. Nair, Anita. *Ladies coupe*. New Delhi: Penguin Books, 2001. Print.
6.Interview.Youtube.10October.2013.Web.28August2014.<<https://www.youtube.com/watch?v=K0f3ILzhq9A>
7. ..."Writing for oneself." *The Hindu*. Sunday,2Dec.2001.Bangalore.n.pag.Web.19 August 2014.
8. Nubile, Clara. *The Danger of Gender: Caste, Class and gender in Contemporary Indian Women's writing*. New Delhi: Sarup & Sons, 2003. Print.
9. Verma, Mahadevi. *Links in the Chain*. Trans. Neera Kuckreja Sohoni. New Delhi. Katha Publication. 2003. Print.

THE STUDY OF WOMEN AND NATURE THROUGH THE SELECT NOVELS OF BARBARA KING SOLVER

G.Rajadivya

Ph.D. Research Scholar, Department of English, Annamalai University

Dr.R.Palanivel

Assistant Professor, English Wing, DDE, Annamalai University



By looking at literature over an eco-critical lens literature offers a stage to resist ecological degradation and overwhelmed ecological disaster through environmental consciousness or awareness which can support the people to re-imagine a world devoid of ecological crises. Eco-feminism is a significant branch in eco-critical study. It asserts the fundamental inter connectedness of all life. It is a social, political and academic movement that focuses on the oppression of women and the exploitation of nature as being interconnected. Eco-feminists argue that any attempt to liberate women will not be successful without an equal attempt to liberate nature. According to Greta Gaard, "eco-feminism's basic evidence is that the philosophy which authorizes dominations such as those based on race, class, gender, sexuality, physical abilities, and species is the same ideology which sanctions the oppression of nature." (Gaard 1) She also adds that "Its theoretical base is a sense of self most commonly expressed by women and various other non-dominant groups- a self that is interconnected with all life" (Gaard1). Eco-feminism's this interconnected sense of self provides an inclusive and global analysis of oppression. This paper attempts to explore the eco-feminist perspective in Barbara Kingsolver's two novels *Prodigal Summer* (2000) and *Flight Behaviour* (2012).

Barbara Kingsolver is a best-selling novelist and modern American writer. She is an essayist, poet and also an environmentalist and trained biologist. Her enormous knowledge and anxiety for human and non-human life's relationship with natural world can be found in her novels. Kingsolver says in one of her interview that,

"Literature is a wonderful tool for social change and to wake people up to their responsibility." Being a biologist, her writings are representative of her methodical knowledge of biology and ecology, most of her writings deal with topics such as social justice, biodiversity and the interaction between humans and their communities and environments. Her novel *Prodigal Summer* (2000) focuses on the three inter-connected stories of three woman's life- Deanna, Lusa, and Nanny. These three main characters are introverted and solitary individuals who have unique and strong views about their natural surroundings. Through the course of a spring and a summer, their lives change drastically and they realize that they, like other creatures, are not solitary. They are a part of a complex web that connects all living beings together. This novel is presenting a bio-centric view where all life is interconnected. This view as held by both deep ecologists and eco-feminists. These three women's lives woven in three distinct narratives are marked by the chapter titles "Predator", "Moth Love" and "Old Chestnut". As relationships develop between the protagonists and their local environments, the theme of interrelatedness in ecosystem and the relationship between people and their environments developed gradually. The novel is set in the fictional mountain tobacco community of Egg Fork, Zebulon Valley in the rural Kentucky Appalachian region. Deanna Wolfe is a reclusive wildlife biologist, also a Forest Service employee serving as a resident ranger overseeing a section of the Zebulon National Forest. Her job is to check the population of coyote family as they are an endangered species on the earth. She reflects on harmful effects of species extinction "Plenty of

people had watched and recorded the disaster of eliminating a predator from a system" (*Prodigal Summer* 63). Coyote is one of the „keystone species' and their absence in wildlife can drastically change the ecosystem. Every living being is interdependent with each other and ecological disharmony can drastically change biological diversity on earth. Deanna wants to protect and preserve the biodiversity in that valley. According to Norwegian philosopher Arne Næss, every being, whether human, animal, or vegetable has an equal right to live and to blossom (Næss19). And each living thing is dependent on the existence of other creatures in the complex web of interrelationship inherent in natural world.

Bio-centrists believe that all species have inherent value, and that humans are not "superior" in a moral or ethical sense. Paul Taylor, one of the major early proponents of biocentrism, states that biocentrism is an "attitude of respect for nature". According to his bio-centric outlook, every organism is a "teleological centre of life", that is, each organism has a purpose and a reason for being, which is inherently good or valuable and humans are not inherently superior to other species (Taylor100). In the novel, coyote also play a significant role in maintaining the interconnection with ecological system. According to Dilia Narduzzi, "Deanna Wolfe is figured as the human representation of the alpha female coyote". She explained that her character is paralleled with the alpha female coyote as they are both strong female predators as she and the female coyote both have some interconnections in the novel. Deanna "initially needs no man -until Eddie Bondo arrives" in her life. Narduzzi observed that the male coyote "impregnates the alpha female coyote and then leaves her to her sister's care, the beta female, to raise the pups. A link can be made between Eddie—the man who impregnates Deanna—and the male coyote. After sexual intercourse, both leave". (Dilia Narduzzi 75). Here in both cases children and pup look after by more than one female and the "male species play a secondary or non-existent role" in rearing them. Deanna is a strong individual woman took the decision to leave that place and joined to the rural community. Narduzzi sees this connection between the female coyote and Deanna. She also

decides to raise her child with the help of her aunt so she "returns to the farm of her surrogate mother, Nannie Rawley, for support and companionship during her pregnancy and after the child birth. Nannie occupies the position of the beta female, the helper to the alpha female coyote, and Deanna's child can be related to a pup being brought up by two female caregivers" (Dilia Narduzzi 76). Here in eco-feministic point of view both Deanna and coyote are oppressed and Kingsolver shows the interconnections of non-human world to the human world. The theme of interconnections is running all over the novel. The novel starts with Deanna's description of her body, solitariness and her being part of the natural world "Her body moved with the frankness that comes from solitary habits. But solitude is a human presumption. Every quiet step is thunder to beetle life underfoot" (*Prodigal Summer*1) and the same view have been repeated in the last page of the novel. The interconnected web of life where all living being is connected with each other in their natural environment has been expressed in this beautiful line about the continuous cycles of life:

Solitude is a human presumption. Every quiet step is thunder to beetle life underfoot, a tug of impalpable thread on the web pulling mate to mate and predator to prey, a beginning or an end. (*Prodigal Summer*444)

The story of Lusa as a confident, independent woman transforms herself from a city scientist to a farmer's wife. After her husband's death she takes over the role of landowner and struggle to stay at the farm. Her embracing the natural surroundings of the farm and experimenting with new business despite faces challenges from the male members of the family, she makes her strong presence in that new place. Her closeness to nature and her unique sense of love of moths and insects makes her environment friendly. She began to love "The trees, the moths, the foxes, all the wild things that live up there". (*Prodigal Summer* 123). She is attracted to this new place in the lap of natural surrounding just like a moth locates her lover through scent. Her sense of self can be identified when she was protesting against cutting trees as she said "I will not cut down those trees. I don't care if there's a hundred thousand dollars' worth of lumber on the back of this farm, I'm not selling it.

It's what I love best about this place." (*Prodigal Summer*123). Her bond with nature makes her environmental conscious about her natural surroundings as she believes she is a part of this nature. Kingsolver criticizes the use of insecticides through the story of Garnett Walker, an old man who attempts to revive the American chestnut. Garnett uses pesticides and herbicides to keep his land tidy and protect his saplings. But Nannie Rawley is an organic farmer. She cultivates organic apples on the nearby orchard. She believes doing gardening in organic way for a healthy life style. She does her part to protect the nature and its living creatures. She dedicates to remake modern farming practices and creates sustainability for the land and health for humans and the larger ecosystems that surround them. Nannie's choice of organic living makes her environmentally conscious and aware toward natural surroundings. Here the novel *Prodigal Summer* highlights the effects of environmental pollution and its deadly effects on Rachel and Jewel's life. The extinction of endangered species like coyote at the hands of hunters and poachers creates a grave concern in decreasing biodiversity in the ecosystem. *Prodigal Summer* focuses mainly on women and their different relationships to the rural landscape of the southern Appalachian region. It depicts the relationships of three women characters Deanna Wolfe, Lusa Landowski, and Nannie Rawley with other people, animals, and the landscape. Each female protagonist makes their own choices in life. All these female characters acknowledge and appreciate the intrinsic values in surrounding places. In ecofeminist point of view this novel reflects many interconnections between woman and nature. Women's choices and bodies are often controlled by patriarchal viewpoints but in this novel each female character struggles to make an ecological balance in nature, come out as a strong and independent woman.

The novel *Flight Behaviour* deals with the possible effects of global warming on the Monarch butterflies and the significance of growing awareness of climate change impact on people's life. In this novel Kingsolver shows how environmental awareness significantly changed protagonist's life positively. Dellarobia Turnbow is the central character. She is well observant but

poorly educated young mother living in the rural community of Feather town, Tennessee. Just like Kingsolver's *Prodigal Summer*, *Flight Behaviour* is also set in Appalachia in America. She is a sheep farmer's wife. She faces a hard life staying in that sheep farm looking after the children and the household. Dellarobia's transformation in her life came when she encounters the view of millions of butterflies hanging on tree leaves or branches. In reality, their usual migratory route has been disrupted, and what looks to be a stunningly beautiful view is really an ominous sign or ecological disaster. The sudden rain and cold of Appalachian winter could be the demise of this delicate species. They have to move away from that mountain looking for a warmer place. She was quite able to relate the environmental disaster of landslide and flood which occurred in Mexico which is the habitat of these butterflies. Because of the natural disaster ruined their habitat, butterflies fly to their farm land. Dellarobia realised the fact that "when you clear-cut a mountain it can cause a landslide" (*Flight Behaviour* 234). And due to climate change monarch butterflies' age-old migration patterns have been disrupted. The direct criticism of hazardous effect of logging industry on climate change can be traced in the novel. Dr. Byron, professor at Devary University in New Mexico, an entomologist, arrive to that valley to study those monarch butterflies and tries to find out the reason behind their sudden and unexpected visit to Southern Appalachian mountain. Their habitat in Mexico is threatened, but in Appalachia also they're threatened, because of unrelenting rains and freezing temperatures. He unfolds the mystery of mass extinction of these colourful species because of drastic climate change. He explains that the only thing scientists disagree over is "how to express our shock" about climate change. Byron hires Dellarobia to help him to make sense of the strange apparition on her land. And in the process of learning how to help him, she acquires self-confidence. This novel is about Dellarobia's journey to self-conscience. Dellarobia's environmental consciousness makes her save those dying butterflies by shipping them to a warmer place. "That is a concern of conscience," he tells her. "Not of biology. Science doesn't tell us what we should do. It only tells us

what is.” (*Flight Behaviour* 442). Dellarobia wonders when he explains her about diminishing coral reefs and dying insects and he expresses his sadness “What was the use of saving a world that has no soul left in it. Continents without butterflies and sea without coral reefs” (*Flight Behaviour* 438). These lines highlight the people’s anthropocentric attitude towards nature. Species extinction from the earth can drastically change the biodiversity of the ecosystem. In deep ecological principle richness and biodiversity are valuable in themselves and human have no right to reduce this diversity.

Prof. Ovid enlarges Dellarobia’s vision of the world. She sympathises with those dying butterflies and is willing to protect these endangered species. Monarch butterflies, distracted from their migratory route for unknown reasons, have settled for some time over the farm. Dr. Ovid sets up a lab to discover clues that might tell them why they came to that place. And Dellarobia’s participation in that research team of scientists led by him is an act of self-awareness and responsibility towards natural surroundings. When Ovid comes to the realization that the majority of monarch butterflies in North America are on the Turn bow farm and at great risk, he feels disheartened about local people’s reaction. Here Dellarobia also can relate to herself with the predicament of these vulnerable creatures and she undergoes the journey of grief of a mother becoming more aware of the impacts of climate change and its consequences in future. In this novel, the view of million butterflies clung on a tree branch makes Dellarobia believe in great things. This forest vision can be interpreted as an act of eco-spirituality. Eco-spirituality is one of the environmental philosophies which claim “a spiritual dimension to our present ecological crisis.” Dellarobia expresses with wonder “It was a lake of fire, something far from fierce and wondrous than either of those elements alone. The impossible.” (*Flight Behaviour* 22). That extraordinary view of that hillside is also an indication of an apocalypse in nature, as it is a deceptive beauty in nature which gives a sign of end of the world.

This novel shows the environmental awareness, especially the female protagonist Dellarobia’s environmental consciousness and her

personal growth as an independent woman. She participated in contemporary environmental protection and preservation act. Her personal development comes through her transformation into an environmentally aware individual. In this novel, environmental awareness and global responsibility plays a vital role in Dellarobia’s life. She realised she didn’t want to live with her husband anymore. For her “being a stay-at-home mom was the loneliest kind of lonely, in which she was always and never by herself.” (*Flight Behaviour* 81) She decides to live with her two children in the urbane town in Cleary. Eventually she applies for college study and Dr. Byron also helped her to get a job to work in a lab. She realises that “Educated people had powers” (FB 172) and fascinated about “young urban people with advanced degrees. They could fend for themselves.” (*Flight Behaviour* 173). She desires to earn money to continue her college besides her lab work. Dellarobia’s journey from a distracted, unhappy farm life to become an environment conscious person tells the story of self-consciousness towards natural environment. Her accidental encounter with the million misguided monarch butterflies set her in a flight to freedom. As the butterflies take flight at the end of the novel, she also at last free to choose her way of life with plans for attending college and earning money to become financially independent. Like the monarch butterflies flying away to begin a new life at the end of the novel, Dellarobia, too, faces a new beginning, transformed by their visit “The sky was too bright and the ground so unreliable, she couldn’t look up for very long. Instead her eyes held steady on the fire bursts of wings reflected across the water, a merging of flame and flood. Above the lake of the world, flanked by White Mountains, they flew out to a new earth” (Kingsolver, *Flight Behaviour* 432).

To reclaim one’s place in the natural world, one must understand one’s vital role in the ecosystem. At the end she comes to know about the real problem of the world is lack of proper respect or concern towards natural surroundings. She consciously chose to face the challenges and stood by her decision to continue further studies and continue her lab work. Thus, her environmental consciousness brings a positive change in her life. Dellarobia’s personal

development creates a self-identity within her which freed her from the clutches of the patriarchal system in society. In fine, the environmental issues can be traced in Kingsolver's these two novels and eco-criticism is proved to be a suitable tool to analyse the present environmental destruction on the earth and its effect on human and non-human beings. Eco-feminism is an important part of eco-literature with its focus on domination of women and nature. These two novels focus on environmental challenges like climate change, animal/species extinction and loss of biodiversity, use of pesticides etc. and the female protagonists' struggle with patriarchal system in society. Here they are resilient and resourceful women who are environmentally responsive and they make their living choices in favour of the natural surroundings. These female protagonists have shown their respect towards intrinsic values in nature and overcome the oppression in society. They not only show resistance to such a control but are able to emerge as independent women. They are aware about the importance of non-human beings in natural surroundings and their inherent values in ecosystem. The female protagonists of these two novels Deanna, Lusa, Nanny and Dellariobia question the patriarchal oppression, assert their identity and also take active involvement in the preservation of natural environment.

References

1. Gaard, Greta Claire. *Ecofeminism: Women, Animals, Nature*. Philadelphia: Temple UP, 1993. Print.
2. Kingsolver, Barbara. *Prodigal Summer: A Novel*. New York: HarperCollins, 2000. Print.
3. ... *Flight Behaviour*. New York: HarperCollins, 2012. print.
4. Narduzzi, Dilia. „Living With Ghosts, Loving the Land: Barbara Kingsolver's *Prodigal Summer*'. *Interdisciplinary Studies in Literature and Environment* 15.2(2008):74-75. Web.1 Nov. 2010.
5. Næss, Arne, David Rothenberg, and Arne Næss. *Ecology, Community, and Lifestyle: Outline of an Ecosophy*. Cambridge: Cambridge UP, 1989. Print.
6. Taylor, Paul W. "The Ethics of Respect for Nature." *Environmental Ethics*. New Jersey: Princeton University Press, 1986. Print
7. Vaughan, Llewellyn. „Eco-spirituality: towards a values-based economic structure'. *The Guardian*. 17May 2013. Web 11 March, 2015.
8. <http://www.neh.gov/about/awards/national-humanities-medals/barbara-kingsolver>
https://en.wikipedia.org/?title=Keystone_species

TRADITION AND MODERNITY IN THE NOVELS OF SHASHI DESHPANDE

S.Nivetha

M.Phil. Research Scholar, St. Peter's Institute of Higher Education, Chennai

Dr.A.K.Polson

Professor of English, St. Peter's Institute of Higher Education, Chennai



Deshpande's women are part replicas of the new society who thirst for modernism, promotion and upgradation. Her modern women protagonists are self-confident with independence and search for self-identity in the male conquered society. Caught among tradition and modernity, her protagonists search for their individuality within married life. Shashi states that she does not "believe in a modest hostility of bad men and good women. I don't believe the world is like", that at all". (Holmstrom, 22)

Deshpande does not respect all traditions as bad and individuality damaging. To her, traditions have the standards of agreement and co-existence that represent the Indian way of life. Modernity to her is the declaration of self-governing individual. Possession in view the long standing traditions of Indian society, she pursues answer to the difficult by altering awareness set of the men folk to the women. The world of men now is in a practice of women intelligent. It cannot be altered without varying Man's way of intelligent. Siddhartha Sharma remarks on the novels of Shashi Deshpande thus:

She has constructed motifs of patriarchy and oppression by employing the method of negation and affirmation. Her protagonists are victims of Indian patriarchy and her initial submission resists the oppressive situation, thereby reflecting the author's view that a woman must assert herself within marriage to preserve her individuality (Deshpande, p.111)

Traditions, that impart women to act like ideal legendary women like Sita, Sakuntala, and Savitri, tempt them to be called perfect, and forbid them to come out of the old-style circle. Practically all novels of Deshpande relate the story of Indian

women who have been facing mental disturbance and turmoil for ages.

"In our civilization of lasting patriarchal traditions, marital unfaithfulness is still more thoughtful for the woman" (Beauvoir: 610). Shashi's women at the commencement of the plan remain docile, compliant and obeying with all the requirements of their husbands. But slowly point away from their wives due to usual squabbles and battles. Deshpande seems to trust the feelings of Simone de Beauvoir who she confesses has prejudiced her and rendering to whom it is women who have to describe, slow and explore their special field.

As there are separations among wife and husband, Deshpande's protagonists go out of their house for harmony and freedom. But after cautious remark and appropriate insight, they understand that their oppressive husbands are recovering than the revolting outdoor world. At the end, they comprehend the ways of the world, settle themselves to the harsh truths of life and arrival home with explanation, adulthood and smoothness—the shared subject in all the novels. Deshpande has a correct sympathetic of fervent women and the social truths.

The work of Shashi Deshpande is a verbal sign of the past and the current, East and West, tradition and modernity. She rarely writes in separation because she activities to make new spaces outside those deep-rooted agreements. While demonstrating societies she has strained to disruption the fences of custom which make women's lives unhappy. Deshpande offerings the battle of tradition and modernity in the setting of female subjects of domestic nature where they are exposed to labor, torture and harassment.

Deshpande's Sahitya Academy award winning novel *That Long Silence* presents Jaya, the protagonist who cannot find pleasure and liberty in her married life as a cultured modern woman. She is always wedged in the fight among the traditional and the modern mode of lucid and the living. 'Jaya' the heroine in *That Long Silence* gets a problem with her husband 'Mohan'. As a writer the protagonist Jaya, got a prize for her story. But Mohan felt affronted by the story as he has to look public disgrace for skimpy their individual life. Mohan performed in such a way Jaya had to stop writing. She says, "And looking at his stricken face, I had been convinced. I had done him wrong. And I had stopped writing after that" (TLS, p.144). In fact, Jaya not ever strained to make Mohan comprehend the modification among a fictional story and the truth.

Jaya has the sensation to be self-governing, but she lacks the bravery to revolution against her husband, when her husband wedged in the worry due to the charge of dishonesty, his requirements Jaya's company in beating which she trashes. After a self-analysis, and investigative of her own views and spirits, Jaya understands her faults.

Her traditional role as a wife, in her clash among tradition and modernity and her heartbreaks that falloff her married life with Mohan and her muted sorrow in the long seventeen years of married life is attractively depicted by the novelist. *The Dark Holds No Terrors*, Shashi Deshpande's first novel, is about Saru, the protagonist an educated, economically free, middle-class wife who is made aware of her gender as a child and whose loveless association with her parents and stressed families with her husband lead to her excruciating quest for herself.

She uses dual tales to give a truthful depiction of Saru's inner self. The protagonist Saru, who tries to free herself, contracts with the stressful involvement. She becomes the target of corruption by her own husband only because he is not prepared to accept her as a popular doctor. But Saru stands her husband's torture, trouble and chaos with herself with an intellect of sureness but textures bad and revolting confidential. Manu, being a lecturer at college, makes great uneasiness for her. His male ego is hurt by inferior service than his wife.

Saru cannot enjoy even mother-daughter association as her mother pullouts gender discernment. At the death of her brother Dhruva, mother convicts her by saying "If you are a woman, I don't want to be one" (DHNT, p.34). Saur's marriage with Monohar is also just like Indu in *Roots and Shadows* a way to show her rebel against male-controlled traditions. As mother facts are sluggish and tags, the daughters cannot adore womankind. Same expression can hear in Arundhati Roy's *The God of Small Things* where Mammachi The mother treats the protagonist Ammu and her brother Chako inversely.

The novel *Roots and Shadows* published by Orient Longmans in 1983 has won the Thirumathi Rangammal Prize as the best Indian novel of 1983. "Roots" Stands for tradition and "Shadows" signifies the bordering culture. In this novel Deshpande's protagonist Indu recalls how women are exposed to ill-treatment. She feels ill-fated, suppressed and fidgety and seeks freedom ardently. She also excessively remembered how rough the impression of her womanhood was prodding upon her – her husband Naren's inquiry as to why she continuously brawled for her womanhood makes her think in retrospections about the day when she was first made aware of it:

My womanhood --- I had never thought of it until the information had been shove cruelly, rudely on me the day, I had grown up. 'You're a woman now Kaki had told me. You can have babies yourself --- And I, who had the entire child's nothingness about my own body had for the first time felt an immense hatred for it. And don't forget, she had ended 'for four days now you are unclean. You can't touch anyone or anything'. And that had been my outline to the attractive world of being a woman. I was polluted – (RAS, p. 86-87).

Simone De Beauvoir holds, "One is not born but somewhat becomes a woman" (Beauvoir, p.293) shows women are not born or made up by customs and circumstances of society. They have to keep their discrete individuality. But in patriarchal society woman is predictable to endure obedient, unquestioning and hypothetical to endure meek and passive.

Mother daughter association has also earned an important place in Deshpande's fiction. She

does not give much belief to mother who is preserved as deity in Indian culture. She grants dissimilar façades of Mother-daughter association. The female protagonists of Deshpande are not depictions of traditional 'Sita' images. All her novels contract with the women's mind and feminine awareness. She seems absorbed in stress secondary place engaged by women. Shashi Deshpande is very suitable to put forth her impression of the 'new woman', a woman with a reinstated uniqueness. She contests to surpass her preventive traditional role to make her new woman who chooses to face her husband and not runaway.

A Matter of Time is one of Shashi Deshpande's many novels to be published in New York in 1996. In this novel she depicts the theme of search for identity. The novel portrays the story of Sumi, the protagonist. One morning, without caution Gopal, an esteemed Professor, walks out on his family for causes even he cannot lucid. Sumi is shocked that she laps into complete silence.

Gopal's sudden absconding is a great cause of disgrace and mental trauma for her as it is not only a substance of great shame and dishonor but also a better understanding of being annoying. Sumi returns with her three daughters to the housing of the Big House where her parents Kalyani and Sripati live in cruel silence. They have not spoken to each other for thirty five years. Prasanna Sree opines:

Contemporary and abundant in outlook, Sumi defies the outdated social view and orthodox treatment of women subjected to desertion by her husband. She has the courage to fight against the problems and difficulties, humiliations and frustrations. She has the generosity to gracefully free her husband from marital bonds without venting ill-feeling (Sree, p.118).

Sumi, as a modern woman has ably managed the home affairs and looks after children's welfare. She is a little detached, but manages herself admirably and almost becomes self-dependent. She proves herself as a new woman of mettle and merits. In this novel Deshpande's portrayal of different generations present the world of women divided into the traditional and modern.

In the above stated four of Shashi Deshpande's novels the protagonist's love-hate

relationship symbolizes the conflict among tradition and modernity. Looking at the man-woman relationship objectively, the novelist does not blame entirely men for the subjugation of women. Deshpande, as a writer of realism, likes to create the new atmosphere and widen the scope where the wife and husband live together happily and satisfactorily.

She also likes to uphold stability between old values of life and modern fashions coupled with individual and economic freedom. Sudden jump to modernity, according to Deshpande, may be harmful to the Indian women because of the deep-rooted culture and civilization which basically differs from that of the Western people. Deshpande's efforts on this issues regarding women struggles, rights and victories. Her 'new women' dare to question and encounter the age-old traditions. Her sole aim is to harmonize the man-woman relationship as equal partners. Her heroines are often bolder, self-reliant and unruly. At that end they realize that 'walking out' does not solve their problems. Deshpande's women characters are unique because other women novelists like Anita Desai, Nayantara Sahgal, and Ruth Pravar Jhabvala have portrayed this aspect of women's life without having firsthand experience of it. Unlike them, Deshpande had her education in India and wrote about Indian women issues and real experiences. Therefore, the projection of her women in her novels is authentic and credible. Shashi Deshpande has arisen as one of the focal stream women writers in India today.

References

1. Beauvoir Simone. The second sex. Tran. Constance Boarde and Sheila Malovany Chevallier, Vintage, London, 2011.
2. Deshpande Shashi: The Dark Holds No Terrors New Delhi Penguin – 1980.
3. -----That Long Silence: New Delhi Penguin – 1989.
4. -----Roots and Shadows: New Delhi Orient Longman 1983.
5. -----A Matter of Time – The Feminist Press at CUNY 1996.
6. -----Interview: "Shashi Deshpande Talks to Lakshmi Holmstrom, "Wasafiri, No.17 Spring, 1993.

7. Hunter College Women Studies Collective, "Women's Realities, Women's Choice, Introduction of Women's Studies", New Delhi, Oxford University Press, 1983.
8. Sree Prasanna S., "Conflict and Identity in Shashi Deshpande Novels" Indian women novelists (ed) R.K. Dhawan, set III, Vol.4, New Delhi Prestige Books, 1991.
9. Sree Prasanna. S. "In Conversation with Shashi Deshpande. Woman in the Novels of Shashi Deshpande": A Study. S. Prasanna Sree (ed.) New Delhi: Sarup & Sons, 2003.
10. Swain S.P., "Feminism in Shashi Deshpande Novels": Contemporary Indian Writing in English Critical Perception, NDR Chandra (ed), New Delhi, Sarup & Sons, 2005.
11. Sharma Siddhartha. "Shashi Deshpande's Novels: A Feminist Study": Atlantic publishers, New Delhi 2005, 2011.
12. The Criterion: An International Journal in English, Vol.2, Issue 3, Sept, 2011.

MARGINALISED IN MAHASWETA DEVI'S PLAY "MOTHER OF 1084"

K.Suguna

Professor/Head, Sri Akilandeswari Women's College, Vandavasi



Mahasweta Devi was born in the year 1926 and belongs to Bengal. She began to show keen interest in literature since the young age itself. This can be witnessed in her contribution of several stories to the various literary magazines. Her first novel "Nati" was published in 1957. Gradually she raised herself to the level of a writer activist as she spent many crusades for the rights of the tribals. From 1980 onwards, Mahasweta Devi has been actively associated with many grass root level social movements around the plight of bonded labor, persisting feudalism in rural polity, state negligence especially to the marginalized section of the society which includes communities like untouchables and tribals.

In recognition of her social activism through the media of literature, she has been honored with Padma Vibhushan, Magsaysay and Padmasree awards for her activist work amongst dispossessed tribal communities. Besides this, she is the recipient of the coveted, India's highest literary award Gnanpith Award (1996) and Yashwantrao Chavan National Award for 2010 "for her contribution to national integration, democratic values and the socio-economic development of India. Recognizing the work of the writer and social activist, the Human Resource Development Ministry has appointed her as National Research Professor for a second term of five years from February, 2011. This honor fetches her Rs. 75,000.00 a month. This has added another feather to the crown of her glory as a dynamic writer. Being a social activist, this octogenarian recently actively took part in issues like Sigur- Nandigram political controversy, undocumented plight of the tribals in Gujarat. Her plays,

"represent a profound concern for human predicament and sincere hope for the better future of mankind." 1

Before acquainting ourselves with the plight of the marginalized, to know the exact meaning of the term 'marginal' or 'marginalized' is of vital importance. According to the Oxford Dictionary the concept 'marginalize' means 'to make somebody feel as if they are not important and cannot influence decisions or events; or to put somebody in a powerless position'. So, the word 'Marginalized' refers to the group of people who are deprived of their minimum rights and are exploited.

In Post-colonial dialects the term, 'marginalized' occupies a prominent place. The term 'subaltern' or 'marginalized' incorporates the entire people who are subordinates in terms of class, caste, gender and office. It is the subject position that defines marginality. The lack and deprivation, loneliness and alienation, subjugation and subordination, the resignation and silence, the resilience and neglect, mark the lives of 'marginalized', even when they resist and rise up. They feel bounded and defeated by their subject positions. They have no representatives or spokespersons in the society they live in and so helplessly suffer and get marginal place or no place at all in the history and culture of which they are the essential parts as human beings. The Naxalite movement of the late 1960's and early 1970's was also an important influence on her work. Devi, in a 1983 interview, points to this movement as the first major event that she felt,

"an urge and an obligation to document"2

This leftist militant movement, which started in the Naxalbari region of West Bengal, began as a rural revolt of landless workers and tribal people against landlords and moneylenders. In urban centers, this movement attracted participation from student groups. Devi's Hajar Churashir Ma, ('Mother of 1084') is the story of an upper middle

class woman whose life is shattered, when her son is killed for his nexus with Naxalites.

The play *Mother of 1084* is the original translation of Mahasweta Devi's Bengali play "Hajar Churashir Ma" has the best illustrations for the marginalized category. The neglected and suppressed plight of the woman is represented by Sujata Chatterjee, mother of the protagonist of the play Brati Chatterjee whose ideology i.e., commitment to the revolutionary and Communist Naxalite movement has labeled him as a rebel, and was killed ruthlessly by the police in an 'encounter'. In the play *Mother of 1084* Sujata Chatterjee, a traditional apolitical upper middle class lady, an employee who awakens one early morning to the shattering news that her youngest and favourite son, Brati, is lying dead in the police morgue bearing the corpse no.1084. Her efforts to understand her son's revolutionary activism lead her to reflect on her own alienation from the complacent, hypocritical, bourgeois society against which he had rebelled.

The play moves around Sujata, a middle-aged woman belonging to a 'bhadralok', bourgeoisie Calcutta family. Born into a conservative, affluent family, Sujata is advised to pursue her B.A. so that it helps her marriage prospects, but is ultimately married off to Dibyanath Chatterjee, a chartered accountant, despite his unsound financial situation. In thirty-four years of their married life, Sujata gives birth to four children, two sons (Jyoti and Brati) and two daughters (Nipa and Tuli). When the novel opens, two of her children are already married, Jyoti to Bina and Nipa to Amrit. In the eyes of the world, all of them are leading perfectly happy and settled lives, but as Sujata goes on to discover later, that this happiness is only superficial.

Significantly, Sujata makes several other discoveries, only after the sudden and mysterious death of Brati, her younger son, with whom she had always shared a very special relationship. For instance, she discovers that all her thirty-four years of her married life, she has been living a lie, as her husband, being an incorrigible philanderer, always cheated her with his mother's and children's tacit approval. He fixed up a petty bank job for her, when Brati was barely three years old, is not out of any consideration for her economic independence,

but essentially to help the family tide over a temporary financial crisis. And, as soon as the tide is over, he wants her to give up the job, which Sujata simply refuses.

Later, she also discovers that her children, too, are leading lives very similar to her own. If there is someone who has dared to be different, it's Brati. Sullenly rebellious, right from his childhood, Brati has made no secret of his disregard, even contempt, for his familial code and value-system. Turning his back upon this decadent and defunct code, Brati decides to join the Naxalite movement sweeping through the State of West Bengal in late 1960's and early 1970's.

Unaware of his secret mission, Sujata is not able to dissuade her son from joining this movement. During his period of struggle, he comes into contact with a young girl, Nandini, who is also a member of the underground movement and with whom he shares his vision of a new world order. On being betrayed by one of his comrades, Brati and three of his close associates, Somu, Parth and Laltu, are brutally murdered by the hired assassins of the police.

Later, the police call up his father, asking him to come and identify the dead body of his son, who, has in the meantime been divested of his identity as a person, and given another 'dehumanized identity' as corpse number 1084. Not only does the father refuse to go, but he also forbids other family members from doing so. Outraged at the manner in which his associates, his immediate family and the state have abandoned the dead Brati, his mother, Sujata decides to go, throwing all pretensions to false social respectability and the fear of public censure, to winds.

Dibyanath Chatterjee, father of Brati Chatterjee is represented, as an honest representative of the male dominated society. As soon as he comes to know about the news of his son, instead of rushing to the police station he tries to hush up the matter. Sujata is aghast to see the indifferent behaviour of her husband. He was least bothered to talk about this matter to his wife Sujata. The following sentences reveal very clearly how much she was neglected by him, "Sujata : (uncomprehending, in a panic). What will you hush

up? What are you talking about?

Dibyanath: Jyoti, there is no time to waste. He goes out.

Sujata: Jyoti! (Jyoti busy in dialing a number. He does

not reply) Jyoti! (Reproving). Jyoti! What's Happened?

From the above lines one can easily conclude that Sujata was neglected though she was the second important member of the family. Dibyanath Chatterjee bothered to consult his son Jyoti rather than his wife, Sujata. Sujata felt shocked when Dibyanath Chatterjee refuses to go to the police station with the fear of stigma in the society for his son's involvement in anti - government affairs. In the words of Sujata,

"But that soon? Even before the body's been identified?

A father gets the news on the telephone and does not

even think of rushing to have a look? All he can think

of is that he'd be comprised if his car went to Kantakapukur?"⁴

The four chapters in the play mark a new stage in the evolution of Sujata's consciousness, as it enables her to re-order her fragmented and chaotic life in search of a cohesive identity. Every time she visits her own past or that of Brati, Somu's mother or Nandini, her long-suppressed personal loss is slowly released into the ever-widening, spirals of betrayal, guilt and suffering. From a weak-willed, hopelessly dependent and a non-assertive moral coward, Sujata is transformed into a morally assertive, politically enlightened and a socially defiant individual. In the first chapter, significantly titled 'Dawn,' Sujata primarily returns to her interior, private world of personal suffering, torture, betrayal and loneliness. Negotiating the inner time in relation to her immediate familial situation, she becomes aware of how she and Brati were not just fellow sufferers but also soul mates.

In the second chapter, 'Afternoon,' Sujata's visit to the bank to get jewellery from the locker is only a pretext for her to visit the house of Somu's mother. A close associate of Brati, Somu had been killed in the same encounter. More significantly, Brati had spent his night in Somu's house before his mysterious disappearance and death.

While Sujata goes to Somu's mother with the specific aim of retrieving the memories of Brati's last few hours, it turns out to be her entry and initiation into another world altogether. It is the world of primitive squalor, filth, poverty, degradation and subhuman existence that only hovers tentatively on the margins of 'bhadrals' consciousness. She enters into the little known world of slum dwellers. The sight of Somu's ageing mother, her disgruntled daughter and that of their ramshackle tenement with a straw roof is enough to complete the rituals of initiation.

In the third chapter, titled 'Evening,' when she visits Nandini, who apart from being Brati's comrade-in-arms was also his beloved. It is Nandini who reconstructs for Sujata all the events leading up to Brati's betrayal and murder. In the process, she also initiates Sujata into the little known world of the underground movement, explaining to her the logic for an organized rebellion, giving her first hand account of state repression and its multiple failures. It's through Nandini that Sujata is finally able to understand the reasons for Brati's political convictions and his rejection of the bourgeoisie code. All this leaves her so completely bewildered that she openly admits to Nandini, "I didn't really know Brati."⁵

In the last chapter of the novel titled 'Night,' we meet a transformed Sujata, one who is more self-assured, morally confident and politically sensitive. She decides to leave the house in which Brati never felt at home, where he wasn't valued while he was alive, nor his memory respected after his death. Having found a soul mate in Brati, she turns her back on Dibyanath and his decadent value-system.

Bound by a sense of moral responsibility, she does go through all the rituals and ceremonies connected with Tuli's engagement, but during the party, she maintains stiff, studied silence. Her insistence on wearing a plain, white sari for the party is also a significant gesture. The feelings of Sujata were not respected but misinterpreted by the members of the family. The given conversation between Sujata (Tuli, the second daughter of Sujata) and Tuli represents this thought, Tuli : Didn't Brati laugh at other people's beliefs? Sujata: Brati's belief was so different from your belief in the Swami, or Bina's in her prayer

room, that it sounds utterly absurd when you drag his name into the same context.

Tuli : The same thing again! You will react every time we mention Brati.

Sujata : Yes.

Tuli : Are we not worthy enough to pronounce his name?

Sujata: The way you pronounce it! To hurt me!

On one occasion Dibyanath Chatterjee accused Sujata for misleading their son which has led him to become a rebel. The egoistic nature of the father is understood in his words:

“Bad company, bad friends, the mother’s influence” 7

It is a well known fact in the society that father and mother play an important role in bringing up the children. But it is ridiculous to notice that when the children get spoiled, complete blame is thrown on mother. Being physically weak and fragile, (for a few years, she had been living with a rotten appendix inside her system), and traumatized by her younger son’s death and subsequent repression of grief, she simply gives up on life. When she screams and collapses into a heap, her husband is quick to react that her “appendix” has burst. Whatever the symbolic overtones of his statement, she certainly succumbs to the slow process of inner-outer rot and decay. Finally, as she herself says, “Now that Brati is dead, I, too, wouldn’t like to go on living.” She discovers her inner self but on the whole loses her will to live and survive.

Time constantly swings back and forth, and so does the pendulum of two interconnected, intertwined lives, that of Sujata and her son, Brati. Interestingly, it is death that unites them both,

irrevocably asserting the authenticity of their lives, too.

Mahasweta Devi’s predominant concerns are the tribal backwaters, the “exploitations of the Adivasis by the landed rich or the urban-administrative machinery callously perpetuating a legacy of complicity with the colonizers, bonded labour and prostitution, the destitution and misery of city dwellers who are condemned to live at the fringes and eke-out a meager livelihood, the plight of woman who are breadwinners and victims of male sexual violence, dependent widows, ill-treated wives, and unwanted daughters whose bodies can fetch a price – are adequately represented”.⁸.

From the above situations, one can infer the insignificant role of Sujata in the play *Mother of 1084*, as a woman who has been relegated to the position of a neglected, suppressed, ill-treated, mechanical and marginalized in all forms in the male dominated society who consider woman as an object of sex, only to reproduce, bring money when needed and does not possess even a voice to express her own concerns.

References

1. Bandyopadhyay, Samik. *Five Plays*. Seagull Books Pvt Ltd, Calcutta, 1986.
2. Devi, Mahasweta. ‘Anthology of Five Plays’, (1997), “*Mother of 1084*” Seagull Books Pvt Ltd, Calcutta, P.No.04
3. Dr. Ram Sharma. *A History of Indian English Drama*, Baraut, Baghpet, U.P.
4. Sen, Nivedita and Nikhil Yadav. *Mahasweta Devi: An Anthology of Recent Criticism*. Pencraft International Publishers. 2008.

INTEGRATED MATERIALS SUPPLEMENT

Dr.S.Elizabeth Revathi

Assistant Professor, Government Arts College for Men (Autonomous), Nandhanam, Chennai



Abstract

As we have entered into the new millennium, Visualised to be an era of information and communication, the challenges of teaching English in the ensuing new age is a vast one. The urgent task of teaching English in this age, especially in developing countries, could be accomplished in the context of new communication and information age. Teaching English from the broader perspective has so many tools at the tertiary level in global environment. Teaching fulfills its aim on getting the correct reciprocation which could be called as a specific name "communication". In communication the materials are said to be very effective means the communication is vice-versa. So, we would like to short list the materials used for teaching English at the tertiary level.

- Digital Computers
- Newspapers
- Advertisements

Regarding Digital learning, the merits of e-learning are listed in this paper. From beginners level to research level, and from closed reading to open reading digital learning/ Teaching plays a vital role. Besides, newspaper and advertisements could be used at the tertiary level teaching. We know, newspapers are the most widely consumed form of communication in the world. More specific appeals are made out through Newspapers because of its flexibility. To maintain the rhetoric at different contexts newspapers could be the finest materials for tertiary level teaching, since we use language chiefly of exposition, argument, description and narration. Besides, advertisements are also used as an interesting tools for effective teaching.

Thus this papers discusses Digital and Newspaper are the reliable comrades and affordable, available tools for effective teaching. To conclude, this paper emphasizes a point that the relationship between the teacher and technology is not of displacement, but of replacement, where the role of the teacher has been promoted as an effective facilitator and communicator.

Digital learning

Advantages of computer technology are the advantages derived by any improvement in the art of living, due to development of science and technology. These improved technologies are helpful in the following ways: When there is

scarcity of human resources, computer technology helps a lot as it replaces human labor. Secondly, 'One English under one roof' is made possible with computer learning. Then to overcome the problems such as dialect, cross- bordering problems and to utilize the PRODUCTIVE and RECEPTIVE skills uniformity is made possible with digital learning.

Merits of e-learning are listed below

Digital learning is highly used in teaching English in a specific way rather than of general way, especially to teach "Technical English"

While learning English, mother tongue influence is an inevitable one for non-native speakers, which may lead to adopt some erroneous structures in English; whereas through computer learning, students may free from these influential factors. They are listed below:

- There is profound influence of one's mother tongue on any foreign language he/she attempts to learn, more in the case of English. Language is basically a socio-cultural phenomenon. In learning language, a distinction is usually made socio- cultural phenomenon. In learning language, a distinction is usually made between mother tongue, second language and foreign language.
- A mother tongue is the first language or language one acquires as a child. When the

need arises for a person, to adopt any other language(s) due to demands of the society or due to the educational curriculum, they are learning a second language. The vocabulary that is built up within over brain consists of words that are in frequent use only. While the rarely used words take a back seat in our brain.

- According to Leninberk, our brain has a latent linguistic structure which plays a key role in learning of any foreign language learning depends only on our knowledge of our mother tongue. It thus follows that there arises a vast difference between the standard version and the version in usage. But through digital learning this obstacle could be removed and the exchange of frequency is strengthened in digital learning dimensions.
- Regarding SOUNDS (as we know sounds form the basic foundation for the super structure of any language, so to acquire fluency in any language it is essential to have a complete control over the sounds)
- PRONUNCIATION (how to make stress on syllables- it is to be noted that there is no silent syllables in Tamil, Hindi (Indian Languages), Homophones),
- ACCENT (Accented English is a consequence of the direct influence of the mother tongue. Especially with the letters like 'p' and 'b' and 'd'. The North Indian speakers tend to pronounce it as 'iskool')
- SCRIPT (Script is the linguistic statement of sound. Certain sounds like 'ha', 'sh', 'she', 'tha', 'zh' – combination of letters involved).
- SYNTAX –A set of rules governing the construction of sentences. Elements like verbs, adverbs, preposition, - their usage and inheritance, are the important factors threaten the learner. But Successful on-line environment easily replace the hurdles in front of us. Some on-line learning lead us to 'open-reading' and so the on-line learners are open minded in sharing and acquiring their knowledge.
- Common errors in everyday conversation can be eradicated through e-learning.
- Common errors in Indian English are

- *She is my cousin sister*
- *Coffee is very very hot*
- *I am having two cars.*

Usage of Common /Routine Usage/ Re-use of Examples.

- Sun rises in the East (universal truth)
- When I reached the station the train had left.

With rapid emergence to the birth of the knowledge era, an active and interactive learning environment is fundamental to any teaching and learning process. A person who is adjudged as a good learner is one who is able to transform complex in to simple through variety usage of vocabulary and examples in his productive skills (writing and speaking). But through e-learning one can get in touch with a particular topic with numerous examples. Therefore all such pitfalls could be easily rectified through e- learning.

Deviation in learning is minimized in e-learning thereby students could focus their attention in a particular subject at a particular time. High possibility of using variety of examples, novel techniques, additional informations, suitable link between English and other disciplines are the positive elements in e-learning.

The topics pertaining to a particular semester will be enlarged, extended to the followup semester(s). Hence the concept of learning English becomes a – life oriented one not an examination oriented.

Teaching transcoding (bar diagram, graph, pie-chart, tree diagram), applying appropriate tense sequence, pictorial questions depicting messages are well revealed by e-learning; Especially, preparing for examinations like TOEFL, GATE, GMAT, are made easy through digital learning.

Elegant e-Learning Environment

- Animation
- Simulation
- Message flow
- Updatment of online course designing
- Adequate Training and commitment of a virtual teacher will become a online facilitator.

To make the instructions an interesting and an effective one, the following areas must have intensive notification

- GPS
- Digital photography
- Web-page design
- Course design
- Resource (or) exercises
- Constant input and output assessment.

Newspaper, Advertisements

Newspapers are the most widely consumed form of communications in the world. More specific appeals are made out through newspapers because of its flexibility. People can be reached more directly through the newspaper since it forms a perfect environment for the current campaign. We could see headlines body, copy and slogans in the newspaper as three major categories where language employed at its core. Various literary forms are the resources for the formation of headlines of newspaper such as emotional headlines, benefit headlines, directive headlines, off beat and curiosity headlines, horn blowing headlines, slogan, label, or logo head lines, etc., A proper syntactic analysis with semantic features of words and sentences leads students to learn the native men English. Besides, how a word can be a container to have the meaning or how the word a container involved in pvarious roles or how the word the container can be identified with various lexical relationships are learnt easily by the leaners through the different genres maintained in the newspaper. To get familiar with the contextual reading and also to get a proper practice with the expository methods like identification, classification, comparison and contrast, illustration, analysis, etc., one has to adopt newspaper as his/her study material. Further more, the appropriate vocabulary supplement, cross words, puzzles, will ensure the students interest to learn the subject /language in a right way. 'Letter to the editor' and all kinds of editorial pages enlighten the mind of the students to move to the nucleus of the subject with elegant and sharp language with appropriate tone. The other interesting areas such as sports, advertisements, employment opportunities etc., help the students to become more selfmade and more exposed. Efficacy of English is revealed through many facets

like young world, science fiction, literary review, doctors pages, etc., in newspapers.

Even though the challenges posed by internet towards the newspaper for the recent past, newspapers will survive because of its linguistic strength. According to Arnold Isaacs, editor 'the Washington post'- " The demise of newspapers has been predicted by doomsayers as early as three decades ago with the adit of television; but the newspapers are still heroes".

By transforming the status if newspaper from the routinity to an effective tool for learning English, the life of the newspaper will be extended.

Advertisements

Advertisement are the wonderful and creative tools to teach English in the modern contexts. The communication made through advertisements are reaching almost all walks of people. Copywriting plays an important role in advertisements which means the usage of language maintenance is an inevitable one in advertisements. For example, consider the advertisement for the 'platinum jewel where the slogan is... WHITE, PURE, ETERNAL (enhances the primary level learning and basic grammer of adjective). Likewise, the synonym antonym structure is arranged in a way in tata steel advertisement.

Strength for the Weak

Flexibility for the Rigid

Mobility for the Static

Stability foe the Unsteady

Precision for Sharp

Poise for the Delicate Steel is Everything

One more example is the Indian Bank advertisement where the word play is interestingly shown as

You are the One, Who Made us No.1

The advertisement language is brief and clearly stated, rightly presented, directly touched the personal elements of a customer through its language pieces. One can be made to grasp the situation while he views the advertisement, visualize the scene, and assure them to put the appropriate at hazy words to connect the picture with the words. Not only the tense but also various literary elements as pun, alliteration, disjunctive grammer, cause and effect statement maintenance

of laconic style etc., are learnt by the learners at various levels in an interesting way.

Conclusion

Communication is the crowning category of which all activities are linked. Hence, it is an unending task that must constantly be restarted as we are standing at the core tech era and digital learning. It is an urgent need to create some

creative ways for effective learning. Thus this paper strongly recommends newspapers, advertisements appear in magazines and newspapers and sources received from online are the major elements for the integrated materials supplement for teaching English at primary, secondary and tertiary level, Since it aims at producing such materials are cost effective method.

“NATURE” - NOT AS A MONSTER BUT AS A REVIVER IN MARGARET LAURENCE’ S NOVELS

A.Kavitha, M.A., M.Phil.,

Assistant Professor of English, Aditanar College of Arts and Science, Tiruchendur



Nature and literature have always shared a close relationship in the field of literature throughout the ages in almost all cultures of the world. Human beings are much attached to nature. River and waters are the recurring images that appear frequently in literature. Canada is a vast country with diverse people and places that stretch from the pacific to the Atlantic and the northern Atlantic Ice Fields to the American frontiers. Canadian literature is dominated by natural small town settings. It includes images of the wilderness or of rural life. It is consciously shaped by the experiences of the land. Northrop Frye in his “Conclusion” to Carl Klinck’s *Literary History of Canada*, states:

The nostalgia for a world of peace and protection, with a spontaneous response to the nature around it, with a leisure and composure not to be found today, is particularly strong in Canada. It is overpowering in our popular literature It is present in all the fiction that deals with small towns as collections of characters in search of an author. (239)

Canadian nature, comprising mountain, huge lakes and other landscape is portrayed beautifully in the works of Laurence. She is considered the founding mother of Canadian literature who relates nature with the characters in her novels. She is regarded as a regional writer. Manawaka is the place of inspiration for Laurence. She has created it in such a way that it portrays her land, Neepawa with its popular landmarks like the River Street and Japonica Street. In “A Place to Stand On”, the first essay of *Heart of a Stranger*, Laurence explains the relationships between her real, personal hometown, Neepawa and her fictional world, Manawaka. She writes,

Manawaka is not my hometown of Neepawa it has elements of Neepawa, especially in some

of the descriptions of places, such as the cemetery on the hill or the Wachakwa valley’. . . . In almost every way, however, Manawaka is not so much anyone prairie town as an amalgam of many prairie towns. Most of all, I like to think, it is simply itself, a town of the mind, my own private world, . . . which one hopes will ultimately relate to the outer world which we all share (HS 3-4).

Laurence’s Manawaka is filled with mountains and lakes. Manawaka’s river serves as the symbol of life for most of her protagonists. River acts as a symbol of freedom and mountain acts as a symbol of resistance. The identity of the protagonists is shaped by their connection to the place in which they dwell. Nature serves as a force of revival and gives them a new life. The only means of escape for these protagonists is to leave the society and unite with nature. Water becomes an essential component of life for them. Water takes various forms and serves as a good imagery in most of her novels. For instance, water in the form of river helps Morag of *The Diviners* to reminisce her past and live in her present. Rachel of *A Jest of God* finds the river as a source of revival. For Stacey of *The Fire Dwellers*, water in the form of sea appears to be a medium of metamorphosis.

In *The Diviners*, Morag lives in the congenial surroundings of a farmstead beyond a small village. Her log house is fronted by river. Her creativity is evoked by the landscape in which she inhabits. Morag thinks of liberating herself from the conventional roles. She looks into her past to seek answers for her present. She analyses the cultural and literary tradition that has shaped her. *The Diviners* begin and end with Morag observing the river which is seen flowing both the ways. The river current reveals that the way forward is also the way backward which runs parallel to the

understanding and the recovery of the past. Morag struggles to recall, recreate and revise the past. Alike other female novelists, Laurence too withdraws into her inner self. Autobiographical traces are found in her work. K. S. Ramamurti observes:

. . the discovery of the self, the landscape across which the journey takes place can never really be either geophysical or cultural but the interior landscape which transcends all local, regional, nationalistic or cultural concerns. (182-83)

The Diviners can be considered as a water novel. The protagonist, Morag Gunn lives near a river which forms the passage for her neighbours who visit her. The only permanent friend in her life remains Royland, Old Man River, who represents water, just like her. He offers fish to her which he catches in the river. The river occupies a prominent position in most of her novels. It is seen running in both the directions that represents the past and the present:

The river flowed both ways. The current moved from north to south, but the wind usually came from the south, rippling the bronze-green water in the opposite direction. This apparently impossible contradiction, made apparent and possible, still fascinated Morag, even after the years of river watching. (TD 3)

Morag's daughter, Pique leaves a note behind before she begins her journey. She compares herself with Ophelia. Thus she relates herself with the other Manawaka heroines for who water acts as a transformative element.

Now please do not get all upright, Ma. I can look after myself.

Am going west. Alone, at least for now. If Gord phones, tell him

I've drowned and gone floating down the river, crowned with

algae and dead minnows, like Ophelia (11).

A Jest of God depicts the character of Rachel, a low self-esteem woman with negative self-concept which prevents her from maintaining harmonious relationships. Through her, Laurence highlights the dissatisfaction and loneliness that prevail in the small prairie town for few of them. This small town serves as a symbol of restriction

and boundaries, from which they wish to liberate themselves. Rachel, a spinster who lives with her widowed mother is always seen submerged in the sea of fears, anxieties and inhibitions. Her duty to take care of her mother separates her from the human community. She chooses to enter into a world of dreams in order to have a retreat. Her attempt to escape from the society exists even in her dreams. Whenever she opts for an escape, the setting is either a forest or a beach. But the beach seems to be the better means of escape to her. She says, ". . . it has to be right away from everywhere. Otherwise, she may be seen. (JG 18)

The Diviners and *A Jest of God* recreate the small prairie town of the Canadian landscape, Manawaka by inducing into it true life-like colours and give it a realistic look as the one similar to R. K. Narayan's Malgudi. The cultural and the social setting as well as the essence of the place come alive through the idyllic representation of the landscapes in these novels. Laurence strives hard to understand the causes of women's suffering in a broad environment weaved by human relationships. According to Nancy Bailey, the Manawaka novels of Laurence give us, ". . . unforgettable portraits of women wrestling with their personal demons, striving through self-examination to find meaningful patterns in their lives. (307)

Most of Laurence's Canadian fiction is set in or around the small prairie town of Manawaka. It is portrayed as the storehouse of the essential human values and communal heritage. *The Fire Dwellers* is the only exception of her novel which is set in the city, Vancouver. It is referred to as hell by Laurence. Stacey of *The Fire Dwellers* is portrayed as a mother of four who is seen in a distressed state. She tries to escape from the clutches of the hell-like city. She is seen oscillating between her choices. She is confused whether she has to fly and escape into nature or to continue her brief affair with Luke, a young man living in a cabin near the beach. At a quite later stage, she realises that complete withdrawal from her present state of life is impossible. Her son Duncan drowns into the sea. This incident brings back the fantasied Stacey into the real world. Duncan is restored to life and Stacey is rescued by her husband. He takes

over a protector role. Thus the framework of her family life remains undisturbed. Laurence writes:

His head is bleeding and the sea from his nostrils. His mouth is open, and

his eyes. But he is not seeing anything and he does not seem to be

breathing. His seven-year old body is heavy in Stacey's arms, a dead

weight. She flounders through the water and weed-netted mud, back to the

damp exposed sand. She puts Duncan down. She cannot think what to do.

She cannot seem to think at all. (FD 250)

Rivers, mountains and the calm nature are the inspiring forces that lead her into liberation. She tries to find solace through the memories either of her past or of the family by lake surrounded by trees and berry bushes. Cole Harris in *The Myth of the Land in Canadian Nationalism* says, "English speaking Canadians tend to explain themselves in terms of land and location (36).

Beach acts as a resort to the distressed soul both in *A Jest of God* and *The Fire Dwellers*. Rachel, as a means of escape approaches the beach singly and exits the setting alone, whereas, Stacey at first reaches the beach singly and is seen united with her young lover who adorns her as a mermaid. At a later stage, she is seen firm in withdrawing herself completely from the clutches of the patriarchal society and emerging out just as a mother of her children who transformed her to the present stage.

Nature plays a vital role in shaping the personality of the characters. Laurence's protagonists observe the landscape as metamorphic agents. Landscapes such as water and sky are full of contradictions having

antithetical properties. At times they appear calm and rough hence intimate and alien. The outer landscape kindles their thoughts and through introspection brings liberating moments. Human minds at times resemble these natural images. Nature teaches us survival techniques. It helps in the transformation of an individual through the process of reminiscence and revival technique.

References

1. Bailey, Nancy. "Margaret Laurence, Carl Jung and the Manawaka women" *Studies in Canadian Literature*, vol. II, no. 2, 1977. 306-21. Print.
2. Cole Harris, "The Myth of the Land in Canadian Nationalism," in *Nationalism in Canada*, ed. Peter Russel. Toronto-McGraw-Hill, 1996. 27-43. Print.
3. Frye, Northrop. *The Bush Garden: Essays on the Canadian Imagination*. Toronto: Anansi, 1971. 239. Print.
4. Laurence, Margaret. *A Jest of God*. Toronto, NCL: McClelland, 1966. Print.
5. ---. *The Diviners*. Toronto: McClelland & Stewart, 1974. Print.
6. ---. *The Fire-Dwellers*. Toronto: McClelland & Stewart, 1991. Print.
7. ---. *The Heart of Stranger*. Toronto: McClelland & Stewart, 1980. Print.
8. Ramamurti, K. S. "The Canadian Women Novelists in a Multicultural Context," *Commonwealth Literature: Themes and Techniques*, ed. P. K. Rajan et al. Delhi: Ajanta, 1993. 182-83. Print.

ARUNDHATI ROY'S *THE GOD OF SMALL THINGS* AS A POST MODERN NOVEL

Z.Barakkathnazia

M.Phil. Scholar, HKRH College (Autonomous), Uthamapalayam



The God of Small Things is the debut novel of Indian writer Arundhati Roy. It is a story about the childhood experiences of fraternal twins whose lives are destroyed by the caste Laws and gender issues. The book explores how the small things affect people's behavior and their lives. Post Modernism favors seeing the world in more rhetorical terms as a field of contending smaller narrative, where people strive to make their point of view and their interest paramount by making their narratives more convincing. Such is the case of Arundhati Roy's *The God of Small Things*.

Bran Nicol in his 2009 book, *The Cambridge Introduction to Postmodern Fiction*, echoes the opinion of many others when he states that the term postmodern is notoriously slippery and indefinable. K.V. Surendran defines *The God of Small Things* as a saga of lost dreams from several points of view. In this novel Ipe family, although of high standing in Indian society, produced not one member who could triumph over life's tragedies. Velutha, the character was described the title as The God of Loss, because he didn't have anything in this novel. Their caste system to social convention erased them of true love, happiness and a relationship with one another. It left death, secrets and emotional scars in their place. Such work is a statement that society is wrong, the character Chacko muses, that they are trapped outside their own history and unable to retrace their steps. Chacko's daughter, Sophie Mol, is treated far better than her cousins because she is half English and light skinned. While she holidays with her Indian relatives, a hybrid English culture is paraded before her, while the more Indian part of her heritage is hidden by the family like a dirty secret.

In this world, the true self is suppressed in many other ways. For instance, love is wiped out if it comes about through a caste process. There must

be no inter-class relations and the untouchables risk death for breaking this rule. These outcasts tend to accept their subjugation without question. One such Untouchable, VellyaPaapen, is even willing to kill his own son, Velutha, when he learns that he violated the social order by falling in love with a woman above caste. Roy's desire to focus on the negative, to point out the blemishes in the landscape of her reality is one of the ways in which we can determine that her novel is a child of postmodernism.

The society presented in the novel is patriarchal. On the one hand we have a group of characters Manmachi, Baby Koachamma and Kachi Maria the cook, who perpetuate the division of caste race and gender. On the other hand, Ammu and the twins, Rahel and Estha, consciously and unconsciously resist these hierarchies. Ammu the biggest victims of the system, is an archetypal image of a daughter marginalised in a patriarchal society. Perhaps Ammu, Estha and Rahel were the worst transgressors. They all broke the rules. They all crossed into forbidden territory. They all tempered with laws that lay down who should be loved how and how much. The novel is a critique of the governing the Indian society and mentality. What Jean Francois Lyotard, the French philosopher and literary theorist considered to be a mark of Post Modernism was that all values become debate topics and the ones who are likely to win and legitimate their viewpoints are likely to be those detaining power, be it financial or State-granted. The significant feature about Roy's novel is that although characters like the twins Estha and Rahel or Velutha and Ammu do seem to possess a Post Modern Perspective on issues that are generally considered of high value by the Indian society and the caste system, since their actions fall into the realm of sin, proving their affinity for small things

rather than the generally accepted grand ones. Those who are in power can have the final word like in the case of Velutha's condemnation to death ultimately for nothing but having an affair with Ammu. The Indian society presented by Roy values the big things like political affiliations, marriage, and whole caste system. However the author manages to direct reader's attention towards the small things like the activities of small creatures, day to day habits and little pleasures, sins and emotions that society reject as inadequate that all are represent the character Velutha. The repression of such small things results in their recurrence under more unusual secretive and even violent forms

These are indeed all condemned acts not only by state authorities, but also by any of the religious authorities in Ayemenem and most parts of the world. But what Roy does is give very detailed and even beautifully written descriptions of even such episodes. And because Post Modern knowledge is not simply a tool of the authorities, it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable; we can view the unusual aspects and phenomena in this novel from this perspective. One could also say that this incommensurable may be related to the idea of "small things.

Conclusion

In conclusion it may be said that what writers like Flaubert, Balzac and Dickens did in the 19th century with their novels and as a result brought about social transformation in England and France, Arundhati Roy sought to do the same in her country. The novel expresses her disillusionment with the social conditions of the postcolonial world in which the untouchables of the past still face a hostile society that does not let them live as free and independent individuals. Through her work, Roy also triggers off the great process of self-examination and imprints upon the mind of the readers the notion, that things need to be changed and that they can be changed and must be changed. And postmodern aspect highly deals by Roy in this novel like time interchange, characters, and also techniques.

References

1. Dhawan, R. K. (1999), Arundhati Roy, the Novelist Extraordinary, New Delhi, Prestige Books.
2. Moffit, Michael, "An Untouchable Community in South India", Princeton N. J. Princeton UP. 1979

WOMEN WRITERS IN INDIAN WRITING IN ENGLISH

Ms.C.Sivapriya

M.Phil. Scholar, Hajee Karutha Rowther Howdia College,(Autonomous), Uthamapalyam, Theni District



The origin of Indian writing in English by women started at the end of 19th century. This is the important milestone for Feminism in India. English education was one of the main reasons of modernisation for the thinking of Indian women. Indian women came to contact with the Western culture, ideas, philosophy and literature.

Women writer struggled lot to make their voice out and this varied in different periods and regions. Basic problem is suppression and male domination in a patriarchal society. In olden days women were treated equally to the god and they were given respectable position in the society. Girls were given full of freedom and they were considered as an embodiment of beauty, culture and wisdom. Later, in Vedic period the Status of Women started to portray about the subjugation of women, polygamy, child marriage, widowhood etc. Whereas, in the epic stage the status of women started to improve to some extent. This period brought out the better scope to develop individuality. Girls got freedom to choose their husbands. It gave them to access education and self-culture.

After the Muslim invasion, women in India lost their freedom to a large extent. Social customs like child marriage, Sati came into existence. It was brought to make the women to keep away from the invaders. They were plunged into darkness and ignorance. In history there were many instances where women have broken stereotypical bondage of womanhood and women started to explore through their writings of their own language. And they focused on the themes of problem faced by them and ignorance of the man, Women works were started to evolve more and the word "liberty" is often used in their poetry to show their liberation from the male dominant society.

The condition of women became so worst after the British invaders came to India. During the

British rule, social reform movements were started by the reformers like Raja Ram Mohan Roy, Maharshi Karve, Ishwar Chandra Vidya Sagar, Vishnushastri Pandit and so on. They focused on the hardships and the education of the women. It created the new awareness against the subordination of the women. Bankim Chandra Chatterjee wrote the first Indian novel which deals about the contemporary Bengali society and woman was centred. The writers were highlighting the social evils like superstitions, subjugation of women, and plight of the lower class women. The reformers also tried to uplift the condition of the widows and encouraged widow remarriage.

English education was introduced .but only a few families educated their girls either at school or college or at home. The age old social barriers were very strong and it was impossible to break them at the single stretch. Evils of the society like child marriage, widowhood, sati were still ruled the society. They had to balance their newly acquired western thoughts with the social condition then existed. They could not express their feelings freely to the extent that western women writers could. So, we could notice that the works of Indian women writers of the late 19th century depict their new awareness.

Toru Dutt was the first Indian women writer in English, who came directly through the influence of the west. Major themes of her poetry were based on love, nature, family, mythology and legends. She also shows very strong attachment and affection for her family. Sarojini Naidu is the nightingale of India. She wrote many poems depicting various feelings of love and plight of Indian women.

In the middle of the 19th century feminism started to evolve. This period witnessed the emergence of a set of education, intelligent, independent women in the western countries,

having new ideas and thoughts. This kind of awakening in women led to social revolution. They started questioning the partiality and gender arrangement. Many of them voiced their problems, experience, feelings, failure in their writing. The literature depicted the new woman, who refused to be submissive to man.

Feminism is the awareness of women's oppression and exploitation in the society and conscious action by both men and women to change this situation. Feminism asserts the value of women as women. It demands and fights for the equitable society to avoid discrimination based on sex. More and more women engaged themselves in public activities. This enhanced feminist awareness is apparent in their writings. Some notable examples are, Virginia Woolf's *A Room of One's Own*, Elaine Showalter's *Towards a Feminist Poetics*, Henrik Ibsen's *A Doll's House*, Toril Moi's *"Textual Politics"* etc. The ideology of feminism crept by many countries including India. There are many Indian women in English made their debut in 1960's. Noted among them are , Kamala Das, Monika Varma, Margaret Chatterjee, Ira De, Roshan Alkazi, Sujatha Modayil, Mamta Kalia, Sunitha Jain, Lalitha Venkateswaran, Indira Dhanrajgir, Shri Devi Singh, Vimala Rao, Malathi Rao, Dorothy Sinha and so on. These poets were endowed with creative genius. They are mostly confessional. They write about their personal experiences, displaying feminine sensibility. They developed man-woman relationship. They are the pioneers to explore some exclusive female areas of sensuality and sexuality. They do not hesitate to discuss the subjects like childbirth, menstruation, lesbianism and so on. The main themes and characteristics of the poetry by women help us to analyze how and why Kamala Das and others emerged as feminist poets. Most of them belong to highly modern, educated and urban families. They are convent educated and qualified. So, they are not flexible to adjust to the old way of family life. This creates a natural tension. They rebel against the conventional role of women in society and struggle to assert their new identity. Poems of Kamala Das do depict the love for mother, grandmother, son and other family members. She adores her grandmother who loved her more than any other in the family. The poems of Lalitha

Venkateswaran deal with the various shades of love and man-woman relationship. Monika Varma's love themes are deeply rooted in the great traditions of ancient Indian love poetry.

In early 20th century the women writers in English portrayed many Autobiographical projections in their writing. Toru Dutt's *Bianca*, Krupabai Sathianathan's *Saguna*, Swarnakumari's *An Unfinished Songs* are some of the examples. The theme of these novels is the Indian woman who wants to emerge in the social changes. Education became a tool for many bold women who could fight against injustice. Ganguli, Annie Jagannadhan were the woman who fought against tradition and conservatism to liberate bonded women. Muslim women like Amina Tabji, Begum Abdulla, and Begum Nawab Misra were the pioneers in advocating the education for them and they also participated in political struggles too

Female sexuality is still considered to be profane and vulgar. In our society, man is entitled to sexual freedom. Words like "cold" and "frigid" regulate the passivity of the female body and mind. The modern women poets were against de-sexing of women. They brought the conventional notion for Indian womanhood. Contemporary Indian women poets considered sex as the essential part of human life. They accept challenging the task of sharing their bodily experiences through their writing, whereas, Kamala Das feels that what she gets in the name of love is nothing more than 'skin's lazy hungers'. She feels that man is always crazy of lust. And the love poems of Gauri Deshpande depict about the tension of man-woman relationship based on the sexuality, sexual unfulfillment and the loss of individuality. She revolts against the male domination. Her three volumes, "Between Births", "Lost Love" and "Beyond the Slaughterhouse" display the man-woman relationship, involving discontentment, tension and frustration.

Women poets express the tension caused by male dominance in their poems. They are frustrated by the indifference of men towards their status. Sunita Jain is known for her candid expression. Her poetry depicts a women caught in the desires, her need for love and fulfilment. She sings agony and anguish of love. Apart from the themes, modern Indian women writers have

become increasingly conscious of their identity crisis. They voice their concerns about their role in the society, expressing a note of dissent, wherever they find it necessary. Lakshmi Kannan is also a poet advocating for self-awareness. It was clearly depicted in the poem "Karuppan and Karuppayi". The women poets in regional language deal with the awakening which is also recognised. Talakavathi in Tamil, Anuradha Potdar in Marathi, Savithri in Telugu, Manjit Tiwana in Punjab, Amrita in Hindi and so on. Their imaginative efforts extend beyond the cultural expectations of womanhood. Anita Desai is one of the major voices in Modern English fiction. She creates a world of her own and analyzes the complexities of man-woman relationship in her novels like "Cry the Peacock", "Voices in the City" etc. Novels of Shashi Deshpande are concerned with the plight of the modern Indian women.

Feminism aims at compulsory education for women and improved employment. The foregoing study reveals that many Indian women writers in English reached a remarkable height of achievement. The writers understood the techniques, tone, structures for their writings. They have chosen various themes like their male counterparts, but they have given special prominence to the role of women. Their work reveals the various aspects of modern women feelings. These women writers are bold, frank, and

shown realistic attitude towards love, sex, lust and man-woman relationship.

The image of women in fiction has undergone a change during the last of four decades. Women writers have moved away from traditional portrayals of enduring, self-sacrificing women toward conflicted female characters searching for identity, no longer characterized and defined simply in terms of their victim status. They have created a new tradition in the Indo-English literature. Their achievements are evidently remarkable and they gained outstanding place through their writings in literature. In conclusion, the work of Indian women writers is significant in making society aware of women's demands, and in improving a medium of self-expression and thus, re-writing the History of India.

References

1. Malashri Lal, Women Writers in Indian English, Indian Institute of Advance Study, Simla, 1995.
2. Elaine Showalter, The New Feminist Criticism: Essays on Women, Literature and Theory, New York; Pantheon, 1985, Print.
3. Sunanada Chavan, A Study of Indian Women Poets in English, New Delhi: Sterling Publications Private Limited, 1984, Print.

USAGE OF ICT IN EFFECTIVE ENGLISH LANGUAGE TEACHING AND LEARNING

V.Rajarithnam

M.Phil. Scholar, HKRH College (Autonomous), Uthamapalayam



Usage of ICT in Effective English Language Teaching and Learning

Nowadays information and technology have left their impact on every aspect of human life. Information and Communication Technology (ICT) has utterly shaped our modern life. It is used worldwide to describe new technologies which depend mainly on computers. Even the traditional technologies such as Radio, Television, and Telephones are also considered as ICT's.

Needs and Varieties of ICT

The spread and development of English around the world, English is used as a second language in country like India and for some people the first language. It enjoys a high prestige in the country. At present the role and status of English in India is higher than ever as evidenced by its position as a key subject of medium of instruction, curriculum. As the number of English learners is increasing different teaching methods have been implemented to test the effectiveness of the teaching process. Use of authentic materialism the form of films, radio, TV has been there for a long time. It is true that these technologies have proved successful in replacing the traditional teaching.

The new era assigns new challenges and duties on the modern teacher. The tradition of English teaching has been drastically changed with the remarkable entry of technology. Technology provides so many options as making teaching interesting and also making teaching more productive in terms of improvements.

Technology is one of the most significant drivers of both social and linguistic change states that technology lies at the heart of the globalization process affecting education work and culture.

The use of English language has increased rapidly after 1960. At present the role and status of

English is that it is the language of social context, political, socio cultural, business, education, industries, media, library, communication across borders, and key subject in curriculum and language of imparting education. It is also a crucial determinant for university entrance and processing well paid jobs in the commercial sector. Since there are more and more English learners in India, different teaching methods have been implemented to test the effectiveness of the teaching process. One method involves multimedia in ELT in order to create English contexts. This helps students to get involved and learn according to their interests, It has been tested effectively and is widely accepted for teaching English in modern world. Technology is utilized for the upliftment of modern styles; it satisfies both visual and auditory senses of the students. With the spread and development of English around the world, English has been learned and used by more and more speakers.

English is one of the most important languages which have played role in the process of globalization and knowledge explosion. It is the most common means of communication throughout the globe. This is why it is termed as Link language, Global language as well as Lingua Franca. In Indian context it is treated as ESL (English as a Second Language). Use of English language has become vital for better learning and earning. Therefore, it is necessary to teach English and develop English language skills among the students from school level. The government, NGOs and educational institutions are working at various levels and taking measures to ensure better ELT and developing English language skills among the students. To teach English and develop English language skills various approaches and methods are in use in our country. But most of them are traditional, less interesting, ineffective as well as less motivating. So, it is necessary to use

modern approaches and tools of ICT to develop better understanding and acquisition of basic skills i.e. LSRW (Listening, Speaking, Reading and Writing) of English language among the students at school level. ICT has a lot of things to offer to both teachers and students for the enhancement of their vocabulary and improvement of English language skills. Now a day's ICT tools and approaches are being used widely due to their convenience, omnipresence, effectiveness and being economic. Some of these approaches, facilities and tools are CAI (Computer Assisted Learning), CALA (Computer Assisted Language Assessment), CALI (Computer Assisted Language Instruction), CALL (Computer Assisted Language Learning), MALL (Mobile Assisted Language Learning) , TELL (Technology Enhanced Language Learning), Blogs, Wiki, e-mail facility, Digital libraries, multimedia, mobile learning, free and open source software and social media, Virtual classrooms, documentaries, Digital storytelling, Mobile Applications, i-Pads, Digital Notebooks, Tablets, Smart Phones, Recorded audio- video materials, Online spoken tutorials, Digital pronunciation dictionaries etc. Modern studies and researches show positive results of integration of ICT in the field of ELT and development of English language skills. These facilities have paved the way of individualized learning and provided freedom of learning anytime, anywhere according to needs and convenience of the learners. So, we should take proper step to integrate ICT in the field of ELT to make the learners well versed in English language skills.

Computers are the most important tool of information and communication technology and backbone of modern human life. All the modern communication process are impossible without the use of computers. It is helpful in storing, preparing, collecting and preparing of data for communication. It is helpful in the development of listening and speaking skills. It is helpful in English language speaking and listening skills.

Over head projector is an important tool of displaying information and processes to a large number of people simultaneously. It can be used in teaching and training of personnel. Prepared forms of information are easy to display with the help of over head projector.

Lingua phone is very important in language training of the students. A number of students can practice speaking and hearing drills with the help of lingua phone. It is especially useful in the training of English language listening and speaking skills.

Radio is very useful in education and training of the students of rural areas. Many distance and open education programmers are being conducted with the help of radio. It is also useful in audio conferencing. Programmers relayed on radio are helpful in the development of language skills, especially dialogues and dramas.

Television is useful in education as well as entertainment of the people. It is found that It is helpful in developing listening skills, useful in learning situational language as well as It is highly motivating also. It is very helpful in understanding the language of mass media. A large number of students may be benefitted with the programmers of television simultaneously. Many distance and open universities are running their educational programmes on television, such as Indira Gandhi National Open University, Maulana Azad National Urdu University etc. It is an important tool of audio video conferencing. Live telecast of training and discussions are done through this.

Internet is the most important facility of communication. All the modern communication takes place through this. It has made the communication facility very fast, convenient, economic, and attractive. There are lots of facilities available for communication on internet. Like social media , it has become an important tool of communication. It provides a platform for sharing thoughts and ideas. Blogs are made on it. Students can add themselves with the English language learning groups and take advantage of sharing information. Lots of social sites are available on it like, Face book, Twitter, Instagram etc. It is very helpful in learning situational language. Online facilities for English language learning: A lot of online facilities are available on internet for the development language skills. Some of them are e-guidance, e-tutoring, e-teaching, e-journals, e-magazines, e-books, e-library, online training, virtual classes etc.

Online language related courses are available on internet. Some of them are free and some of

them are payable. Students can enroll themselves in these courses and get education and training easily on their own place. Some of the agencies which are providing on line courses are following MOOC, Future Learn, NPTEL, and IIT's, Concordia University etc. Students can watch online and offline videos of language learning for the enhancement of their language skills. Feature Films in Teaching English Films can be used in the teaching of English language. Films may be documentaries, educational and entertainment based. These can arouse high level of motivation. It results in a most satisfying learning experience.

Advantages of ICT

Uses of ICT for an ELT teacher we cannot think of better educational environment without a better teacher. In earlier times the teacher was the focal point of education, but now the role of teachers has changed a lot. He is considered as a guide and friend of students who helps in learning, does not provides knowledge. To teach better a teacher need to be update with the changes. For this ICT helps a lot. ICT can be useful for a teacher in the following ways. It is helpful in the professional development of the teachers. A teacher can learn various language skills with the help of information and communication technologies. He can do various certification programmers in English language teaching run by the famous educational institutions like Cambridge University, British Council etc. These programmes help in enhancing his capacity to teach English language and to make his subject content easy, economic and more understandable.

A teacher can increase his domain of Knowledge English language with the help of e-journals, e-magazines and e-library that can be achieved only through the use of ICT. He can also participate in discussions and conferences with the experts of his English language teaching to improve his knowledge and skills ELT through audio and video conferencing. ICT helps a teacher to learn innovative methods of teaching. He can work with the students on various project and assignments. It also helps him in providing teaching contents, home works etc. He may participate in various in-service training programmers and workshops which are essential

for his professional development with the help of information and communication technologies. ICT helps a teacher to guide his students about the English language learning materials available on internet, e-books, e-journals, e-magazines and social sites like linked-in which are helpful in better learning of English language skills. ICT also helps him framing curriculum of English language learning. He can study curriculums ELT of different countries to study their pros and cons, challenges as well as sociological and psychological issues related to English language learners. All these things help him in framing a curriculum that leads to achieve the aims and objectives of English language teaching.

Motivating Factor

The Internet can act as a motivating tool for many students. Young people are very captivated with technology. Educators must capitalize on this interest, excitement, and enthusiasm about the Internet for the purpose of enhancing learning. For already enthusiastic learners, the Internet allows you to provide them with additional learning activities not readily available in the classroom.

Fast Communication

The Internet promotes fast communication across geographical barriers. Students can join collaborative projects that involve students from different states, countries or continents. This type of learning experience was not possible before the Internet. This is a unique learning experience very essential for each of our students, as the world is becoming one big community.

Cooperative Learning

The Internet facilitates cooperative learning, encourages dialogue, and creates a more engaging classroom. For example, a LISTSER V for our class will allow your students to get involved in class discussions through e-mails in a way not possible within the four walls of the classroom.

Locating Research Materials

Apart from communication, research is what takes many people to the Internet. There are many more resources on the Internet than the school

library can provide. We can encourage students to take advantage of this wealth of resources on the Internet for their research.

Acquiring Varied Writing Skills

If students are required to publish their work on the Internet, they have to develop hypertext skills. These skills help students gain experience in non-sequential writings. Moreover, and since the Internet is open to all with access, students publishing their work on the Internet are forced to

be mindful of their language and to write to non-expert audience.

References

1. Graddol, D. (2000). The future of English: A guide to forecasting the popularity of the English language in the 21st century (2nd edition). The British Council.
2. Curriculum Development Centre. (2001). ICT in Teaching and Learning English. Kuala Lumpur: Ministry of Education Malaysia.

LITERATURE AND SOCIETY

Ms.U.Sukaila Seerin & Ms.N.Loshini Priya

HKRH College, Uthamapalayam



Literature is a mirror of life. We all know that literature reflects society. There are number of such questions that hit human mind. Some of them are What is literature? What is its relation to society? Does society require literature? It is though such question and answer method that the author aims at cinematographing a few aspects of literature and society.

What happens in a society is reflected in literary works in one form or another. The literal meaning of literature is the art of written work in different forms, such as, poetry, plays, stories, prose, fiction etc. It may also consist of texts based on information as well as imagination. Literature is an essential platform for socio-political, cultural and economic struggles among other things. This creative art called literature is a source of dialogue, debate, exchange and innovation. A form of creativity which enhances transfer of culture and knowledge that is useful for coping with societal task. In other words, it pains life with a view to share human experiences, feelings, imaginations, observations, findings, predictions and suggestions for prevailing social realities. However, as open and flexible literature is, practitioners; writers and critics alike are advised to desist from arbitrariness. We conceive literature as something more than art for art sake not because such stance is wrong but because literature has other potent roles to play in human society. Every old poem is not good because it is old; nor is every new poem to be blamed because it is new; sound critics, after critical examination, choose one or the other, the blockade must have his judgment, guided by the knowledge of his neighbors. In other words, everything old is not bad; nor is everything new bad there may be something, which may not be of much use in the old and the new may also is good

that what great men and wise people say and follow become good during all time.

Edward B Taylor (1997), defines culture as “that complex whole which includes knowledge, beliefs, art, morals, law, custom and any other capabilities and habitats acquire by man as a member of society”. According to Daramola(2003), culture is also defined as “that universal and uniquely human phenomenon consisting of patterns of thinking and believing, doing and behaving, making and using that all humankind learn in growing as members of a human society”. Carey defines culture as a process “but it can also refer to a shared attributed of a human group (such as their physical environment, tools religion, customs and practices or their whole way of life). Culture also can refer to texts and symbolic artifacts that are encoded with particular meanings by and for people with particular cultural identification.

In respect of literature, we notice that it has remarkably gone through changes with regard to its theme and style. The subjects of literature have been changing as they cover multiple spheres of life and society, which so has been the case the language of literature also. Language is one of the tools or mediums of expressing ideas and thoughts, both in oral and written forms. Different societies have used and are still using different languages for the fulfillment of individuals and societies aspirations.

Example of the function of literature in Kalidass' *Malavikagnimitram*, his first play. The poet shows his humility and become uncertain whether people would accept his play. Therefore, in the beginning of the play, he pleads, Puranamityek Nasadhu Sarvam, Nachapikavayamnavmityavadyam. Here, poetry, one of the forms of literature, comes out in natural

and without deliberated form immediately after the events take place in life and nature. The poetry of Wordsworth is based on memory. He thinks that the past events and comes under the impact of past impressions with a high degree of emotions and feelings. Wordsworth himself says in his 'Preface to Lyrical Ballads' (1802) "Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquility". In all such and many other cases the emergence of literary creativity is followed on from the acts and events in life and nature.

Another question that strikes our mind is if literature reflects only the events taking place in a society. Do the occurrences taking place in person's lives become catalytic agent in literary creations? In India, Adi Kavi Valmiki composed his first poetry only when saw something happening which ought not to happen. It is said that he, while taking bath and performing his religious rituals on the bank of river Tamsa, saw a female Kronic lamenting at the killing of her male partner. His heart was so much deeply overwhelmed with grief that he could not beat it and spontaneously uttered a few line in the form of poetry.

If one looks at the history of society, one will find that the nature of different societies have gone through changes from the Paleolithic period to the present age of Information Technology. The people's living style, faiths, beliefs, culture etc. Have never remained uniformly consistent. With the passage of time, owing to changes taking place in environment and with emergence of new technologies, we observe that the societies have not remained stubborn with regards to their norms and values, the reflections of which can be found in different forms of literature. Kalidas, a great poet ever born in Indian history, is first afraid of the uncertain attitude of the people, but then pleads his own points of views that provide us union of the old and the new.

Sometime it is noticed that many charges are labeled against literature as well as society. A literary writing is banned because an opposite section of society finds it mirroring beliefs and norms against that society. The example of Salman Rushdie's *The Satanic Verse* and Taslima Nasrin's 'Lazza' provide testimony to such charges. The

paintings of Maqbul Fida Hussain were banned and burnt by a section Indian Hindu society with the charge of tarnishing their religious devotion. In the world of film industry, both in India and abroad, many films have been banned; there has been protests and demonstrations against the films for wrongly presenting the themes and using undesired language which appear hostile to the feelings of a section of society.

Literature in a society is not only banned or attempted to be banned because of mirroring the norms and values, not found in conformity with that society, it is sometime marginalized or vehemently opposed due to another form of language is written by and which is different from what people have been using. In the context of depicting or portraying the Epics in a language

Commonly used by the people during that period, examples of strong opposition by a different section of society, who not only use conventional or traditional form of language but they feel proud of it considering themselves as elite group, can be seen the world over.

In India, for example, Tulsida's *Ram Charit Manas* was looked down upon and disallowed by the then Pundits of Varanasi, who had been using Sanskrit as the only medium of literary and religious expression. In Europe, the literature written in native languages had received marginalized position in comparison to Greek and Latin until the native languages were widely used by the writers and accepted by the people after the Renaissance. Bacon's essays, first written in Latin and then re-written in English, exemplify this observation.

However, the poet sometimes becomes so much imaginative that he thinks of the events to be followed by his literary composition, and in some cases it happens true. This is because of high level of imaginative excellence of a writer that what he thinks, though possibly unreal, is reflected in his writing. One may put charge on him saying what he has written is largely based on fancy and personal hallucination. His/her observation are more psychic than real. But as an individual he is also a part of society where he lives in.

Thus, it appears that society acts like backup for culture and tradition of the people it reflects upon and the inhabitants of a group of society

share certain similarities with regard to, assumptions, beliefs, casts, creed, myths, religion etc. literature, when combined with culture and other facets both abstract and concrete of society, not only presence impalpable subjects like alienation, assimilation and transformation in society but also reflects the palpable issues, such as, historical, political and social facts.

References

1. Rans by C.H. Tawney, Thacker Spink and Co., Calcutta, 1891, p.03.
2. Valmiki Ramayan, Bala Kanda, chapter 2.
3. [http://.en.wikipedia.org/wiki/Lyrical Ballads](http://.en.wikipedia.org/wiki/Lyrical_Ballads).

9/11 AND COSMOPOLITAN URBAN IDENTITIES : A STUDY OF NEW YORK CITY IN DON DELILLO'S *FALLING MAN* AND MOHSIN HAMID'S *THE RELUCTANT FUNDAMENTALIST*

Dr.S.Jinju

Assistant Professor, Department of English, M.E.S. College, Nedumkandam, Idukki Dt., Kerala



New York City, frequently called a melting pot of myriad cultures, races, ethnicities, nationalities, religions and languages, is the epitome of what Hall, Hubbard and Short have termed "the third urban revolution": the transformation of the metropolis into a world-city as a result of globalization.¹ New York City is inhabited by a very diverse populace, ranging from millionaires, businessmen and statesmen to artists, scholars and recent immigrants. With over 8.2 million residents within an area of 322 square miles, it is the most densely populated major city in the United States.² Described as the cultural capital of the world, its current population is made up of people from all over the world, with 36 percent of the city's inhabitants being foreign-born.³

The attack on the Twin Towers on September 11, 2001 was a watershed moment in history not just for New York City or the USA, but also for the entire world. Its importance lies not in the size or scale of destruction because it looks dwarfed in comparison with the casualty toll in many other catastrophes in human history like the Holocaust or the wars and strife that continue to ravage sections of the globe to this day. The disaster which left around 3,500 people dead and several thousand injured was seen as a direct challenge to America's perceived invincibility. Its magnitude issued from the tremendous repercussions it had (and continues to have) on the rest of the world.

9/11 effected a phenomenal change in the physical as well as emotional landscape of New

York City. To quote the *New York Times* Editorial dated 12th September, 2011:

Lower Manhattan had become an ashen shell of itself, all but a Pompeii under the impact of a terrorist attack involving two airliners that crashed into the World Trade Center and then brought its Twin Towers down... For all Americans, the unimaginable became real... It was one of those moments in which history splits, and we define the world as "before" and "after."⁴

The attacks opened a Pandora's box of issues revolving around identity, culture, religion, pluralism, multiculturalism, assimilation and neo-imperialism. The city, with its diverse mix of races and nationalities, was thrown right into the centre of fiery debates that pitched assimilation and multiculturalism at opposite ends. The melting pot, a term commonly associated with New York City, is "a metaphor for a heterogeneous society becoming more homogeneous, the different elements 'melting together' into a harmonious whole with a common culture... In the 1970's, the desirability of assimilation and the melting pot model was challenged by proponents of multiculturalism, who assert that cultural differences within society are valuable and should be preserved, proposing the alternative metaphor of the mosaic, salad bowl or 'American Kaleidoscope' – different cultures mix, but remain distinct."⁵ Such ideological clashes were revived after 9/11 with greater force.

The representation of New York City in literature underwent a phenomenal change after 9/11 as the cityscape too became a symbol and site of post-9/11 trauma, anxieties and conflicts. My paper attempts to investigate the impact of 9/11 on the postmodern hyperspace of New York through a comparative study of Don DeLillo's *Falling Man* and Mohsin Hamid's *The Reluctant Fundamentalist*. Through a close reading of the novels in the light of trauma theory and postcolonialism, I will analyse how the cityscape serves as the platform for new forms of identity construction/ re-invention/ rediscovery. The texts will be used as a springboard to assess the functionality of New York as both a global space, subject to the stimuli of the contemporary world, as well as an individualised private space in which the trauma of city life is actualised, processed and then re-integrated into the diverse experiences of city-space. This paper will also explore the significance of history and memory in the formulation of one's identity within an urban environment, in the context of post-9/11 New York.

In DeLillo's *Falling Man* (2007), the dialectic of 'before' and 'after' is prominently projected. 9/11 is an event that hits the main characters like a bolt out of the blue and disrupts their lives forever. It is not only the people who survived the attack or relatives of the ones who lost their lives that day that are unable to come to terms with the disaster months after the incident, but even people who were merely spectators to the attack on television. US foreign policy too took a highly unfortunate turn in the aftermath of the event with catastrophic consequences for many other countries of the world, though it must be admitted that it was not really something new in the USA's history of neo-imperialistic global hegemony.

New York City is depicted as changed forever by the attack: "It was not a street anymore but a world, a time and space of falling ash and near night".⁶ Keith on visiting the WTC

grounds a few days later observes: "Everything was gray, it was limp and failed, storefronts behind corrugated steel shutters, a city somewhere else, under permanent siege, and a stink in the air that infiltrated the skin."⁷ However, this conception of an unbridgeable dialectic of 'before' and 'after', a sharp rupture in history, has been debunked by many critics such as Noam Chomsky and Fredric Jameson who points out in his "Dialectics of Disaster" that:

It is important to remember that historical events are never really punctual- despite the appearance of this one and the abruptness of its violence- but extend into a before and an after of historical time that only gradually unfold, to disclose the full dimensions of the historicity of the event. To be sure, it has been pointed out that the Americans themselves, with the help of the Pakistani secret police, invented Osama bin Laden during our covert participation in the Soviet war in Afghanistan. That he should therefore subsequently turn on his creators seems to offer a text-book example of dialectical reversal.⁸

The psychological impact of the trauma inflicted by 9/11 is well-mapped in *Falling Man*. Emerging from the collapsed tower, Keith Neudecker constantly feels like a man apart, someone who now watches his life from a distance because he cannot seem to focus his mind enough to maintain any sense of agency. This perceptual distance seems to stem from his inability to maintain an emotional distance from the trauma he experienced. This unfamiliarity becomes tangible during Keith's walks through Central Park. On one such occasion, Keith feels out of place among the passing rollerbladers, runners and dog walkers, observing that "the ordinariness, so normally unnoticeable, fell upon him oddly, with almost dreamlike affect".⁹ Later, Keith notices a horse and rider heading down the bridle path and cannot help but think that this "was something that belonged to

another landscape, something inserted, a conjuring that resembled for the briefest second some half-seen image only half-believed in the seeing, when the witness wonders what has happened to the meaning of things, to tree, street, stone, wind, simple words lost in the falling ash".¹⁰ This loss of meaning becomes a key point of contention for Keith and is reflected in the radical changes he makes in his life during the course of the narrative, one of which is represented by a shift in his material needs.

Keith physically suffers only a slight tear in the cartilage but still engages himself in the wrist exercise suggested by his doctor with obsessive frequency and disproportionate concentration, "but it wasn't the torn cartilage that was the subject of his effort. It was the chaos, the levitation of ceilings and floors, the voices choking in smoke".¹¹ This is in contrast to what Georg Simmel calls "the essentially intellectualistic character of the mental life of the metropolis". He elaborates further in his essay "The Metropolis and Mental Life":

The metropolitan type- which naturally takes on a thousand individual modifications- creates a protective organ for itself against the profound disruption with which the fluctuations and discontinuities of the external milieu threaten it. Instead of reacting emotionally, the metropolitan type primarily reacts in a rational manner, thus creating a mental predominance through the intensification of consciousness, which in turn is caused by it. Thus the reaction of the metropolitan person to those events is moved to a sphere of mental activity which is least sensitive and which is furthest removed from the depths of the personality.¹²

Throughout *Falling Man*, DeLillo's characters are, however, shown to be struggling to maintain this distance following 9/11. For example, when Lianne, Keith's wife, hears music that she suspects to be of Islamic origin emanating from the neighbouring apartment of

a Greek woman named Elena, she is so acutely disturbed by it that she goes up to Elena's apartment and confronts her about the "noise". When Elena protests that it is just beautiful music that gives her peace and that Lianne shouldn't take it personally, the latter retorts: "Of course it's personal. Anybody would take it personally. Under these circumstances."¹³ The verbal altercation ends with an enraged Lianne shoving Elena and mashing a hand into her eye.

In an attempt to cope with the trauma of the incident, New Yorkers obsessively relived the horrors of that day. In fact, Keith enters into a relationship with another survivor named Florence Givens, the dynamics of which can only be understood in the context of post-9/11 anxieties and vulnerabilities.

She talked about the tower, going over it again, claustrophobically, the smoke, the fold of bodies, and he understood that they could talk about these things only with each other, in minute and dullest detail, but it would never be dull or too detailed because it was inside them now and because he needed to hear what he'd lost in the tracings of memory. This was their pitch of delirium, the dazed reality they'd shared in the stairwells, the deep shafts of spiraling men and women.¹⁴

In what can be construed as a classic example of art as catharsis or merely the consequence of mental destabilization as a result of acute trauma, the performance artist known as Falling Man replicates the act of jumping from the burning Towers over and over again at various locations in the city.

"He'd appeared several times in the last week, unannounced, in various parts of the city, suspended from one or another structure, always upside down, wearing a suit, a tie and dress shoes. He brought it back, of course, those stark moments in the burning towers when people fell or were forced to jump."¹⁵

It is obvious, though, that the man who eventually dies some years later from a fatal mishap during one of his stunts, after many such performances that evoked shock, wonder, revulsion and distress in the onlookers, was not performing for the sake of cheap publicity as he assiduously avoided talking to television or newspaper reporters about himself or the motivation for his strange act. Nevertheless, it is noteworthy that in spite of the trauma, none of the survivors initially feel inclined to leave the city, "the locally honed cosmocentric idiom of New York"¹⁶. However, towards the end of the novel, we see Keith shifting base to Los Angeles, a city known for its eternal transience.

Mohsin Hamid's *The Reluctant Fundamentalist* (2007) charts the vicissitudes and eventual disillusionment in the life of the protagonist-narrator Changez, a gifted young Pakistani, "who moves from fully interpellated capitalist 'fundamentalist' and post-political transnational subject in New York to racially profiled (and possibly hunted) anti-American firebrand"¹⁷ in the aftermath of 9/11. In the beginning Hamid paints Changez as a person who loves America. His dream comes true when he gets into Princeton. The beautiful, intellectually and professionally vibrant campus inspires in him the feeling that everything is possible in life. He excels at Princeton University and lands one of the most coveted jobs among Ivy League business school graduates: an entry level position at Underwood Samson, a valuation firm in Manhattan.

Changez feels totally at home in New York. It's a testimony to the city's astounding multicultural and cosmopolitan ethos when he says:

....moving to New York felt... like coming home... the fact that Urdu was spoken by taxicab drivers; the presence, only two blocks from my East Village apartment, of a samosa-and channa- serving establishment called the Pak- Punjab Deli; the coincidence of crossing Fifth Avenue during a parade

and hearing, from loudspeakers mounted on the South Asian Gay and Lesbian Association Float, a song to which I had danced at my cousin's wedding.

In a subway car, my skin would typically fall in the middle of the colour spectrum. On street corners, tourists would ask me for directions. I was, in four and a half years, never an American; I was *immediately* a New Yorker.¹⁸

Robert Spencer defines cosmopolitanism as:

"...both a disposition- one characterized by self-awareness, by a penetrating sensitivity to the world beyond one's immediate milieu, and by an enlarged sense of moral and political responsibility to individuals and groups beyond outside one's local or national community- and,... a set of economic structures and political institutions that correspond to this enlarged sense of community".¹⁹

He also delineates the difference between cosmopolitanism and globalization, pointing out that while globalisation strives for the economic and cultural homogenisation of the world, cosmopolitanism aims for what Walter Mignolo calls "planetary conviviality"²⁰ founded on ideals of universal brotherhood and humanitarianism. In the context of *The Reluctant Fundamentalist*, the celebrations of multiculturalism cited above attest to New York's cosmopolitanism while Underwood Samson, the corporate firm where Changez works and which he later quits when he comes to realize the actual import of his company's exploitative neo-liberal functioning that sucks the lifeblood out of third-world economies, is symptomatic of New York City's late capitalist culture of globalisation. Changez thinks it a testament to the open-mindedness and cosmopolitan nature of New York that he feels completely comfortable on the subway even while wearing an ethnic starched white cotton kurta over a pair of jeans.

But the idyll is marred by the collapse of the Twin Towers on 9/11. His multiple allegiances are brought into sharp focus when he watches the Twin towers being bombarded by the terrorists. He is quite perplexed at his initial reaction as he watches the Towers come down on television:

I turned on the television and saw what at first I took to be a film. But as I continued to watch, I realized that it was not fiction but news. I stared as one- and then the other- of the twin towers of New York's World Trade Centre collapsed. And then I *smiled*. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased.²¹

He is happy to see that "someone had so visibly brought America to her knees".²²

At that moment, Changez is unable to comprehend why, even though he was a beneficiary of American capitalism and meritocracy and infatuated with an American woman, a part of him desired to see America harmed. But years later, as a fervent activist against US foreign policy and neo-imperialism in Pakistan, he is able to attempt a rationalization of his reaction, to his American listener thus:

"It is hateful to hear another person gloat over one's country's misfortune. But surely you cannot be completely innocent of such feelings yourself. Do you feel no joy at the video clips- so prevalent these days- of American munitions laying waste the structures of your enemies?"²³

New York City underwent a radical transformation after 9/11 as it went into mourning after the destruction of the Twin Towers of the World Trade Centre, a landmark deeply imprinted into the image of New York for long. Floral motifs in remembrance of the dead, photos, bouquets and letters of condolence sprouted in and around the attack site. The US flag too made a conspicuous entry into the cityscape, signalling the shift after 9/11 to "a dangerous nostalgia", ²⁴ the American

Exceptionalism of the Cold War days. Changez observes this with alarm:

Your country's flag invaded New York after the attacks; it was everywhere. Small flags stuck on toothpicks featured in the shrines; stickers of flags adorned windshields and windows; large flags fluttered from buildings. They all seemed to proclaim: *We are America-* not New York, which, in my opinion, means something quite different- *the mightiest civilization the world has ever known; you have slighted us; beware our wrath.*²⁵

The very same landmarks of New York City that Changez had earlier effusively gushed about, suddenly turn hostile and alien after 9/11. Of the spot in Central Park where he had gone on a picnic with Erica and which he revisits after 9/11, he says that it was "easy to locate but seemed to have altered. Perhaps this was the effect of a change in season; perhaps also it was in the city's nature to be inconstant."²⁶ The city's newly assumed aloofness parallels Erica's withdrawal from Changez as she sinks into the depths of depression.

The effect of the attacks on native New Yorkers like Erica, is highly complex:

Like so many others in the city after the attacks, she appeared deeply anxious. Yet her anxieties seemed only indirectly related to the prospect of dying at the hands of terrorists. The destruction of the World Trade Centre had, as she had said, churned up old thoughts that had settled in the manner of sediment to the bottom of a pond; now the waters of her mind were murky with what previously had been ignored.²⁷

The attacks speed up Erica's gradual decline into chronic depression that ultimately leads to her committing suicide. This is similar to the psychological after-effects of the attacks sketched out in *Falling Man*, but here it is more dramatic and multi-faceted.

9/11 seemed to have sounded the death knell of the pluralism and multiculturalism that New York used to pride itself on. After the apocalyptic event, all the foreigners, especially American Muslim immigrants, became objects of suspicion, racial profiling and hate attacks. "Pakistani cab drivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centres for questioning or worse".²⁸ A similar reaction of distrust and suspicion is seen when Keith thinks in *Falling Man*, "...it might be hard to find a taxi at a time when every cab driver in New York was named Muhammad."²⁹ Of the tense atmosphere after 9/11, Changez says: "Living in New York was suddenly like living in a film about the Second World War; I, a foreigner, found myself staring out at a set that ought to be viewed not in Technicolor but in grainy black and white".³⁰ The "grainy black and white" could be a metaphor for either the past of Cold War days in the United States, or to the erasure of immigrant identities that are neither white nor black following 9/11. Changez too was in a state of paranoia. America's invasion of Afghanistan makes him tremble with fury. It seems to him that America is in the grip of a dangerous nostalgia which is similar to that of Erica's suicidal pining for her departed sweetheart Chris.

Thus we see that both *Falling Man* and *The Reluctant Fundamentalist* are successful in capturing the essence of a New York City rocked by 9/11, albeit in different ways and from different perspectives. They demonstrate how identities and allegiances are formed and negotiated in the period of crisis precipitated by 9/11 in a cosmopolitan city like New York and how the dominant socio-political rhetoric affects the cityscape. They throw up important questions on what it means to be a global citizen in these troubled times, questions we cannot afford to ignore.

References

1. Hall, et al., "Introduction", *The Sage Companion to the City*, (London: Sage, 2008) pp. 1-10
2. US Census Bureau, "Annual Estimates of the Population of Metropolitan and Micropolitan Statistical Areas: April 1, 2000 to July 1, 2005", 15 October 2006, (20 March 2013).
<http://www.census.gov/population/www/estimates/metropop/2005/cbsa-01-fmt.xls>
3. New York City Department of City Planning, "The Newest New Yorkers: 2000", 15 February 2005, (18 March 2013).
http://www.nyc.gov/html/dcp/pdf/census/newest_new_yorkers_2000.pdf
4. "Editorial", *The New York Times*, 12 September 2001
5. "Melting Pot", Wikipedia, 11 May 2013, (20 March 2013).
http://en.wikipedia.org/wiki/Melting_pot
6. Don DeLillo, *Falling Man*, (New York: Scribner, 2007) p. 1
7. Ibid, p. 15
8. Fredric Jameson, "The Dialectics of Disaster" in *The South Atlantic Quarterly* Vol.101.2 (2002), pp. 297-304, here p. 301
9. DeLillo, p. 51
10. DeLillo, p. 103
11. DeLillo, p. 26
12. Georg Simmel, "The Metropolis and Mental Life" in *The Sociology of Georg Simmel*, trans. and ed. K.H.Wolff, (New York: The Free Press, 1950), p. 12
13. DeLillo, p.94
14. DeLillo, p.58
15. DeLillo, p.22
16. DeLillo, p.46
17. Wayne Reed, "Resisting Dominant Fixed Identities in *Jasmine* and *The Reluctant Fundamentalist*" in *Plaza: Dialogues in Language and Literature*, Vol. 1.1 (2011), pp. 8-14

18. Mohsin Hamid, *The Reluctant Fundamentalist*, (London: Penguin, 2007) pp.36-37
19. Robert Spencer, "Introduction: Sound upon Silence", *Cosmopolitan Criticism and Postcolonial Literature*, (London: Palgrave Macmillan, 2011) pp. 1-17, here p. 4
20. Quoted in Spencer, p. 4
21. Hamid, p. 83
22. Hamid, p. 83
23. Hamid, p. 84
24. Hamid, p. 130
25. Hamid, p. 90
26. Hamid, p. 187
27. Hamid, p.94
28. Hamid, p. 95
29. DeLillo, p. 26
30. Hamid, p. 131

STRUGGLE BETWEEN THE MAIN CHARACTER AND THE SOCIETY IN *THE MAN WHO HAD ALL THE LUCK*

S.Ramesh

Research Scholar, Annamalai University

Dr.P.Premchandrar

Assistant Professor, Annamalai University



Miller's first Broadway play, *The Man Who Had All the Luck* (1944), has a topic of the American long for achievement with regards to the Depression time frame. He calls the play "a tale," and demands that it is an ambush together with *The Golden Years* (1940) on the traditional reasonable frame that ruled the American performance center around then, yet it is, most likely, practical and narratively ordinary. In reality, it was delivered as a totally reasonable play, which Miller considers had neither rhyme nor reason. This is surely a sensible play with a fate hanging over, something that guarantees catastrophe as a show faultfinder John Anderson calls attention to. Furthermore, the heartbreaking environment is epitomized in David Frier enduing in a metaphorical manner.

I along these lines liken Miller an American writer of authenticity and mark this specific play in that capacity, on the grounds that to me *The Man Who Had All the Luck* gives off an impression of being sufficiently reasonable and ought to be translated as a play of American authenticity mirroring the temperament of American powerlessness expedited by the decade long Depression. In other words this is a play on a reasonable subject of the American dream, to be correct, the fantasy of achievement, concentrating on its changing stage made evident in the time of industrialism and free enterprise revolving around, specifically, the Depression period, which is the defining

moment to audit the estimations of the fantasy essentially.

As a rule, a human feels fretful or uneasy at whatever point things continue going admirably and tend to feel the "fear of disappointment," apprehensive that later on any hardship or despondency will happen without bomb at some point or another. It is significantly more so, when it is the period of extraordinary monetary gloom. Similarly as the title of the play demonstrates, David is "the man who had all the luckiness among an incredible number of miserable individuals around him in the difficult circumstances, and feels candidly unreliable about a chain of fortunes.

It appeared to Miller that achievement at that point depended just upon fortunes or a feeling of "an undetectable world." In *The Man Who Had All the Luck*, it is plainly proposed as a feeling of "luckiness," which David tries to dismiss. However the circumstance did not enable anyone to dependably win accomplishment through "good fortune" or "diligent work," as delineated in Alger's stories. That is the very motivation behind why David gets very uneasy and even blameworthy about the fortunes conveyed to him. He can't acknowledge and endure the way that exclusive he himself appreciates good fortunes. Accordingly, by preventing the stroke from securing fortunes coming to pass for him, he just yearns to feel as hapless as anyone else and sets out to put his hands on the new unsafe business of mink cultivating by his own particular

endeavors scarcely in time. Mink cultivating could be a comfort and a wellspring of personality and self-acknowledgment. Mink cultivating is the image of how the battle for progress is carried on in an aggressive society. It is a proper image since it embodies both the crude, severe nature of the battle and the breathtaking prizes that spur the members to join the fight.

Miller influences it to clear that the battle battled by David, his loved ones, isn't fixing to a particular time or social issue. In his personal history, he portrays *The Man Who Had All the Luck* as "seemingly a genre piece about mid-America that has no connection with any [...] political questions" (6-7). Also, the stage bearings just disclose to us that the play happens not very far in the past. Based on these remarks, it appears that Miller initially needed to make another Greek catastrophe with unanswerable inquiries on human destiny, or predetermination, endeavoring to perform persisting battles of the spirit and human will. Miller has frequently alluded to the Greeks in his works.

In any case, David has a similar sort of value with the fundamental characters of Alger's prosperity myth. There are two sorts of saints in Alger's stories. The first and most famous write demonstrates that they are poor and uneducated, frequently a vagrant or dowager's tyke. Regardless of their troubled environment, they are straightforward and buckle down, and therefore, climb the step of progress. The second kind is that despite the fact that they are raised and accomplished in a working class cheerful family; their dad's sudden demise compels them to carry on with a free life. Once in a while, a detestable relative, not all which near the primary character, tricks him and takes his legacy. Be that as it may, in the last stage the legend gets it back and proceeds with a genuine life towards an effective one. The legend as in *Ragged Dick* (1867) learns proficient Excellencies, for example, reliability, dependability, courteous

dutifulness, together with conventional one, for example, diligent work, thrift, equity, and so forth. Alger, specifically, stresses proficient Excellencies in addition to other things. David is without a doubt the primary kind.

As we have seen, in the play there are two plots, one revolving around David and the other concentrating on Patterson and his child Amos. The last additionally manages the subject of the fantasy of achievement. The way that *The Man Who Had All the Luck* contains two kinds of perspectives with respect to progress demonstrates that Miller has a solid soundness to this topic. Here he depicts the changing parts of the fantasy of accomplishment and in the meantime, gives the group of onlookers notices about it. In other words, he looks at the fall of Alger's prosperity myth in present day society through David's eager and uneasy mental viewpoint. Besides, he scrutinizes the cutting edge society also through the void and vainness of the twentieth century sees on progress.

What ought to be accentuated is that the disappointment of *The Man Who Had All the Luck* is to a great extent because of the way that it doesn't treat the focal topic of the fantasy of achievement in an immediate way and that here individual duty isn't generally associated with man's social obligation. The play manages another significant subject, regardless of whether human destiny can be chosen by undetectable 'good fortunes' past human limit or rather by one's endeavors or diligent work so far as that is concerned. The topic of the fantasy of progress, which ought to be the fundamental one, gets taken cover behind, figuratively speaking, and the up to specified second subject. Besides, what Miller alludes to as the third topic of "reprisal" has likewise given troublesome impact as far as consistency.

Corrigan defines:

The drama emerges either when the protagonist breaks his connection with society or when unexpected pressures reveal that such connection has in fact never existed. For Miller

the need for such a connection is absolute and the failure to achieve and/or maintain it bound to result in catastrophe. (401-05)

In general, in the entire play Miller endeavored to portray what is credible or what isn't convincing as a subject in a conceivable practical manner. Therefore, there happened an inevitable logical inconsistency between them. That is, he made a show with an unreasonable tale like substance in a sensible style. The incongruity here is that the more he tries to make the show practical, the more the whole gets more extensive between the universe of the dramatization and the truth, and in this way brings adjoin the abnormal unnaturalness. He neglected to make "ponder" on the stage clearly on account of his youthful strategy. What made this play hard to process is the way that he has made a tale in a sensible but ordinary circumstance, and in the long run the stage heading has turned out to be excessively tedious and the plot excessively muddled.

By and large, we can to comprehend that the subject (long for progress) and different issues

(father-child strife, arrangement of two siblings, and so forth.) in *The Man Who Had All the Luck* laid the groundwork for his two essential plays that took after: *All My Sons* and *Death of a Salesman*. Taking everything into account, subsequent to having analyzed *The Man Who Had All the Luck* from different perspectives, it is conceivable to state that albeit imperfect, unprofessional and juvenile; the entire play contains the seeds of Miller's following significant works in the light of both topic and system. This is truly the model in Miller's whole standard, and ought to have its perfect place in the body of his work, not similarly as a more minor work.

References

1. Corrigan, Robert W., "Interview: Arthur Miller." *Michigan Quarterly Review* 13, 1974. 401 – 05.
2. Dennis Wetland, *Arthur Miller*. Edinburgh: Oliver and Boyd, 1961.
3. Miller, Arthur. *The Man who Had All Luck*. New York: Fischer, 1944.

GENDER DISCRIMINATION & SOCIAL DEPRIVITY IN MAHESH DATTANI'S *TARA*

Dr.M.Moovendhan

Assistant Professor & Head, Department of English
Ayya Nadar Janaki Ammal College, Sivakasi, Tamil Nadu, India



Abstract

Mahesh Dattani has been contributing a lot to the Indian English Writing by focusing on issues related to gender discrimination, marginalization, inter-ethnic relations, social categorization, self-identity and social depravity. Intolerance and issues related to social adaptability have become burning issues in India today. In spite of huge scientific advancements, we still lag behind with strong conformity to meaningless practices like child marriages, caste discrimination, gender bias etc. These issues affect individuals as well as the society at large. Dattani's play Tara portrays the struggle of the differently-abled conjoined twins to co-exist in a 'so-called' developed nation like London. This paper is aimed at analyzing the play Tara in the context of gender discrimination resulting in the suppression of the 'self' and social depravity.

Thesis statement: How far does Mahesh Dattani explicate the themes of gender discrimination and social depravity in his *Tara*?

Methodology: This work is a thematic study of *Tara*, to analyze the ways in which the themes of 'gender discrimination' and 'social depravity' have been handled by the Mahesh Dattani.

Framework : The paper is designed with a small introduction to the author, an abstract of the work, a critical summary of the play, a full-length thematic study of the play, critical comments and a conclusion.

Mahesh Dattani's *Tara* is a simple yet, powerful play written in two acts. It deals with the lives of conjoined twins, Tara and Chandan. They live in London and are expecting to join college. They are born as twins clutching, hugging each other in India to Patel and Mrs. Bharathi. They are operated and split up into two by the wonder Doctor, Thakkar. But, unfortunately each has only one leg and they are supplemented with artificial legs of Jaipur. Tara is obviously more intelligent and smarter than Chandan.

But, she is denied opportunities given to her brother. Both the twins, share the insults and guilt for being born with such physical deformities. They have no friends and they mostly remain at

home. Watching videos is their only pastime activity. Eventually, Tara falls sick due to kidney failure and dies. Chandan also discovers the mystery behind their birth.

Dr. Thakkar, who performs the surgery and separates them, has committed an unethical medical crime. The twins are originally born with three legs. The third leg is closely attached to Tara's body. But Tara's maternal grandfather consents with her mother Bharathi and bribes Dr. Thakkar to remove a leg from Tara and makes him fix it with Chandan. Nature rejects the plan and within three days the third leg starts to rot since it does not suit his physique. It is eventually removed from Chandan. Chandan feels totally dejected and angry. He escapes to London to start a career in writing. He even changes his name to Dan and tries to overcome the guilt over his sister's death. In the climax of the play, we can see Chandan struck with grief and sincerely apologizing to his dead sister, Tara.

The play opens with Chandan (now Dan), busy typing and drinking in the suburb of London. The entire story is narrated by Dan in the mode of recollection of his painful past experiences. Dan is seen in extreme desperation as he says, "Tonight I drop everything I've desperately wanted to be in my years in England. (Mimes removing a mask and throwing it away). The handicapped intellectual mask. (Mimes

removing another mask). (Dattani 4). His parents, Mr.Patel and Mrs.Bharathi are shown to be very traditional by giving importance to their cultural values, food habits, performance of poojas etc., even though they live in London. The twins, live a life of seclusion and obviously, they suffer from inferiority complex. Dan feels that he has lost his identity without his twin sister, Tara. He longs for the comfortable womb where the twins remained inseparable. Tara's death makes him feel that some vital part of his self has also died along with her. The suppression of the 'self' is common to all the main characters present in the play.

Tara has been made to face oppression right from her birth till her death. First, fate has made her crippled. Then, her mother and grandfather further crippled her by removing a leg from her which actually suited her better than Chandan. Her classmates and friends have also crippled her by mocking her wooden leg. Eventually, she suffers from diabetes and dies due to kidney failure. But, whenever Tara finds an opportunity, she bluntly reprimands the people who have mocked her. She says to Roopa, "... It's good to know what hunts other people." (Dattani 48). She tells Roopa, how she exploited her friend in her schooldays. When Tara accidentally finds out that her classmate has been wetting bed even at the age of thirteen, Tara manages to blackmail her friend to do all her homework. As Roopa turns nervous, Tara tries to blackmail her by mentioning that one of her breasts is smaller than the other. When Roopa angrily calls Tara, "one-legged thing "Tara shouts at her, "... I'd sooner be one-eyed, one-armed and one-legged than an imbecile like you. An imbecile with uneven tits..." (Dattani 48).

Tara is very adamant in meeting her mother in the hospital alone, but, she is not allowed to do so by her father. When the argument gets heated up, Patel finally reveals the secret - the crime committed by Dr.Thakkar, her mother and her grandfather.

Tara dies partly due to kidney failure and partly of shock. For Tara, death relieves her of suppression and what she has been undergoing for a long time since her birth. But, fate punishes Chandan by making him live a futile life filled with guilt and remorse.

Tara's father Mr.Patel cannot simply pass on the blame on his wife Bharati and his father-in-law. In a strong patriarchal household like the Patels, he could have opposed their decision, but in his inner mind, he also wants only Chandan, the boy to have two legs instead of Tara. In the case of Tara, the suppression of the 'self' arises due to gender discrimination and the injustice done to her.

Even though Bharathi, the mother is born in a rich family, she cannot make choices on her own. She is forced by her father, an influential politician to remove Tara's second leg and to fix it to Chandan. Her very name 'Bharati' is deliberately given as an irony by Dattani, who is treated as a slave earlier by her father and later by her husband. She also feels that she has no identity of her own. The only way to overcome the guilt is by focusing more attention on Tara. Bharathi, even bribes a neighbourhood girl Roopa to remain a good friend to Tara by allowing to watch movies in her home which is denied to her by her parents. She even allows Roopa to watch obscene movies. She says, "

You can watch whatever you want! (More subdued).Just be my Tara's friend." (Dattani 22). When Tara develops problem with her only kidney, due to diabetes, Bharathi readily offers to help Tara by donating one of her, but, Patel vehemently rejects her idea. Bharati, as her name justifies, in some instances, furiously argues with her husband to defend Tara. " Who are you to stop me ? Just who do you think you are?" (Dattani 25)

Society also plays a crucial role in shaping the characters. In the case of Tara, the patriarchal society creates havoc in her life. The injustice meted out to Tara is very much in the Indian tradition itself as Roopa makes reference to female infanticide when she says "... The Patels in the old days were unhappy with getting girl babies --you know dowry and things like that – so they used to drown them in milk". The cruelty of female infanticide and female foeticide is still prevalent throughout India. In Tara's case, it is not infanticide, but a gradual murder, a slow death by her mother herself. Bharati, being struck with grief says, "... I mean to give her all the love and affection which I can give. It's what she.... deserves. Love can make up for a lot(Dattani 29)..

Love can make up for a lot but not for everything, not for the injustice done to Tara. The Patels preferred to lead a modern lifestyle, but deep inside their heart they follow an unethical tradition of supporting and giving more importance the male child and oppressing the female child. Patel, who is seen as a dominating father is somewhat true to his conscience. He never even tries to conceal his prejudice. He plainly and openly supports Chandan rather than Tara. As Bharathi wants to donate one of her kidneys to Tara, she actually intends to make a compensation for the injustice she has done to her. When she says, "I want to give her a part of me" (Dattani 24). She accuses Patel for not having any plans for Tara and he is only concerned with the future of Chandan. For this, Patel says,

"When have you ever allowed me to make any plan for her ?.... Don't lie Bharathi ! You don't want me to, and you know it You want her to believe you are the only one who loves her." (Dattani 24).

When Patel is cornered by his wife regarding his prejudice towards Tara, Patel says "... I have never in all my life loved you less or more than I have loved your brother" (Dattani 34). Patel says that, he considers his both children equal but he insists only Chandan to be more focused on studies and career prospects. When he finds Chandan helping his mother in embroidery work, he shouts at him. Even Chandan's maternal grandfather has bequeathed all his wealth only to Chandan and Tara is left without a penny. Even the friends of Tara, are not true to her. They mock her physical deformity, and as a result she has no friends. Her brother Chandan also teases her constantly and he is not ready to accept her victory over him even in an ordinary card game. Her mother, in the name of excessive love simply tortures her to drink and eat beyond her capacity. Bharati seems to be worried much about her health, but her real intention is to make Tara a socially acceptable figure, a charming bride. Patel on the other hand is more concerned about sending only Chandan to college and he is least bothered about Tara.

Tara struggles throughout her life, but, she is always optimistic. She never thinks of committing suicide. She simply lives her life the way she wants

to. She strongly believes that she is loved both by her parents sincerely, but when she realizes the truth, she loses all her interest in life and dies. Ultimately, Chandan also leads a futile and painful existence and like the Ancient Mariner, he recollects and narrates the story of Tara.

Modern technological and scientific advancements have not changed inhuman attitudes and predicaments since ages and the Patels, are no exceptions. Tara's grandfather bribes the doctor to amputate one of her legs and fix it to Chandan. Nature rejects the leg and it becomes useless to both Chandan and Tara. The injustice meted out to Tara by an educated doctor and an MLA is no different from the female infanticides done by illiterate Indians long back. There is no punishment for the criminals, but innocent Tara suffers throughout her life and dies a painful death. The play *Tara*, is not simply about people who are physically present on stage, but others who are portrayed through memories, make the narration interesting.

Dattani, proves himself as a master dramatist by not clearly defining the characters as good or bad. There are many assumptions and many possible versions of truth. We, the readers cannot trust the characters as we remain confused about whether they speak the truth or not. Dattani has made all his characters unique that none of them can be branded fully good or bad. They are all realistic characters with their own merits and pitfalls. The choices they make due to peer pressure or social expectation spoil the lives of innocent people like Tara. *Tara* cannot be simply restricted to a feministic play, but it is also a realistic as well as a psychological play. Undoubtedly, by its unique style, it is also an expressionistic play. Fate in the guise of social pressures affect the life of people and influence them in decision-making. Like Robert Frost's poem '*Road not Taken*' the road taken by a few not only changes their own lives, but others' lives also. Tara is a victim of fate, people and society.

Marjorie Boulton, in *Anatomy of Drama* has observed that "a playwright may have the most engaging of personalities, but, his job is to create other personalities for actors to impersonate". Dattani is very successful in creating such

characters in his play *Tara*. The New York Times has observed that 'Mr Dattani is a canny and facile writer and there is nothing that is alien to American audience.' Dattani is an expert in handling such contemporary issues and at the same time giving his plays universal appeal. Dattani himself has admitted that he is a spokesman for all the marginalized people. "All of us", he says, "want to be part of the society, of the mainstream but we must acknowledge that it is a forced harmony." *Tara*, is one such play that talks about "forced harmony." The struggle of the differently-abled conjoined twins especially Tara's struggle to co-exist in a so-called civilized and developed nation is beautifully portrayed in this play, there by making it universal and a classic.

References

1. Agrawal, B. Mahesh Dattani's Plays: A New Horizon in Indian Theatre. 1st ed. Jaipur: India Book Enclave, 2008. Print.
2. Baskaran, G. Girish Kanrad and Mahesh Dattani: Methods and Motives. 1st ed. Jaipur: Viking Books, 2012. Print.
3. Boulton, M. The Anatomy of Drama. 13th ed. New Delhi: Kalyani Publishers, 1985. Print.
4. Dattani, M. Collected Plays. 3rd ed. New Delhi: Penguin Books India, 2000. Print.
5. Dhawan, R.K., and T. Pant. The Plays of Mahesh Dattani: A Critical Response. 2nd ed. New Delhi: Prestige, 2005. Print.
6. Halder, S. Mahesh Dattani's Tara: A Critical Study. 1st ed. New Delhi: Prestige Books, 2012. Print.
7. Joshipura, P. A Critical Study of Mahesh Dattani's Plays. 1st ed. New Delhi: Sarup Book Publishers, 2010. Print.
8. Subramanyam, L. Muffled Voices: Women in Modern Indian Theatre. 1st ed. New Delhi: Shakti Publishers, 2002. Print.
9. Tandon, N. Perspectives and Challenges in Indian English Drama. 2nd ed. New Delhi: Atlantic Publishers and Distributors, 2006. Print.
10. Tiwari, S. Contemporary Indian Dramatists. 2nd ed. New Delhi: Atlantic Publishers and Distributors, 2007. Print.
11. Tripathi, D. Mahesh Dattani: Tara- A Critical Study. 1st ed. Bareilly: Rakash Books Depot, 2012. Print.