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EDITORIAL

Expressions have been a part of every living creature for time immemorial. There can be no purpose in life without the expression of thoughts, feelings and one's emotions. Sigmund Freud once said, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways." Expression plays a humongous role in one's life and feelings. A person associates it with, the cry of the newly born, the pitter patter of raindrops, the aroma of one's favourite food, the pampering of oneself, dressing up for loved one to the picture in obituary to represent a death of stranger. The very matrix of literature is to express. In Eliotean concept these expressions which leads to myriad emotions make one associate with sensibility.

This volume looks into forms of expression irrespective of genre, subject and discipline. It also explores various interrogations as to what is right expression? How much of expression is worth it? And How expressing defines and redefines one's life? Mahatma Gandhi cries, "I want freedom for the full expression of my personality." The Freedom of expression in the present day scenario has become a textbook term, but how much does our expression possess any freedom and how much it is true in post-truth era? Questions arise not merely about the importance of expression, but also about the need for it when communication is dying. The research articles in this volume address the varied thrust areas pertaining to expression. I wish this volume would be an eye opener by representing the unexpressed expressions through representations.

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

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CONTENTS

S. No	Title	Page No.
1	Character Perspective in Jhabvala's <i>The Nature of Passion</i> P.Saranya Devi & Dr.G.Keerthi	1
2	The Mythical Constraint: Pressure of the Roots in Beatrice Culleton Mosionier's 'In Search of April Raintree' B.Abinaya Bharathi & Dr.Nalina Palin	4
3	Teaching of Grammar D.J.Naganatha Durai	7
4	Fancy, Fascination, and Fantasy in the World of Children J.Rajasree	11
5	Exploring the Hidden Aspects of Doctor-Patient Relationship in Judith Guest's <i>Ordinary People</i> : A Psychoanalytic Study G.Pradeep	15
6	Ulgulaan: Tribal Voices and Community based Eco-Street Play K.Mary Elizabeth	19
7	Comparative Representation of Historiographic Novels: Umberto Eco's <i>Name of the Rose</i> , Orhan Pamuk's <i>My Name is Red</i> and Tamilavan's <i>G.K. Ezhuthiya Marma</i> Novel (A Novel written by G.K.): Postmodern Structure and Semiotic Order-A Modern Alternative of Narrative Mubeen Sadhika	23
8	Cultural Alienation and Assimilation in Anita Rau Badami's <i>The Hero's Walk</i> Mrs.L.Ezhil Prafula	27

9	Leaving Home in Search of Home: Mapping India's Jewish Diaspora in Sophie Judah's <i>Dropped from Heaven</i> and Edna Fernandes' <i>The Last Jews of Kerala</i> Mobin John Thomas	30	19	A Perulstration of Diasporic Sensibility in Jhumpa Lahiri's Works M.Jasmine Isaac	64
10	Identity Crisis in V.S. Naipaul's <i>Half a life</i> and <i>Magic Seeds</i> Dr.S.Suresh & G.Abinaya	38	20	Transformation of Innocence to Maturity in Paro Anand's <i>Weed</i> F.Felicita & Dr.K.Kaviarasu	68
11	Death of Desires through Devotion to Duty: A Critical Peep into Kazuo Ishiguro's Fictional Work, <i>The Remains of the Day</i> A.J.Gayathri	42	21	Aesthetic Perception of Language, Style and Culture in Goldblatt's Translation of Mo Yan's Works Kalpana Chatterjee & Dr.Vernum Cecilia P.A.A	73
12	Inclusion of the Marginalised D.Aslin Jerusha	45	22	Discrimination of The Black People in Harper Lee's <i>To Kill a Mockingbird</i> M.Jenifar & Ms.P.Elizabeth Easter Joy	77
13	Dual Oppressiveness of Dalit Women in Urmila Pawar's 'The Weave of My Life' Munazza Neyaz	47	23	Gynocriticism and The Evolving Female Culture in Chitra Banerjee Divakaruni's <i>- The Palace of Illusion</i> R.Geetha	79
14	Postmodernist Stance of Multi-Strand Narratives in William Faulkner's <i>As I Lay Dying</i> and Tom Rachman's <i>The Imperfectionists</i> M.Deborah & Dr. K. Shanthi	50	24	Translations and the Politics of Reminiscence: Critiquing Translated Works as Palimpsests in the Post-Structuralist Parlance R.Marshall	82
15	Expression through Protest Smitha Mary Sebastian	53	25	Amitav Ghosh: Eco Conscious Views Onclimate Change P.Josephine Stella	89
16	Obsession for Appearance in Deepak Julia Bell's <i>Massive</i> Nandini Jayapal & Dr.Suresh Frederick	56			
17	Dehumanizing Effect of Ostracism in Chimamanda Ngozi Adichie's <i>Americanah</i> C.Vinodhini & Dr.T.Esther Selva Rani	58			
18	Eco-Critical aspects in Bhabani Bhattacharya's <i>So Many Hungers!</i> M. Annie Shiny & Dr.T.Esther Selvarani	61			

CHARACTER PERSPECTIVE IN JHABVALA'S *THE NATURE OF PASSION*

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Jhabvala's second novel, *The Nature of Passion*, is published in 1956, only a year after her first novel, *To Whom She Will*, which is a significant work. The novel appears to be a continuation of her first novel, for she appears to be obsessed by the nouveau riche class of Punjabis in Delhi. She has again taken up a few aspects of their day-to-day life and has described it in detail, just as she had done in her first novel.

Lala Narayan Dass Verma (Lalaji), the superbly drawn central character of the novel and his is the nature of passion referred to in the title. The main emphasis of the novel is in delineating the process of *rajasa* the worldly passion is marked by thirst for pleasure and which culminate in attachment. The *sattvika* (the saintly) or the *tamasa* are merely hinted at in the novel in the behaviour of a few minor characters such as Phuphiji, Om Prakash and Viddi.

In this novel, Lalaji represents the joint family system of Indian society, a very important aspect, going out of culture with the initiation of modernity. Jhabvala shows her awareness of their special feature of Indian society-the joint family system which is almost obsolete in the western world. V.A Shahane, on this aspect of Jhabvala's fiction, wrote in *An Artistic Experience of India*:

Although joint family system is breaking down under various economic, industrial and social pressures, Indian society even in urban areas still remains in-group, this in-group feeling, mental outlook and the get togetherness of family ties¹.

The Nature of Passion is a family narrative with Lalaji, a displaced Punjabi, one among the richest men in Delhi, as the *Paterfamilias*. Lalaji's large family consists of his

wife, three sons and three daughters, his daughter-in-law and his widowed sister. The family of Dev Raj, the father of his elder daughter-in-law Shanta, is closely linked with the everyday affairs of his own family. Jhabvala uses characters to portray the various aspects of Indian society. Lalaji's six children very aptly portray the different types of boys and girls found in these Punjabi families. Lalaji's three daughters, Rani, Usha and Nimmi are poles apart from each other. Rani married a rich man and is highly settled. Lalaji's next daughter Usha is ready for her marriage. She didn't study, she passes her time at home, eating sweetmeats and wasting her time without doing much. In fact, she represents a normal Punjabi girl, coming from a rich family. The continuing war between the women of Lalaji's family and Dev Raj's family are always polite to each other on the exterior but eagerly probing for new insults and grievances which could be eternally held against one another is a case point. This conflict peppers the entire novel from beginning to end.

In Lalaji's family among the women five of them represent India's convention and traditional values without questioning. They confine themselves to the women's quarters and willingly spend their entire energy in attending the needs of men, cooking, servant management, rearing the children and they get diverted only in gossiping. They wish to do this without any complaints. Jhabvala seems to feel that the Indian woman has individual thinking. The men of course prefer the traditional woman because she could be taken for granted as a comfortable background to their daily existence. It is only when Lalaji's wife is away does he realize that he misses the way she serves him his

tea herself and knots the cord of his pyjamas in a particular way. When she is at home he ignores her most of the time.

According to Lalaji's wife, a daughter's years in her father's house are looked upon as a period of preparation. She does not belong to the family but is a loan that has to be returned with interest when the time comes. She is not the one who will provide for the parents in the old age or carry the family name. Her birth means expense to the family in terms of dowry. A son will inherit the family's liabilities and assets. He has to be strong, vigorous, and ambitious and must possess drive and initiative. A daughter is reared to be flexible so that she may find the passage to her new family smooth and easy. In order to adjust to a new set of people and assimilate their way of life as painlessly as possible, girls must be brought up to be totally without will and individuality. Women who refuse to conform must be levelled. They have to be taught the right lessons and given the right perspectives in the interest of family harmony and ultimately for the safety and welfare of the community. Jhabvala says that the community's view of the home is that of an area isolated from the real world of men's affairs. Women confine themselves to this area and work for the comfort of men and the perpetuation of their generation. They are not encouraged to step out of their boundaries because of the dangers that work in the world outside to which they might fall a prey. The chief of these dangers is fashionable society which lures young women and possess a constant threat to traditional value patterns.

Honour and status are words that are constantly on the lips respectively on of Lalaji's widowed sister Phuphiji. Phuphiji attempts in the name of honour and duty to subject the younger women in the family to a series of petty restrictions and reproaches. It is evident, however, that the moralistic attitude of her character stem from egotism. Phuphiji denounces the attractive Nimmi in a voice that shakes with the passion of a moral indignation indistinguishable from sexual frustration. While discussing Nimmi, Phuhiji cries vengefully, 'A girl of that age has no right to enjoy herself! She should be mananging a household and bearing children, and looking after a husband'². She uses inappropriately violent public prayer as a form of moral blackmail and disputes the running of the household with her sister-in-law. The joint family system appears to breed and encourage such neuroses as

Phuphiji's, endowing egotism with cruel authority: 'This was right, this was as it should be'³. The novel indicates, the honour and status Phuphiji represent arise directly from Lalaji's shady business dealings.

Rani and Om Prakash grew up in less opulent surroundings than the family now enjoys, and their upbringing was very traditional – neither was well educated, and marriages were arranged for both at an early age. As was natural, Om brought his wife, Shanta, to live in his father's household, while Rani went to live with her husband's family. Because they grew up observing traditional ways and because they were not highly educated, Rani share views similar to her parents'. Rani was proud of Lalaji's success and of his money. There are, of course, some difference between Lalaji and his elder daughter but she hasn't moved away from Lalaji in the way his other children have; they have the money but not the manners or education to enable them to move up in class.

Lalaji is more fortunate in his daughters Rani and Usha and daughter-in-law Shanta, all of whom are securely assimilated into the family's mainstream. Rani the eldest, though married, identifies, and is closely involved, with her father's family. Perhaps, being older than the others, she remembers something of their first years of expatriation, and has, as a consequence, readily joined hands with the elders who are trying to keep the family together. Though an ardent supporter of her mother and aunt's crusade against modernity, she displays, unlike Om, a degree of flexibility in its implementation. She soothes and allays her mother's fears concerning her father and protects her sister Nimmi from Phuphiji's wrath.

Usha and Shanta personify the submissive feminine character. Both seek fulfillment in norms of the male dominant society and enforce others also to follow the same norms. Usha and Shanta are representatives of the submissive female as defined by Shantha Krishnaswamy in her analysis of R.K. Narayan's women:

The passive female is philosophically prepared for defeat and withdrawal rather than independence and action. She embraces a feminine mystique that turns motherhood into a full time career and stifles all her other ambitious and achievements.....

The female's virginity and her dowry..... [and] her potential for bearing male issue... [are] highly valued.

She is expected to be an, a-political, non-threatening, neutral being devoted exclusively, to maintenance⁴.

Lalaji's second daughter, Usha, represents a typical woman of the same category. Her ideal of a happy life is that led by Shanta, who with her three children accepts the life of women quarters without letting a word and silently accepts her husband behavior and pretend as she doesn't know anything about it. She also dreams of the baby, when she would have it on her own and pet it all the time. All her thinking revolves around the role of Indian traditional women. She regrets for Nimmi who is not thinking about her future and always disobeys the words of mother and aunt, she retorts, "They know how things should be done, that is why I say yes when they tell me to do something: because I know it is right"¹¹.

Usha is the only member of Lalaji's family who cannot be seen in relation to money. She thinks of nothing but marriage and the prospect of babies. Usha is clearly going to remain in the same class as her father, yet because she is the only one of Lalaji's six children who has not inherited her passion for money, she is also quite different from her father. Usha places an implicit trust in tradition. Marriage, for her, is the ultimate reality in the life of a woman and childbearing the supreme fulfillment. She accepts meekly what her mother and aunt have taught her – that is the woman's life is to be led only in her husband's after her marriage and she has to bear his children and look after the comforts of their family. Such a conditioning, however, is not a total protection against the shock of cross-familial confrontation as the experience of Shanta and that of her mother-in-law before her demonstrate. Lalaji's wife had suffered much as a young bride from the stern rule which Phuphiji had thought fit to exercise over her and that Shanta would burst into tears and run away to sit in the bathroom wherever anything was said and hinted against her family. Over the years, however, Lalaji's wife and sister have become allies in a common cause and Shanta has transferred her loyalties to her husband's family. Shanta's championing of her sister-in-law against her own mother

and her meek acceptance of her husband's infidelities indicate that her education is now complete.

As a woman writer with her sensitive perception of the human relationship, Jhabvala handles the situations from the perspective of the relationship between man and woman in and out of marriage, which is most intimate and hence most complex. The psychological and cultural aspects and their problems are dealt with insight and understanding. Jhabvala speaks about the emotional stages of every European living in India. She says "first stage, tremendous enthusiasm – everything Indian is marvellous; second stage, everything Indian not so very marvelous; third stage, everything Indian abominable"⁵.

Jhabvala has own style and technique in portraying the individuals and their relationship in families. The East-West encounter has a great role, European women marrying Indian or Indian women marrying European has to bear with the tradition followed in the Hindu Joint family. That difference is presented with a sense of understanding.

Ruth Praver Jhabvala has explored and experienced numberless attitudes and aspects in her novels. She is one of the pioneering Indo-English novelists. She presents a word essentially of the spirit that is glimpsed finally through the physically detailed fictional of Ruth Praver Jhabvala. Her characters travel in hunt of their enhanced knowledge and hearts even though they journey is through an Indian landscape.

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Abstract

The worried pressure in a top of the head becomes a stress of a man throughout his existence in this world. Here, the paper analyses the constrictions of the aborigines in their own homeland and the taboo where one understands and experiences in their whole life leads them to commit suicide at their last stage of outburst. The aborigines in Canada, particularly Metis who undergone the hassle throughout. Beatrice Culleton Mosionier, an eminent Canadian feminist writer, in her novel "In Search of April Raintree" illustrates her Metis character in the best way she could. All the way through, we could identify with the mental effects of the aborigines and also the myth prevailed in the novel is specified undoubtedly.

Keywords: Aborigine, Native, Identity, Humanity, Separation.

Myth refers to colorful stories which tell about the sources of humans and the cosmos. Our approaches towards myth differ to a great extent. Some regard it as a supply of non secular growth, whereas others see solely falsehood. Some see in myth the distinct character of such exact cultures, while others see universal patterns. Some regard myth as 'contemporary' and 'alive', while others think of it as 'ancient' or 'dead'. As found in the Thesaurus, a myth is "a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation, especially one that is concerned with deities or demigods and explains some practice, rite, or phenomenon of nature is called Myth". (125)

Several feminists handle the motifs in ancient myths optimistically appear to point out a past in which women had more association in the society. It gives women hope to facilitate not be condemned to an everlasting status as second class citizens. In her book, *The Myth of Matriarchal Prehistory: Why an Invented Past Won't Give Women a Future*, Cynthia Eller reveals her longing thought inherent in such popular thinking about a past. She notes:

Feminists today believe that our prehistory was an idyllic time where men and women coexisted harmoniously while worshipping goddesses who revealed connections to nature and fundamental life processes. This wished her glorious past revealed in remnants and tantalizing traces of recorded- historic-myths and histories was overthrown by the patriarchy when a male-centered society and male gods replaced the matriarchy, according to this way of understanding prehistory. (95)

In the Canadian society where multi-cultures are prevailed, Métis is a type of communal people who embodies racial ideology of mixed-blood, Ojibway / French, Cree / Scottish. Racism becomes a devastating impact in Canada where Metis has a destructive stereotypical impact on the native people. There are many quintessential themes in native writings. Metis are considered to be marginalized as they do not have any particular and clear definition about themselves. Hybridity of such people make the society to dominate them. This cultural description will always take implicit political beliefs and stereotypes. The writings of the marginalized all over

the world communicate vigorous protest against silence and repression. In the context of Aboriginal literature, these people are culturally diverse and they are deeply entrenched in oral tradition. Their main aim is to get released from their dominated and imprisoned life made by white colonialism. Literature in black and white is a therapeutic tool for the indigenous people which make them happy and show the long term process of medicine.

Beatrice Culleton Mosionier is one of the younger generation Métis writers. The novel maintains education as a vital tool for ideological oppression when Cheryl rises in protest against a distorted version of native history and maintains her native pride. She takes pride in her roots and goes to the extent of fantasizing the ancestral roots to state her true Métis. April Raintree, a sister of Cheryl and a person of mixed blood is trained to see and pay attention only to the negative facets of her two cultures. Separation from the parents, anxiety to the extent, alcoholism, prostitution, death, tough life in foster homes becomes the label of the Métis people. When April is gang raped dehumanization and disempowerment of the natives is brought out at its worst. Cheryl's thoughts and consciousness provides most of the perspicacity about a Métis life. These are the surface insights of the main characters where the novel sees. By various forms of violence, the psyche of the colonized April and Cheryl is depicted. The issues of identity politics like race, gender, sex and culture is to be analyzed as it displays the wounds of the Métis to generate awareness and invite positive action. As Diana Tietjens Meyers observes:

Breaking up or avoiding close relationships or working relationships; forbidding someone to enter your house; excluding someone from your company or from your meeting; withdrawal from participation in some activity or institution, or avoidance of participation; avoidance of communications and influence from certain quarters (not listening to music with sexist lyrics, not watching TV); withholding commitment or support; rejection or rudeness toward obnoxious individuals ... Ceasing to be loyal to something or someone is a separation. (408)

Generally this novel explores certain areas of Native experience namely, the suffering of the Native children being forcibly taken to foster homes. The upbringing of the Métis child in the Whites' homes makes majority of them

desire assimilation with the Whites hence, alienating them to a large extent from their own culture. But when these Natives are not accepted by the Whites, it has a disintegrating effect on their psyche. Unable to identify with their own and considered unfit to be socialized by the Whites, these Natives develop a divided consciousness. How this division in the mind becomes the reason for their frustration and alienation from the loved ones is discussed candidly in this novel.

April's Native parents are inebriates. She watches them both with horror and sympathy, because the parents turn violent and cruel once they are drunk. She presumes that the "medicine" as the parents have termed it is essential for parent's health. As such even the small pleasures and attentions like baking, cleaning, sewing and singing songs seem bonus to April and Cheryl. Generally, their childhood is devoid of ordinary pleasures and emotional security. It is only during the Christmas time that the children enjoy themselves. They have cakes, fruits and hot chocolates. This is the only time when April's parents seem to be in love and this makes April feel very happy.

Cheryl and April are very close to each other though Cheryl is too young to understand the tense and unhappy atmosphere of the home. Even April, to save Cheryl from tension, takes her to the park every day. But soon their "free, idle days with . . . family came to an abrupt end one summer afternoon" (*Raintree* 16), when the welfare people come to take them away. Through a sensitive and detailed portrayal of the suffering of the two girls when they are suddenly uprooted from their families, Culleton exposes the Whites' Child Aid Programme wherein all of a sudden without prior notice; Native children are taken away from their parents on the pretext of their welfare. This uprooting shatters the children emotionally and the vacuum that is created at this moment stays forever. April's mother though sad and depressed realizes her inability to bring up her children. Being a child, April is unable to comprehend the situation and feels betrayed by her father's absence and by her mother's behaviour who does not protest when welfare persons take the girls away. She detests the helplessness of her parents which cannot protect her and Cheryl. She says, "I was hoping Dad would walk in and he would make

all go away. He would make everything right" (*Raintree* 17)

Hence this novel traces the growth of April, from a person who initially refuses to be recognized as a Métis, to one who is determined to take up Native issues as her mission in life. The final pain of permanent separation from the loved one, after the sister commits suicide, rises April from the stupor and her search for identity finally commences. To a large extent, no doubt the theme of *In Search of April Raintree* is a young woman's search for her identity. The novel also has strongly attacked the White system which first deprives the Métis of their due and then

provides them with welfare so as to establish itself as a superior and compassionate system.

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TEACHING OF GRAMMAR

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Abstract

What is Grammar? Is there only one grammar? Is it compulsory that we should teach grammar? If so, how should we go about it? What is the role of grammar in language teaching? These are some of the questions that worry every English teacher. The ultimate aim of every language is to acquire the ability to speak and write the language correctly. In order to do this, she / he requires knowledge of grammar in some form or the other. Hence, any course in language teaching assigns an important role to grammar. As teacher of English we need to know:

(a) What is Grammar?

(b) How should we teach Grammar?

Keyword: *Compulsory, Language Teaching, Ultimate aim, Teaching Grammar.*

Introduction

The meaning of the term 'Grammar' has been given differently by different people. To some it is something that helps in learning a language. To other it is a body of rules and regulations of a language. It is also defined as a descriptive science which describes the structure of sentences, function of words and their relation to one another. Every language has its own grammar and it is important because a language should be intelligible or otherwise it loses its sense. The acceptability of a usage depends upon notions and norms of grammar being followed by its users.

According to Chapman "Grammar" is the study of language by specialists, made in order to establish the rules and principles which are followed more or less unconsciously or instinctively by the native speakers.

Professor Syee opined that, "Grammatical propriety is nothing more than the established usage of a particular body of speakers at a particular time in their history. It means that the correct usage is not fixed for all time".

"Who climbs the grammar tree, distinctly knows noun, verb and participle grow".

What is Grammar?

Language is always in the process of evolution.

In the words of Dr. West, "Grammar is not a code of rules, it is like etiquettes and table manners".

Jaggar describes the function of grammar at school level as "description of the main laws of the structure of current English couched in terms which are sufficiently precise".

The longman Dictionary of Contemporary English defines grammar as "the study and practice of the rules by which words change their forms and are combined into sentences". There are two basic elements in this definition; the rules of grammar; and the study and practice of rules. Here grammar constitutes a subset of rules relating to word formation (morphology) and sentence formation (syntax).

According to modern linguistics, "Grammar is a device that specifies the infinite set of well – formed sentences and assigns to each of them one or more structural descriptions". In other words, grammar tells us what the possible sentences of a language are and provides a description of them.

1. All of us are able to speak our mother tongue correctly. We do not make any grammatical mistakes. If someone else speaks our mother tongue incorrectly, we are able to identify the mistakes, without knowing the rules of grammar. Grammar, in this sense refers to the total mechanism of the language, which enables its user to communicate with each other. Let us call this Grammar 1, or G1.
2. Consider the following sentence:
"He going to school every day".

A native speaker can correct it as "He is going to school every day" without telling the rule. But a native Grammarian can tell that it is wrong because the 'ing' form of the verb is used without the auxiliary 'be' such an ability to think intuitively is also referred as Grammar. We can refer it as Grammar 2 or G2.

3. Grammar also refers to the rules for correct use of language which may be prescribed for its user, for example, words beginning with a vowel sound are preceded by 'an' whereas words beginning with a consonant sound are preceded by 'a' Let us call this type grammar 3 or G3.
4. According to modern linguistics there is a fourth meaning for the term 'Grammar' -----'Grammar' is regarded as the innate capacity which all human beings possess, it allows them to acquire language. In this sense grammar is a property of the human brain, rather than type of any language. This may be termed Grammar 4 or G4.

Why Study Grammar?

Traditional teachers of English considered grammar as an integral part of the language curriculum. Hence students were taught all about articles, prepositions, conditional clauses etc., Moreover, development of language skills and structure of language can be taught scientifically and systematically.

But in the early years of the *Communicative Approach* it was felt that knowledge of grammar may not be necessary for one to communicate in a language even without knowing grammar. The other arguments they gave against the teaching of grammar were:

- Much input produces little output. What is learnt is not applied.
- It does not provide ideas, thoughts and feelings to the learners to express.
- Grammatical analysis breaks up the unity of thought by its focus on detail and fails relate the detail to the whole.
- It hinders the spontaneous learning of a foreign language.

Types of Grammar

Broadly speaking there are two types of Grammar.

- (1) Prescriptive / Traditional / Formal Grammar

- (2) Descriptive / Functional Grammar

(1) *Formal Grammar*. This is the old traditional grammar. It prescribes rules for the language. Here the main stress is on form. The main limitation here is that there is no scope for change whereas rules of grammar must change accordingly.

(2) *Functional Grammar*: It does not give rules rather describes the behavior of language. No doubt there are certain prescribed rules in it. But these are not as rigid as in the formal grammar. The main emphasis is on the functional aspect.

In recent years there has been a rethinking about Grammar teaching. While as a reaction to the structural approach, the learners in a communicative classroom were expected in 'puzzle their heads with grammar', it is being increasingly accepted that "language learning is essentially learning how grammar function in the achievement of meaning".

---(Widdowson:1990-97)

But instead of isolated sentences which were mostly used for drill and practice in the structural approach, the emphasis is now on providing suitable contexts to make the "learners realise the communicative value of grammar in the very achievement of meaning".

What should English teachers do then? Should they teach grammar or not?

With the introduction of 'Direct Method', Grammar is fast disappearing from school curriculum. In spite of it, grammar has an important place and should be taught, for the following reasons:

- We encounter ambiguity, imprecision, unintelligible speech or writing.
- To deal with these problems, we need grammar to work out what went wrong.
- To develop scientific attitude about the language.
- To develop learners' mental abilities of reasoning and correct observation.
- To enable the students to assimilate the correct patterns of the language without rote memorisation.

Approach to Teaching Grammar

It is the context which determines the best approach to teach various approaches are:

- (a) Formal explanation of grammatical rules

- (b) Practice of common grammatical patterns
- (c) Situational teaching
- (d) Deductive method
- (e) Inductive method

(a) **Formal Explanation of Grammatical Rules**

This is called traditional method. In this method a book containing the rules on grammar is used. There are several grammar books which present the rules of English grammar, e.g., Wren and Martin, Nesfield etc. These rules are prescriptive. But connotations of the words have been changed in the present scenario. Some of these rules are valid no longer.

The mastery of the rules of grammar will surely make our learners veterans in Grammar. But find difficulty in communicating.

(b) **Practice of Common Grammatical Patterns**

In this approach emphasis is given on practice of usages.

Look at the substitution table given below. How many sentences can a learners generate from this table?

Boys	are	Studying
Girls		Writing
Ram and Shyam		playing

But there is danger that they may not know when to use these patterns.

(c) **Situational Teaching**

Here the learners are provided with the situations to speak which enhances their proficiency.

(d) **Deductive Method**

In this method, the teacher first tells the rules to the pupils and the students apply those rules in different situations of language learning. Formal grammar is generally taught with the help of deductive method. The deductive method has its own advantages. It saves time and makes the process easy.

(e) **Inductive Method**

In inductive method, the teacher should present certain example before the students, and then frame the rules with their help with the help of examples, students, and able to induce rules. This method has its own advantages, it breaks the monotony, and teaching is made more interesting through situational teaching and performing actions in the classroom. This method lays emphasis on teaching of functional grammar. It stimulates

their power of thinking and reasoning, assimilation and initiation.

Eclectic Approach

Celce Marcia and Hills suggested an eclectic approach which consists of following four parts:

1. Presentation: The teacher selects a grammar structure relevant to student's need introduces it.
2. Focused Practice: In this stage, students get practice, teacher corrects their answer and remove errors.
3. Communicative Approach: At this stage learners are engaged in communicative practice. They are given feedback from peers.
4. Teacher's Feedback: Teachers point out the errors and give opportunities to remove their mistakes.

Suggestions for Successful Teaching of Grammar

1. Grammar lessons should begin with language. It must correlate with speech in which a sentence is a unitary whole with relating. After the students have listened to it, try to guide then to deduce the pattern that we want them to use.
2. Grammar should not be taught as an intellectual exercise of the pupils but the aim should be to make them skillful users of language.
3. Teach grammar for communication not grammar for its own sake. We are not interested in producing grammarians. We should help the learners to communicate effectively. We want our learners to acquire knowledge of language and not knowledge about language. It is not necessary for them to know what a noun or verb is; they can still communicate without such knowledge. Hence, let us not frighten our learners with excessive use of grammatical labels. An analogy might help you to understand this better. If you want to learn driving, it is not necessary for you to know everything about each part of the car. Teach grammar as discourse ----- not isolated sentences.

Conclusion

Grammar refers to the rules for correct use of language which may be prescribed for its users. There are two types of Grammar:

- Formal Grammar : It prescribes rules for the language
- Functional Grammar: It describes the behavior of language.

There are various approaches to teach Grammar like: Formal explanation, situation teaching inductive – Deductive method. Teach Grammar for communication not Grammar for its own sake.

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FANCY, FASCINATION, AND FANTASY IN THE WORLD OF CHILDREN

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Abstract

Children are known right from their birth for their way of expressing their thought, feelings, and emotions. The emoticons of their universal expressions win the hearts of everyone and even a brutal one. The way they express their feel or desires makes one to forget all their miseries and stoop to the age of the young one. As soon as a child comes to this world, he/she is attracted and grabbed towards music and the multihued vision. It is the media form which makes the children entertain with its motion pictures or the resounding audio. Children are nurtured with the educational videos and books through which they come to know about the society and the world. They learn everything not only from the relations and surroundings but also from the colourful books and media. Children express their desire and action as per the learning material. They want to be mesmerised in a world filled with fancy, fascination, and fantasy. They want to show their world as a different one associated with sensibility. Their expressions are analysed in this paper with the renowned works of literature and media which is interlinked. Due to the impact created on the society, many literary works are released as films. Children of tender age show much interest in observing the video format than printing. But some children prefer to read the printed material for having the feel of the writer. Children convey their own feel and expressions as they are the masters of the world.

Keywords: The role of literature and media, expressions of children, fancy, fascination, and fantasy.

Introduction

Children are the future pillars of the nation. They are admired and appreciated for their mischievous task as well as brilliancy. Everyone surrenders to the expressions of children which make them to forget their pressures of life. Expressions play a major part in one's life. It portrays what sort of situation is prevailing. Expressions make one to arouse positive attitude and also negative attitude. But children are apart from the positive and negative connotations of life. They are not aware of the ups and downs of the family or society. Only thing known to them is expressing their emotions to their needs and oblige to the words of elders with expressions. The life without emotional expressions is nullified. Children's emotions make everyone happy and due to that elders obligate to the needs of the children. Children keep an environment free from depressions and keep themselves busy with their desired activities. Their activity depicts what they think and express their feel. This emotional feel make them to think seriously to enact with the situation. When the children are closely observed, their actions make one to learn how to think, feel, and express their emotions. They know only to shower unconditional love which is associated with sensibility.

The Role of Literature and Media

Literature and media take the role of exhibiting the sensibility of children. They expose it in different dimensions to the society for knowledge and entertainment which again magnetises children. The children are impressed towards the stories of the assumed children's character and it creates an impact on them. They want to be in the world filled with happiness and thrill. So, diplomatically they are moved towards the fictional characters assuming them as that particular character (super hero). They like to be in the illusionary world free from work and instructions. They began to imagine as that literature or media characters and emulate in every move of their life. Hence, the creators of literature and media should be cautious to frame the concept needed for the society and not to deteriorate from the custom path. Some literature has given the media form and some media form is published as literature. Runjhun Noopur in *The Writing Cooperative* says about the fantasy writing as

No wonder, fantasy writing has an unbeatable, undeniable charm and glamour inherent in it. A whole lot of it emanates from the kind of success and popular culture appeal that fantasy writers seem to command. But I think what makes fantasy writing truly appealing is the kind of readership it attracts, a

sort of a devoted fandom that often seems to be willing to go to great, in some cases even questionable, lengths to express their love for their beloved stories.

The authors know the fact that the children are impressed towards caricature stories and comics. They simply adorn the characters not only for the outer mask but for their actions too. The attraction seems to waver and caters to the age of children. Accordingly, the media and literature hub on the notion to which group they can impress. The impression created by the children on a particular concept makes them to accept the genre and do hero worship simply for their actions. They want to have thrill, comedy, attack, animation, ethical stories, historical stories, and legend. Though the feelings of children vary with their age, they are unique in their admiration. Not only children are impressed towards the stories, but also elders. The elderly people and particularly the old who are in their second childhood enjoy the stories with their grandchildren. So, whatever the form of media or literature, children love to consume the form.

Expressions of Children

The expressions of children linked with literature and media are known with the shower of admiration. Children forget all their routine activities whenever they are preoccupied with their interested fields. They express happiness, laughter, sorrow, depression, thrill, and fear. They grasp the reflections of the character and imitate accordingly. As per their age, children grab their field of interest. Some opt for animation, enacted role, and some for caricatures and comics. Some like the fairy tales or fables and also thrill or suspense stories and they have the illusions of the stories in their own world. They do not want to have the elders or anyone to meddle into their world. It is filled with fancy, fascination, and fantasy which can be handled by them alone and they are the super heroes in that world.

From an early age and throughout one's lifespan, emotional skills are essential to communicate our emotions to others and to modulate and adapt our behavior according to both our internal feelings and the reaction of others. The ability to understand what we feel, to deal with our own emotion and that of others, and to show emotional empathy are factors of integration in the society at all ages of life.

Although our experience of the world is multimodal (we see objects, hear sounds, feel texture, smell odors, and taste flavors), visual signals and language are key social signals in humans. Among visual signals, facial expressions are crucial components of emotional signals. They allow people to understand and express not only emotions but also social motivation. (Grossard et al. 1-2)

Fancy, Fascination, and Fantasy

The emoticons come to the mind of everyone whenever they have a glimpse of children's expressions. Their world is filled with fancy, fascination, and fantasy which they consume from media and literature. Children repeat the expression which they perceive from the source. Carly Severino says in *The Publishing Trends* as

Like the nature of the genre itself, our fascination with mysteries remains just that: an unanswered question to which there may never be a sufficient response. But while our infatuation with the mystery novel may be a topic of debate, its popularity and ability to sell in even the most dismal of markets remains undisputed.

Literature and media sources are crystal clear to the world for it can be viewed and renowned. When literature is taken into consideration, one can get too many primary sources for analysing this concept. Many writers have emerged to flourish the children's literature and they do not want to restrict to a particular literature or genre. Every writer has in their mind all the themes for the multi-cultural audience and they shower their knowledge for the sake of the societies up lift. Some of the writers' are Charles Kingsley's *The Water-Babies: A Fairy Tale for a Land-Baby* (1863), Lewis Carroll's *Alice's Adventures in Wonderland* (1865), R.L. Stevenson's *Kidnapped* (1886), Mark Twain's *The Adventures of Tom Sawyer* (1876), Anna Sewell's *Black Beauty* (1877), Rudyard Kipling's *The Jungle Book* (1894), J.M. Barrie's *Peter Pan* (1911), and J.K. Rowling's *Harry Potter* (1997-2007). Though many have joined their hands for showering their knowledge on children's welfare, some retain as a thick bondage and their works are spoken till the doom of the world. The analysis of this paper is observed with *The Jungle Book* and *Harry Potter* for better perception of the concept.

Rudyard Kipling's *The Jungle Book* has earned a separate place in the minds of the readers from its

publication to till date. Due to its fame and name, it is animated, converted into film, and also as series. This story has earned its recognition for the animal characters amicably move with humans except the villain character, Shere Khan (Tiger). It fosters the story of an orphan child who grows in the forest with animals nurturing their habits. The story seems to be evergreen though many have sprouted. The first initiation of the film is on 18th October 1967 by Walt Disney Productions and has earned great name. During that period, people are exposed to the commencement of modern films. This animated musical comedy adventure film directed by Wolfgang Reitherman has got its recognition and this was the last film produced by Walt Disney. It revolves around the child character Mowgli, mislead Indian baby who was brought up in Indian jungle. Children are attracted towards the boy character and also his animal friends. They express their emotions towards the film as though they are also involved in the story and they try to safe guard the little boy. After watching the film too, they have the fresh memories of the plot and they began to think how the boy could have escaped from each attack of the tiger and they try to play the same role with their pets. Children love to be with the friends of the Mowgli character and they try to tame their pet animals accordingly. They want to raise up some pet animals assuming themselves with the character of Mowgli. The film has created an impact on the children and they began to show their unconditional love towards animals which is good for the society. Children are mesmerised in the illusionary world of the film and they think it as a real one. They feel difficult to sort out the difference between the real world and cinematic world due to its fancy, fantasy, and fascination. Due to its admiration and vibration felt by the society, Walt Disney Productions thought of releasing it in a live action remake in 1994 and again animated sequel of *Jungle Book 2* in 2003. The latest version of the plot is directed by Jon Favreau as live action adaptation in 2016. This successful film has won the hearts irrespective of age. Due to its impact, it is serialised and also published in printed form. The vibration of the film is felt everywhere for children are impressed and expressed their feelings towards this literature/media form. They are exaggerated when their world is filled with fancy, fascination, and fantasy. Children without their conscious

peep into this world and express their joy to the utmost and follow the meritorious one in their life.

J.K. Rowling's *Harry Potter* (1997-2007) is a fantasy novel which was rejected in the beginning by many publishers for it has the theme of conquering death and they do not want to take the risk with new authors. Bloomsbury publications have given a chance to the author which made the whole world to turn at her and her story with seven parts. Smith in an article in The New York Times has let out about Rowling as

I'd always been aware, as most fans are, that Ms. Rowling carried this story with her for years, scribbling notes on napkin and odd bits of papers. But to imagine her pain stakingly adding the stripes on Harry's shirt or the freckles on Ron's face long before she could've guessed that anyone would care – there's something profoundly moving about that.

The story of quest for immortality and the fantasies enrolled in the novel have mesmerized the children and they express a sense of stateliness, hyperbole, and contentment. The story's fancy, fascination, and fantasy have aroused tremendous waves throughout the world for its portrayal of plot and character sketch. This story has kindled the inspiration irrespective of age for its illusions with power packed acts. The plot and the cinematography of the film have made the audience stagnant with pleasant emotions and they long for the forth-coming chapters. Though the book is parted, the thirst for the forth-coming chapters does not give a break in-between the parts.

They had to study the night skies through their telescopes every Wednesday at midnight and learn the names of different stars and the movements of the planets. Three times a week they went out to the greenhouses behind the castle to study Herbology, with a dumpy little witch called Professor Sprout, where they learned how to take care of all the strange plants and fungi, and found out what they were used for. (Rowling)

Rowling through her spell bound words has created magic which stagnated in the minds of children and their expression for the film is inexpressible. They have meddled into the film and shower the expressions as shock, fear, delight, depress, thrill, pleasant and much more which cannot be expressed through words for they are related to feel. Children's expression proves the

proverb "Face is the index of the mind" and one can feel what the children are thinking about looking into their facial expressions.

Conclusion

Children are over-joyous whenever they have in touch with media and particularly watching TV and this is known from the expressions and the acts pertained by them. They try to imitate the actions of their heroes and lead their life like the characters of their interested serials. Runjhun Noopur in *The Writing Cooperative* says fantasy as

Fantasy is escapism in motion. It is the perfect gateway that lets us escape our miserable little lives, however temporarily. It takes us into the worlds where the most impending catastrophe in life is the next alien invasion, not the looming deadline hanging over our head like a death sentence; where the villain that needs to be overcome has slits for eyes and definitely does not remind us of the break up we are trying to get over; where every problem might not have an easy solution, but it does have a magical (wizardry, scientific or superheroic, depending on your preference) one.

Children become addicted to the actions and the dialogues which sometimes lead to misconceptions. Even they imitate the dangerous actions performed in the series of their serials which leads to danger. They want to face the dangers for they can prove their self as well as their illusionary skill. Children want everyone to appreciate for their skills and particularly love to undergo adventurous

deeds. They prefer to be in the illusionary world to face the risky lives and think that they equip and develop themselves in those situations. Children with the help of elders should seek the crucial situations. They should learn to analyse how to overcome the hurdles with safety. So, the writers (literature and media) should be conscious of their state and their responsibility in moulding the society. If so, they will preach and teach the sprouts which enhance the society.

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EXPLORING THE HIDDEN ASPECTS OF DOCTOR-PATIENT RELATIONSHIP IN JUDITH GUEST'S *ORDINARY PEOPLE*: A PSYCHOANALYTIC STUDY

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Abstract

A Doctor-Patient relationship is an atypical relationship that commences on adverse state, continue with suspicion, and ends in satisfaction. Anticipation and Emolument may be the primary target and could replace one with another. Beyond this fact, certain predominant natural qualities are built during this relationship within the supremacy of humankind. The present paper expresses the emotional linkage between doctor and patient, not commonly encountered in the medical field of psychiatry. The simplistic view of the doctor-patient relationship is expressed using the three main terms, 'Doctor, Patient, and Illness' on reference to Judith Guest's *Ordinary People*. Psychiatrist's assessment over the patient's knowledge, limitations, empathy, restraint, bodily expressions and style of communication have been explored to discuss the issues affiliated with mental health. Judith Guest's *Ordinary people*, figure out the stigmatized view of mental health breakdown of adolescence, due to the dysfunctional family system. The psychiatrist's role in handling the complex problem of mental health patients and the patient's role in cooperating the treatment is remarkably notable in a psychoanalytic way. The unconscious state of emotions is transferred into the conscious state of the human mind to resurrect the problem of mental anguish. This paper also touches the unknown aspects of clinical settings, treatment plans, hidden techniques, observations, personal experience, enactment of pretense and communication to establish the significance of Doctor-Patient relationship. The exchange of information and conversation between the two distinctly different characters Berger (doctor) and Conrad (patient) in Judith Guest's *Ordinary People* is profoundly examined to promulgate the necessary details and benefits of the Doctor-Patient relationship.

Keywords: Doctor-Patient Relationship, Treatment techniques, Mental Illness, Psychoanalytic representation, Art of Communication, Expression.

The nature of the problem and personality of the patient is cardinally precious to study the exquisite pattern of Doctor-patient relationship. The esoteric subject of the doctor-patient relationship in literature has already emerged in the time of Greek enlightenment, where the Hippocratic Oath gave advancement to the ethics of medicine. In the field of modern medical literature, more than 8000 articles, monographs, chapters, and books are generated to examine the relationship between physician and patient.

Not, merely, Aristotle's "Nichomachean Ethics of Virtue" propagates the ideal friendship between the two virtuous and this virtue is compared to the relationship between doctor and patient in the field of literature. Beyond the abstruse content, this paper tries to simplify the complex mended in a doctor-patient relationship also provides necessary beneficial factors and aspiration hidden in this relationship.

Psychoanalytic expressions have increased the necessity of understanding the sensitivity presented on the

doctor-patient relationship and are closely connected with the field of psychiatry. The psychiatrist and psychologists have taken the essence of the relationship between doctor and patient into an amplitude level. On the other hand, modern psychology is being partial to the literary perceptions in the field of psychiatry and cannot resist the influence of the doctor-patient relationship in contemporary medical ethics.

In reasserting the statement, "The nature of the good relationship between doctor and patient determines the success of the given treatment and intervention." This present paper undergoes a psychoanalytical study to express the hidden aspects of the Psychiatrist-Patient therapeutic relationship with Judith Guest's *Ordinary People*.

Judith Guest's debut novel *Ordinary People*, published in 1976, explains the urban family catastrophe, where Jarrett Conrad struggles to replenish his life against mental trauma. To come up away from this, Jarrett Conrad consults a psychiatrist, Dr. Berger, who facilitates him in

umpteen ways in suppressing his emotional distress. The medications, psychological treatment, therapy and diagnosis implemented in Conrad's mental structure tickles his unconscious emotional experiences into conscious awareness. Freud believed that the unconscious information stored in the mind of the patient could be derived using psychiatrist's skills and techniques in order to bring awareness to the treatment.

Freud's psychoanalytical theory of personality states that "the unconscious mind is a reservoir of feelings, thoughts, urges, memories, that outside of our conscious awareness." The subject matter of Sigmund Freud's unconscious is often unsavory or objectionable in terms of feelings such as pain, fear, and conflicts. Conrad's memories regarding his deceased brother push him into deep emotional distress and his core memory stores the painful emotions by making hard to erase away from his brain. "I feel like I've been in it forever" (138).

The psychoanalytic expression in the practice of psychiatry helps the patients to help themselves to get a cure from their mental health imbalance. In referring the words of Guest, "A balance must be struck between pressure and concern" (9). The intrusive recollections of Conrad's flashbacks after his hospitalization makes himself an estrangement from others and diminishes him to suffer from diagnostic issues. After spending several months in a psychiatric hospital, being overprotective, Calvin requests Conrad to consult a psychiatrist to make himself step away from his past unpleasant memories. This nourishment of this doctor-patient relationship makes Conrad move out slowly from his complicated bereavement. As a matter of fact, in a certain point of the novel, Conrad to Berger says, "But sometimes I can get out of it, now. And then, there's you" (138).

Conrad is one and a half month away from the control of the psychiatric institution and also away from under the care of Dr. Crawford. Conrad survives to lead a normal adolescent life, but his mental anguish doesn't support him. He knows his mental health is abnormal, but still wanted his parents, friends, mates, and others to not to treat him oddly because "It takes a long time to get over the feeling that everybody watching all the time" (137).

Conrad suffers from mental diseases like Insomnia, Depression, Suicidal Ideation, PTSD and Altruism. Considering his father's suggestion, Conrad decides to

consult Dr. Berger, a psychiatrist, who runs a private clinic in Evanston. This research paper observes the knowledge of information, art of communication and therapeutic relationship between Dr. Berger and patient Conrad to explore the significance of this mutual bonding. The main argument of this research paper is that the medical result of Conrad and treatment plan of Dr. Berger determines not only the climax of the novel but also the hidden essence of the doctor-patient relationship.

Dr. Berger ensconces in the psyche of Conrad through persuading his conscious and unconscious feelings, emotions, and thoughts. In the words of Freud, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways." The psychoanalytic theory of Freud's "Free Association" has been handled in the modern method of treatment by Dr. Berger to deal with Conrad's repressed desires and painful childhood memories stored in his unconscious mind. Dr. Berger ditch up Conrad's emotionally attached memories saying that "It might help if you just left it out, Con" (221).

Dr. Berger is already acquainted with the exact problematic source of his mental breakdown, but still, he wants Conrad to express the problem himself. This idea has been in practice for several decades because this truncates the emotional stress, emotional burden, and health anxiety of the patients. Finally, the patients think that their health-related worries are now left, towards the hands of the doctor. At the first inquiry about Conrad's medical case, Dr. Berger assures, "He told me your name, that's all. Told me to look after you" (42). After that, when Conrad argues, "I suppose you and Crawford talked about it," Berger says "Everyday" (43).

Psychiatrists conduct imaginative intellectual play, that is, while the patients were explaining their problem psychiatrists used to take notes or make the patients take notes and scribble all the essential details. Dr. Berger instructs Conrad in the same method, "Listen, do me a favor, look on the desk there, see if you can find a data sheet – you know, name, age, date of birth, et cetera – fill it out for me, will you?" (39). Psychiatrists never mug-up so many written details, still they ask to do so to raise the patient's confidence. The patients think that their problem has been written and analyzed by the doctor that leads to increased trust.

The psychoanalytic expression of the term "confrontation" is practiced even before meeting Dr. Berger, as Conrad neglects to consult a psychiatrist and later encouraged by his father Calvin to gain positive experiences. The psychiatrists simultaneously change their body language, according to several age groups because they must maintain a friendly approach towards every client of them. As Judith Guest mentions in the novel saying that, "Eccentricity. A favorite put-on of psychiatrists" (39).

The conceptualization of Doctor-patient relationship is, "Patients will never care how much the doctor knows until they know how much the doctor cares." The dress codes, waiting time, smiling's and greetings are some of the basic techniques followed from classical day psychiatrist to present day psychiatrist to create a friendly atmosphere in the doctor-patient relationship and also for seeking a trust over them. At the very first sight towards Berger, "Conrad cannot take his eyes off him" (39).

Provoking the emotion of laughter is also a basic psychiatric treatment technique that has been in practice all over the world. Psychiatrists are well aware of the fact that "Laughter is the best medicine" to strengthen the immune system, boost-up heart rate, decrease anger, changes the perspective, blurs the negative emotions. As a proof, Conrad asks Karen, "Remember Crawford, how he was always telling you to go with the things that made you laugh?" (55,56).

Effective communication is the key to a meaningful relationship between a doctor and a patient. The conveyance of the doctor's instructions to the patient is much essential as the information about the patient conveyed to the doctor. The more the doctor communicates with the patient, the more sooner the patient will get retrieve from his illness. Psychiatrists' style of communication should be in a slow and comprehensive method. Whereas, "Psychiatry has its advantages" to help the patient to get an in-depth picture of their mental conditions and to avoid unnecessary confusions (166).

Sigmund Freud's *Studies on Hysteria* (1895) describes the concept of transference to develop the therapeutic relationship, and this process forms a basis for Doctor-patient relationship in therapeutic sessions. In this process, the patients in therapy redirect their emotions and feelings, often unconsciously from one place to another.

Dr. Berger's act of transacting is paternal transference where the patient expects guardianship and advisement from the therapist.

In the other hand, negative transference is practiced to convey patient's negative emotions, bad memories and painful feelings towards the therapist. When Dr. Berger stirs the emotional pain of guilt in Conrad's mind regarding his dead brother, he directs his anger towards saying that "You keep at me, make me talk about things I can't talk about, I can't!" (222). The therapeutic method of negative transference outburst the negative emotions, feelings, and memories to another individual setting up the patient feel comfortable.

Dr. Berger approaches Conrad with a treatment plan of talk therapy, to heal Conrad's mental health breakdown and to make him get out of his negative thinking patterns. During this session of talk therapy, the therapist and patient work together to manage depression, and these natural processes could diminish the psychological discomfort of the patients. The specialty of talk therapy is Conrad may not feel better right away from this therapy, but he can gain improvement gradually. Conrad himself says, "I thought that things were getting better. I thought they seemed great" (258).

Family disintegration, Over protectiveness, Isolation, Trouble sleeping, and Emotional detachment are the secondary reason for Conrad's mental health disorder. The primary reason lies in the mystery of his dead brother Buck, who drowns in a boating accident and fails to survive even in the presence of Conrad. The sense of guilt and shame overwhelms inside the head of Conrad and reminds him often that he denied saving his brother.

The psychoanalytic theory of Freudian tongue slip or parapraxis resolves the mystery when Conrad reveals his unconscious thought to Berger what is the exact reason for his stigmatization, "For killing him, don't you know that? For letting him drown!" (223). Parapraxis is a concept of classical psychoanalysis practiced to reveal the real secrets, thoughts, and feelings that the patient's hold within them. When Dr. Berger implements this concept, the hidden secrets of the patient Conrad "is coming out from some part of him that is separate and unknown" (223).

Conrad's compulsive blame on himself created many unsolved worries, but, over time, the processing of his emotional drawbacks has got manipulated by gaining

positive experience from the therapy session. Conrad's need for compassion makes him to understand the purpose of his life. As Judith writes, "The justice obviously, is for the not-so-perfect kid to become the other, perfect kid. For everybody. For his parents and his grandparents, his friends, and most of all, himself" (224). Dr. Berger brings out the best of Conrad's processing emotions to recognize the reality of life that a person's life is only the outcome of their physical and mental actions "And the world is full of pain. Also Joy. Evil. Goodness. Horror and Love" (227).

Trust, Satisfaction, Discipline, Care, and Connections are the essential qualities that spark the relationship between doctor and patient as a healthy and flexible one. The research paper has strongly argued that Doctor-patient relationship should be given proper literary attention because this is probably the only healthy relationship which doesn't connect humans in terms of race, gender, class, religion, and region. The atmosphere of the Doctor-patient relationship is the only moment in which human can gain numerous positive experiences and at the same time wishes not to involve again in that bitter situation anymore.

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ULGULAAN: TRIBAL VOICES AND COMMUNITY BASED ECO-STREET PLAY

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Abstract

Ulgulaan is a street play by Budhan Theatre group, based on the story of Birsa Munda the famous tribal leader who fought against the British and the Zamindars' exploitive forest laws, asserting the rights of tribals. The play links Birsa's fight for environmental justice during British India to the problems the Panchmahal tribals in Gujarat face currently. The paper, from an eco-critical point of view, looks upon the thematic relevance of the play which is a strong statement against capitalism, consumerism and commodification of the 'other', where the tribals seeking environmental justice become the representative voice of the 'other' which also includes the nature. The paper also attempts to bring out the eco-theatrical questions addressed by the play, namely: How does a performance engage or reflect the environmental issues of its time and place? How does the play propagate or subvert the master narratives that sanction human exploitation of the land? The paper elaborates how the message of transvaluation in the Anthropocene times is projected by the eco-street play. It further discusses how loud and strong voices of protest, coming from a de-notified tribal group like Chharas, who are behind Budhan theatre, serve as a wakeup call for the entire humanity to reconsider their eco-hubris and embrace bio-centric egalitarianism. The paper also analyzes how an eco-street play which is community based, possess the ability to reach the masses, fighting all forms of ideological coercion, and succeeds as a better medium for promoting a powerful ecological message.

Keywords: Eco-drama, Budhan theatre, Eco-Street play, Community theatre, Transvaluation, Tribal voices, Eco-hubris.

The street play *Ulgulaan* (2006) by Budhan Theatre is about the heroic life of Birsa Munda, a tribal activist and leader who fought against the British interference (through their forest laws), in the lives of the tribals. In the analysis of the play, the paper first addresses a very valid eco-theatrical question, "How does a performance engage or reflect...the environmental issues of its time and place?" (May 105). *Ulgulaan* projects a relevant environmental issue-the environmental injustice meted out to the tribal people and other forest dwellers in our country, who are considered a primitive and savage group, clubbing them with other non-human elements of nature. It also shows how they, as representatives of these living and non- living aspects of nature, speak against its exploitation.

Tribals are indigenous people who maintain a pious relationship with nature. An imbalance in this relationship is often caused by the interference of insensitive outsiders and their inconsiderate laws, which are forcefully imposed upon them. Birsa Munda is a historical figure, who along with his 'Birsayat' (his followers), fought against the British and Zamindars for violating the human rights of tribals. *Ulgulaan* which was staged in the Gujarati Tribal Fair by Budhan Theatre, links the story of this legendary hero to the present day situation of the tribals of Panchmahal forests of Gujarat and their conflict with the Forest

Department. The play tells us 'ulgulaan' means protest against injustice which will continue without an end. *Ulgulaan* serves the purpose of awakening the tribals to the injustice they are subjected to and the need to protest without giving up. In the preface to the play, this theme is elaborated. The laws made during the times of the British are still being followed and based on these laws government asserts its power over the forests. But for the tribals, the forest is their mother and provider.

The play begins with a group of tribals protesting for the rights that are denied to them. But the Police Inspector is annoyed and says nothing can be done legally for their redressal. Soon the scene shifts to a tribal village in Panchmahal, located between mountains and a forest. Giving the audience a glimpse of the pastoral vocations of the tribals, the play focuses its attention to a forest officer and his guard stopping an old man who had gathered firewood from the forest, questioning his rights to enter the forest to cut wood. But the old man is not ready to accept the officer's power to ask such a question, because he believes the forest belongs to everyone. The guard counters him saying they have no rights to stay or use the resource or produce of the forest as long as they don't have the legal documents which ascertain their rights over the forest. Hearing this the other tribals join together,

saying the forest belonged to them and their forefathers from time immemorial. But they don't have any documents to prove the same, all they have with them is the knowledge about the flora and fauna of the forest. The officer loses his temper and threatens to throw them out for illegally occupying the forest. The tribals continue to protest. When Jyothi, a tribal girl, comes forward asking the inspector and the guard to leave them alone, the inspector feels she is a Naxalite who is against the government. Jyothi says it is because of people like him, the tribal community is forced to fight for their rights resorting to violent means. The villagers join together and send off the officer, who leaves swearing to teach them a lesson.

When the villagers express their fear to fight against such officials who wield power, Jyothi tells them the legendary tale of Birsa Munda and his 'ulgulaan' narrating his courageous fight against the British and the Zamindars. The word 'ulgulaan' becomes a war cry for justice. The next scene shows Birsa and his followers in conversation. Birsa makes a motivational speech and asserts they should fight against the tyranny of the Government and the Zamindars, to free the forest, the rivers, the mountains and other resources from their clutches. Birsa and his followers encounter the British courageously and dismissing their warning that the tribal cannot survive without their support, ask them to go away from the forest which belonged to the tribals for the past six lakh years, compared to which the British civilization and culture is new. Birsa says the British has used forced labour and taxation to gain control over everything. The law, the language, the police, the legal system, everything belongs to them, so there is no hope for justice to prevail. They fight with their arrows against the British guns and manage to send them away using their knowledge about the forest. But the British captures Birsa and some of his followers through deceit. Even as he meets with his death in the prison, he speaks to his followers to continue the fight for justice till they manage to free the forest from the clutches of the exploiters. The play ends with the chorus explaining the need to continue the 'ulgulaan' Birsa started off many decades back. When asked about the relevance of 'ulgulaan' in the 21st century, Dakshin Bajrange's (playwright and activist at Budhan Theatre) responded:

Forest rights struggle is still on, no justice has been delivered to forest dwellers. It was occupied by the British and now by the Independent Indian Government. They look at the jungle as a source of resource. Tribals look at jungles as their home. Ulgulaan began in 19th century to protect forest and its people by Birsa Munda. But you see struggle is still on in different jungles. Tribal are tagged as Naxalites, if they raise their voice to save their home, homeland, they are branded as Naxalites. Governments interfere in our homes and now they are exploiting all natural resources for corporates. (Interview through email)

Thus the 'ulgulaan' started by Birsa still continues. The play becomes a motivation for the tribals to assert their rights and fight against injustice. In the name of protecting the forest, the life of these tribals are made miserable. Ironically it is not the tribals who harm the forest by gathering firewood or honey, but the government and other corporate forces, who in the name of development projects try to gain control over forest land and thereby misuse its resources. Huggan and Tiffin calls it 'environmental racism, a form of 'ecological imperialism' that results in, "... 'the environmentally discriminatory treatment of socially marginalised or economically disadvantaged peoples'..." (Wojnarski 123). According to Wojnarski:

These indigenous peoples, who are losing not only their home but also their traditional way of life, are seen as 'other', foreign and distant. This reinforces what Val Plumwood (2002) refers to as hegemonic centrism. In Plumwood's interpretation, hegemonic centrism is the solipsistic and egocentric viewpoint that justifies and underpins sexism, racism and colonialism, which intersect to reaffirm each other, and have all been used historically to legitimate ecological exploitation. Plumwood contends that the idea is linked to a naturalised anthropocentrism ...where 'foreign', indigenous people are classified as animalistic and uncivilised (as animals)... The effect of this type of anthropocentrism leads to ecological injustices ... by governments and corporations who do not take indigenous epistemologies seriously, coding them as 'primitive' and a hindrance to technology, 'progress' and capitalism. (123-124)

This is more than human rights violation of the tribals that too in a democratic country like India with a written Constitution which specially considers the needs of such communities.

In the present times of environmental crisis, when the consumer values which have taken over our value system strike at the roots of all relationships with nature, it is the indigenous or the tribals who suffer the most. In the name of development, destruction happens. And the protests of these people are rendered voiceless. Their voice becomes the voice of nature, both are inaudible to the ears of the 'modern' man who is driven by the selfish motives of the consumerist society. Thus the play which was staged to create awareness amongst tribals, is more than a play about tribals and their issues. Our attitude towards tribals reflect our attitude towards nature. We consider both as something savage, that can be tamed and used. 'Ulgulaan' is not just for the tribals, it is for the entire nature and its living and non-living entities, which are together clubbed as the 'other' by the 'civilized' humans, who subject it to exploitation of all forms. 'Ulgulaan' is against both social and environmental injustice. As Birsa rightly point out in the play, the tribals' fight for justice is also a fight to free the forest and its resources from the deadly grip of profit mongers. Thus the play which was staged in collaboration with the tribals, becomes an example of their eco-activism.

Budhan Theatre, "is a community based performance troupe of the Chhara indigenous community living and working in Chharanagar neighbourhood within Ahmedabad city" (Da Costa 8). Through the staging of a play like *Ulgulaan*, Budhan shows how community theatre can be used to protest against ecological imperialism, hegemonic centrism, environmental racism etc. and also counter master narratives behind the exploitation of nature by providing amplification to the subaltern voices of protest.

McGrath's elaboration on community and alternative theatre in his *The Bone won't Break: on Theatre and Hope in Hard Times*, helps us to understand how community theatre becomes the medium with the potential to deal with the theme of ecology most powerfully:

... it (community theatre) can contribute to a definition, a revaluation of the cultural identity of a people or a section of society ... it can assert, draw attention to, give voice to threatened communities... it can make a challenge to the values imposed on it from

a dominant group- it can help to stop ruling class, or ruling race, or male, or multinational capitalist values being 'universalised' as common sense, or self-evident truth...(142)

The present ecological crisis is a result of the humanity's blind adherence to the consumer values of a capitalist society and there is a need for a 'transvaluation'. As McGrath says, community theatre has the ability to fight hegemony and the values imposed by those in power, thereby seeking a revaluation which will shed some light over the present global environmental crisis. It will lead to the re awakening of an eco-consciousness which will advocate a bio centric or eco-centric perspective in our value system.

Una Chaudhuri in her essay "There must be a lot of Fish in that lake" advocates, "...site-specific" theatre, creating works that directly engage the actual ecological problems of particular environments...(intervening) in the pressing ecological debates in its community..." (24). In order to be 'site-specific', most community theatre productions avoid the traditional proscenium theatre. *Ulgulaan* too was not staged in a proscenium theatre but remained closely linked to the street play format which added to its effectiveness. Street theatre has the power to reach the hidden recesses of the society. *Ulgulaan* was performed in the tribal villages among the rocks and the trees and in the village squares. Geographic proximity and immediacy gives the people the ability to associate themselves with the events and occurrences which are depicted in the play and consequently better reactions are evoked in the audience as the ecological theme will be conveyed successfully. Bajrange reports how at the end of the play, along with the character Birsa, the tribals among the audience shouted the slogan 'ulgulaan'. Such immediate response is what a community theatre looks for, especially when ecological plays are staged.

Community participation ensures that the story doesn't suffer from manipulations. Bajrange, who himself belong to the de-notified tribes of Chhara community, says:

Budhan Theatre did this play with tribal friends of Chhota Udaipur of Baroda District, Gujarat. The tribal friends were already active in forest rights movement in their area. I read the Birsa Munda's story in Mahasveta Devi's "Arenya Adhikaar" and decided to use street theatre as a part of their Forest Rights Movement. Tribal people became Birsa Munda and

Birsayats (his followers), and tribal people only played the British people's characters (Interview through email).

Ensuring participation from the tribal community, Bajrange was able to produce an excellent piece of community theatre, which projected the problems the tribal community faces and also linguistically and culturally remained close to their hearts. For this, tribal songs, dance and the music of Dhol etc. were included in the play.

When the impact of mainstream proscenium theatre often fails to percolate to anywhere below the educated middle class of the country, community theatre becomes easily available to the masses. Community theatre groups like Budhan theatre which fearlessly counter ideological and political domination and abuse, to fight for this cause of global significance, takes it to the masses. In this case it addressed the lowest rungs of the society, the tribals, who live in the periphery of the 'civilized' world.

The purpose of community based eco-street plays like *Ulgulaan* is to serve as a medium for mobilization against environmental degradation, at the level of the community. Such a mobilization is a requirement to initiate a mass protest. Suppression of knowledge and misrepresentation of the information by hegemonic powers in the national media can be fought only through such community initiatives, for they believe in following "localism and anti-centralism" (Kershaw 181).

Ulgulaan manages to subvert the master narrative of development which justifies the exploitation and commodification of nature. Hence yet another eco-theatrical question Theresa May asks is addressed by the play, "How does the play propagate or subvert the master narratives that sanction human exploitation of the land?" (105). Budhan Theatre's *Ulgulaan*, is a play that acts as a clarion call to the entire tribal community and the country, to awaken and understand how hegemonic forces of capitalism manipulate their lives and widen the gap between man and nature. Like tribals, everyone should understand that they should live as one with nature, without viewing it merely as a resource to be exploited. Ultimately the British, the Zamindars, the capitalists, the leaders of the corporate world and the government which joins hands with them, – push us (tribals and ordinary people) away from nature. The tribals' protest against the British, echoes the need for the individual to protest against the corporate world and the consumeristic value

system they promote. In that scene, the British try to convince Birsa how they are dependent on the British for their survival. This is quite similar to what the corporate world tells the common man, 'you cannot survive without our products'. But Birsa is not willing to believe him and declares that they find self-sufficiency in nature. Birsa's life becomes his message.

Budhan theatre through their production of *Ulgulaan*, gives life to subdued tribal voices, spreading the message of transvaluation, which requires us to question the belief systems of the anthropocene. And *Ulgulaan*, which can be rightly called a community based eco-street play owing to its format, proves how such plays are ideal for spreading ecological messages that counter the propaganda of exploitive master narratives, in order to awaken ecological consciousness in the masses by lending expression to suppressed (tribal and other subaltern) voices of protest.

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COMPARATIVE REPRESENTATION OF HISTORIOGRAPHIC NOVELS: UMBERTO ECO'S *NAME OF THE ROSE*, ORHAN PAMUK'S *MY NAME IS RED* AND TAMILAVAN'S *G.K.EZHUTHIYA MARMA* NOVEL (A NOVEL WRITTEN BY G.K.): POSTMODERN STRUCTURE AND SEMIOTIC ORDER- A MODERN ALTERNATIVE OF NARRATIVE

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Abstract

The paper compares the three novels, Umberto Eco's *Name of the Rose*(NR), Orhan Pamuk's *My Name is Red*(MNR) and Tamilavan's *G.K.Ezhuthiya Marma Novel*(A Novel Written by G.K.)(G.K.) that are common in one genre of historiographic detective stories. The comparative study tries to bring out the representation of postmodern detective structure in the historiographic novels with a semiological order as a modern alternative for the narrative in these novels. This paper focuses on four significant sub-topics to study the comparison: 1. Historiographic representation of fiction 2. Detective stories and postmodern structure 3. Murders: Crime and Punishment: semiotic order 4. Knowledge and Prohibition: Modern Alternative of the narrative. The historiographic novels tend to have the intertextuality of fiction and history. These three novels have adopted a postmodern detective structure. The historic referent disappears in the narrative to create a new variant of irony. The crime and punishment have been placed in a semiotic order in these novels. The semiological system acts to define the historicity in a new territory in these novels. The prohibition of the epistemology has been spoken as a modern alternative to the metanarrative. The knowledge producing systems like religion and power are entwined in these novels to make the narrative reveal the "reality" inside history.

Introduction

The paper tries to compare the representation of three historiographic novels, Umberto Eco's novel *NR*, Orhan Pamuk's novel *MNR* and Tamilavan's novel *G.K.* belonging to three different languages and societies. The central argument of this comparative study is based on the representation of the semiological order to construct the alternative narrative in these historiographic novels which have the postmodern detective structure. These three novels try to represent more or less similar objective in demonstrating the historic connotation and denotation in their signification. These three novels corresponding to the languages and societies that they represent try to display the historical facts in a fanciful creative pattern in unique intertextuality. The paper attempts to follow the historical narrative in these fictions and makes an effort to identify the relevance of historicity. As these novels also fall under the category of the postmodern structure of detective stories this paper seeks the representation of such a structure to understand the creative references in these

novels. The murders create a specific meaning in these novels which refer to a semiological order of representation. This paper makes an effort to signify the murders and try to derive the allusion of crime and punishment in these texts. This paper tries to track down the alternative narrative in these novels as it plays an illusive role in representing the realm of power and religion of metanarrative.

Interpretation and Discussion

The paper focuses on four sub-topics to compare the three novels, Umberto Eco's *NR*, Orhan Pamuk's *MNR* and Tamilavan's *G.K.* namely:

1. Historiographic representation of fiction
2. Detective stories and postmodern structure
3. Murders: Crime and Punishment: semiotic order
4. Knowledge and Prohibition: Modern Alternative of the narrative

The paper elaborates the argument along with these sub-topics. The historiographic novels are compared in this

paper to see the similarities and dissimilarities to arrive at the proposed issue.

1. Historiographic Representation of Fiction

The historiographic novels taken for study address the politics and power play behind the historical accounts relating them to the present time. As Linda Hutcheon said on postmodern historicism, "It is wilfully unencumbered by nostalgia in its critical, dialogical reviewing of the forms, contexts, and values of the past,"¹ these three novels also show similar representations in the religio-political discourse of the past in three different societies. While the Italian novel, *NR*, tries to enact the discourse of the discipline demanded by the Christian religious belief refraining the book containing comedy and laughter, the Turkish novel *MNR*, throws light on the narcissistic passions of the ruling Islamic monarchy and the Tamil Novel *G.K.*, makes an effort to illustrate the Buddhist religious belief overpowering other religions referring the Sri Lankan-Tamil issue in a metaphorical display. As Linda Hutcheon has said, "Postmodernism returns to confront the problematic nature of the past as an object of knowledge for us in the present,"² these three novels represent the historicity in the present context.

These types of historiographic novels focus on ironical referent which signifies the irony in the representation of history by deconstructing the history and presenting it with a critical approach. These three novels represent the ironical referent in a dissimilar pattern. For e.g in *NR* when the monks in the Abbey secretly try to read a book they get killed. The rule to forbid the book has been instantly created under the religious domain by another monk which is the critical outlook of the irony in the representation. Whereas, in *MNR*, the book on the Ottoman ruler carrying the miniaturist paintings with an influence of European tradition was revolted by one of the miniaturists as glorifying the ruler would be blasphemous. The ironical referent signifies the critical demonstration of equaling the praise of an individual to God was profane. In *G.K.*, the book written by Buddhist monk was altered by a scholar from other religion and the act becomes punishable. The ironical referent here locates the critical

perspective of the encounter between two religions. In comparing these three novels the historiographic representation carries the critical notion with ironical reference.

2. Detective stories and postmodern structure

The novels taken for study have a postmodern structure by employing the playful reason for the crime and solving it through deconstructing the meaning of the fragments of clues. "The detective's interpretations of the world contrast with the actual world that surrounds them. It is the reader who, once he ceases to believe in the effectiveness of the detective's actions, becomes incredulous. It is the role of the reader to find out the actual crime that is investigated here"³ says Marika Bursikova. In these three novels also the reader could interpret the actual offence and participates in the investigation.

When comparing these three novels it could be understood that the enigma behind the crime, the truth behind the offence and the validity behind the secret are adapted similarly in these postmodern detective novels along with the narrator reminding the story's metafictional feature. For e.g in *NR*, the narrator reminds the reader that it was a story not a history of murders leaving the reader to deconstruct the meaning of the murder. While in *MNR* many narrators along with the story-teller remind the reader to be part of the investigation deciphering the story to be self-conscious and the novel *G.K* reminds the reader that the narrator reading the novel written by a writer named *G.K* and the investigation of the crime is part of that story making it metafictional in nature.

The mystery does not end with the story itself, it continues and transforms the basis of the accounts happened in the crimes and gets attributed to history in these novels. For e.g in the novel *NR*, the laughter and other feelings are "the paths of monstrosity..."⁴ In the

¹ Hutcheon, Linda. *A Poetics of Postmodernism, History, Theory, Fiction*, Routledge, New York and London, 1988 P.89

² Ibid P.90

³ Bursikova, Marika. *The Metaphysical Detective Story in Paul Auster's The New York Trilogy and Thomas Pynchon's The Crying of Lot 49, Bachelor's thesis, Charles University, Prague, 2010.*
P.27 <https://is.cuni.cz/webapps/zzp/detail/88718?lang=en>

⁴ Eco, Umberto, *The Name of the Rose*, (tr) William Weaver, Harcourt Brace & company, New York, 1983, P.51

novel, *MNR*, "It was Satan who first said 'I!'"⁵ In the novel *G.K.*, "One who commits murder, would not be a murderer if he has attained the salvation stage."⁶ These are the words of a murderer in these novels and they explain the phenomenon through history.

3. Murders: Crime and Punishment: semiotic order

The historiographic novels taken for analysis follow the semiotic order to signify crime and punishment. The logic of morality with respect to power and religion is applicable to discipline the deflecting individual and it is the main feature in these stories. According to Michael Foucault, "Discipline 'makes' individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise."⁷ The killers in these novels become judges to punish the guilty. Foucault says, "The judges of normality are present everywhere."⁸ The punishment becomes one form of judgment and the crime gets justified in the realm of ironical prudence in these novels.

When comparing these novels it could be identified that all three novels are similar in the semiotic order. For e.g. in the novel *NR*, the signifying system revolves around the book, Aristotle's *Poetics*. It is not only a book in this novel but also a signifier of crime. Those who read it would get punished with a murder. The signified is an aberration of religion. In the other novel *MNR*, the murderer becomes a judge to establish a religious rule. The sign in this novel is the book on the Ottoman ruler. The signifier is the style of the miniature painting. The signified is derived by equaling the Ottoman Sultan's achievements to the power of God. In the novel *G.K.*, the murderer is one of the detective and also a fanatic to establish religious power. The book written by a Buddhist, the structure of buildings and the flower, a herbal medicine; all these are signifiers in this novel. The signified is the secret of these signifiers that would fetch murder.

When compared the semiotic order in all these three novels, it could be found that a book recorded as history is

the sign. The signifiers are tools that show the importance of the book. In *NR*, the poison used on the pages of the forbidden book kills the monks. In *MNR*, the dagger used as a defence weapon was also used as killing armour. In *G.K.*, herbals were used to kill the people who were doing blasphemy to one religion. The Logic of morality is the same in all these novels. The murderer tries to establish the order of religion to discipline society.

4. Knowledge and Prohibition: Modern Alternative of the narrative

The three novels analyzed in this paper create an alternative discourse against the metanarrative. The metanarratives such as religion and politics devise the discourse in all other fields including art, literature and other creative endeavours. Jean-Francois Lyotard analyzed the metanarratives and formulated the theory of narrative. He said, "'Metanarratives', which structures the discourses of modern religion, politics, philosophy and science. Metanarratives are a form of ideology which constrains and controls the individual subject. They are violent and tyrannous in the way that they falsely impose a sense of 'totality' and 'universality' on a set of disparate things, actions and events... Their function is to legitimate political positions and courses of action; legitimation is always a matter of maintaining power, and is inseparable from violence"⁹. The knowledge and reason together forming the epistemology in all historical periods was influenced by the metanarrative. These historiographic novels in the postmodern outlook create the condition opposite to the metanarrative. The freedom of knowledge and its prohibition has been created through an alternative narrative in these novels.

The metanarrative in these novels tries to show the religious uprising to legitimize the power and in the process violent happenings take place. For e.g. in *NR*, the portrayal tries to show that the religious metanarrative prohibits the dissemination of knowledge. The metanarrative tries to establish its power by violently ruining anything against its flow. While in the novel *MNR*, the religious metanarrative influences the killing spree and recondition the creative spirit of the miniaturists. Moreover,

⁵ Pamuk, Orhan, *My Name is Red* (tr) Erdag M. Goknar, Borzoi Book, New York, 2001, P.281

⁶ Tamilavan, *G.K.Ezhuthiya Marma Novel*, Adaiyaalam, Trichi, India, 2011, P.366

⁷ Foucault, Michael, *Discipline and Punish: The Birth of Prison*, (tr) Alan Shriedan, second edition, Vintage Books, New York, 1995, P.170

⁸ Ibid. P.304

⁹ Lyotard, Jean-Francois, *Metanarrative and Local Narrative*, http://shodhganga.inflibnet.ac.in/bitstream/10603/97461/9/09_%20chapter%2004.pdf

it makes an effort to appeal the reader to comprehend the political power in the exploitation of the art and the prohibition of knowledge of other genres in paintings. In *G.K.*, the metanarrative seeks an effort to contest with other metanarratives and in the process, it tries to assert the prohibition of "truth."

The prohibition of knowledge has been similar in all these three texts. The texts evoke a response in the reading to infer the condition of such a narrative. The *NR* novel is a narrative written as a memoir of one of the detective and it sets clear order in the things it meant to defy the metanarrative. The *MNR* novel is a narrative written by many narrators and guides the reading to separate the consequence of the old and modern metanarratives. The *G.K.* novel is a narrative written by a person named G.K as a novel inside another novel and the reading identifies the impact of the metanarrative both in reality and imagination. These three novels try to represent the alternative narrative that the metanarrative forces to create.

Conclusion

The paper has compared the three novels Umberto Eco's *NR*, Orhan Pamuk's *MNR* and Tamilavan's *G.K.* These three novels construct an alternative narrative against the metanarrative representing the semiological order with the postmodern detective structure. The past events were deciphered in these novels with reference to present time. These novels bring out the ironical reference using the postmodern detective mystery. The murders are symbolic representations of the historical account to establish the antithetical perspective of the metanarrative. The mystery is solved by identifying the premises against the metanarrative. The ironical referent tries to represent the truth and fiction in a unique blend of intertextuality in

these novels. In *NR*, to guard the Christian belief the book opposing it was ruined. In *MNR*, the Islamic belief against promoting any individual glory the book with miniature illustration on the Ottoman Sultan was targeted. In *G.K.*, any effort to change the Buddhist belief has dissented. The prohibition of knowledge has been the central point of the theme in these novels that evokes the response in the reading to comprehend the alternative narrative. The historiographic novels taken for study try to represent the history and fiction intertwined to give a sense of abstract truth with the overtones of fanciful creativity.

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CULTURAL ALIENATION AND ASSIMILATION IN ANITA RAU BADAMI'S *THE HERO'S WALK*

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Abstract

Culture is the hallmark of the life of human beings and is regarded as the moral, spiritual and intellectual accomplishment of man. It is the way of life in which a community is identified. Millions of people uproot themselves from their familiar homes and embark on building new lives in alien countries and endure cross-cultural conflicts because of crossing cultural boundaries. Culture conflicts occurs where people's culture and religious identities seems to be the primary source of conflict. This conflict leads to cultural alienation which is the process of abandoning one's own culture or cultural background and adopting the foreign culture. Anita Rau Badami in her novel *The Hero's Walk* reveals the anguish and exasperation of migrants leading to their alienation in the foreign land. Her characters face acculturation, alienation, homesickness and loss of identity by which they feel displaced and considers themselves as an outsider. This paper analyses cross-cultural alienation and assimilation of Nandana, a second generation immigrant, who is forced to take up a life in India, after her parent's tragic death in Canada.

Keywords: Alienation, Assimilation, culture shock, Diaspora, Displacement.

Culture is the hallmark of the life of human beings and is regarded as the moral, spiritual and intellectual accomplishment of man. It means different things to different people. It is the way of life in which a community is identified. Edward Burnett Taylor, an English anthropologist, was the first to define and make extensive use of the term 'culture'. He defines culture as "that complex whole which includes knowledge, belief, art, morals, law, custom any other capacities and habits acquired by man as a member of society" (Samuel 456). Culture is thus, a social heritage and is the gift of society to mankind. It can be defined as three different levels as in terms of lifestyle- the kind of food we eat, the dress we wear, secondly in terms of cultural artifacts such as art, painting, monuments, buildings etc; and on the third level as culture which consists of moral and values.

Anita Rau Badami, the prominent diaspora writer, was born in Orissa and grew up traveling across the country because of her father's job. She was educated in the Universities of Madras and Mumbai. She got married and just followed her husband to Canada. She is the writer of Indian Diaspora who lives in Canada with the strong voice of modern Indian Diaspora. It is not surprising that such an author's novels will be based on her homeland India. It is a common tendency for diasporans to become aware of their

heritage and culture once they put their foot on foreign soil. Some major themes seen in Indian Diaspora writers writing include alienation, displacement, immigration and dislocation.

The theme of exile and cultural alienation is common in the 20th Century literary scene. Exile and cultural alienation has become a universal phenomenon. Badami's novel *The Hero's Walk* can be analyzed in the perception of cultural alienation and assimilation. The process of abandoning one's own culture and adopting a foreign culture leads to cultural alienation. Many people around the world are uprooted from their homelands, either voluntarily or involuntarily, and fail to strike roots in an alien society and hence feel restless and alienated. Post-Colonial theorists Bill Ashcroft, Gareth Griffiths and Helen Tiffin link alienation with a sense of dislocation or displacement some people feel when they look to a distant nation for their values. The immigrants feel alienated and isolated in their host country and some immigrants idealize loss of identity and grief which make them reminiscent their homeland.

The Hero's Walk is Badami's second novel, which won her the 2000 Commonwealth Prize for fiction, straddles between the two worlds of India and Canada.

The novel is about a family its members and the society they belong to. The family pictured in the novel comprises the middle aged Sripathi Rao, a copy writer, his silent docile wife Nirmala, his social activist son Arun, his spinster sister Putti, his nagging mother Ammayya, his daughter Maya, her husband Alan and their daughter Nandana. In her novel the character Nandana undergoes diverse kinds of cultural shock in her respective alien countries.

Nandana, the daughter of Maya and Alan Baker, encounters cultural alienation, as a second generation immigrant in India. Badami has given a realistic representation to both the cultures through a nine year old Nandana, who projects the drama of cross-cultural conflict. Nandana comes from an open-minded, un-inhibited society, which is free from the constraints of social customs and conventional shackles. Her world is only around her young parents at Vancouver and not extended to her grandparents in India. She has not visited India. Nandana has seen her grandmother's photograph in her mother's album and heard about India only through her mother. Once in a week her mother would make a long distance call to India to talk to her mother but Nandana shows no interest to talk to her grandparents even though she can follow Kannada. Being a second generation immigrant, her migration to India is enforced, as her parents were dead in Canada and her grandfather Sripathi Rao is a legal guardian to her. Nandana hates coming to India with her grandfather but accompanies him to India. There are visible cultural differences between the East and the West as Nandana finds it intricate to adjust herself in her alien land. The experience she acquires from Madras airport to Toturpuram is hideous. At the airport nobody receives them and they had to take up a taxi to the railway station. For the first time she finds a crowd of people at the railway station. She undergoes a vast cultural shock as she stands in the spectator phase probing the difference of east and west. Her grandfather assumes that the culture of India must be strange to her. He represents it as "It must be strange and disorienting for her, . . . the steady roar of sounds—vendors, children wailing for their parents, coolies shouting for customers, beggars, musicians—the entire circus of humanity under the high arching roof of Madras Central Station" (HW 152).

Nandana who lives in a developed country like Canada with its towering beauty finds it challenging to adopt the culture of India. Nirmala, the grandmother of Nandana has taken pain to arrange everything for her granddaughter. She prepares Maya's old cot for Nandana, hangs some photographs of Maya and Alan over the child's bed, hangs two jackets of Nandana's parents in an empty cupboard and stores the suitcase in it. In Vancouver, Nandana has her own room which was decorated by her parents but in India she has to share the room with her uncle. Nirmala does everything to alleviate the child from the cultural alienation she is enduring in India. She finds it difficult to understand the child as she stops talking after her parent's death. Nirmala patiently waits for the child to adopt the culture of India. Though Nandana remains silent her grandmother speaks to her as if they were conversing.

Education system in India is different from western countries. Nandana finds it ridiculous and never showed any interest in studies. She has hated everything she finds in Indian schools where as she yearns for her school and school mates in Canada. Nandana undergoes chief dilemma in adopting the food of India. Nandana favours western food rather than Indian as she has been accustomed only to western food in Vancouver. Her grandmother finds it difficult to feed her. She dislikes eating those fat white idlis which her Mamma Lady makes almost every day for breakfast. She wishes to eat "multicoloured cereal or whaffles" (HW 166). She remembers her father making her eat those cereals. She also yearns to eat double-chocolate doughnuts, Mars bar and try some ice creams. She searches for doughnuts and other favourite Canadian dishes in the shops but her Mamma Lady forbids her to eat them.

Nandana after spending some days as a spectator slowly tries to involve in her alien land. Some months after her arrival to Toturpuram she starts to involve herself with the culture of India, even though she hates the cultural practice of India. She submits her in the hands of her grand-mother. She obeys whatever her grand-mother says. It was described in the words of Sripathi as, "She obediently allowed Nirmala to comb her hair, feed her and pat her to sleep" (HW 159). She begins to bath herself and dress herself and eat whatever Nirmala gives whether she likes or not. She starts to go to school though she has no

interest to go. At times she was disappointed by the culture of her grand-parents but she has not reciprocated. Whenever she feels lonely she whispers to the jackets of her parents which hung in her cupboard.

Nandana's beliefs were also shattered by the culture practices of India. Nandana's front tooth wiggles and she remembers about the tooth fairy whom her father introduces at Vancouver. Nandana believes that when her tooth drops the tooth fairy appears to drop a quarter penny under her pillow. She is waiting for this to happen as she has planned to buy the "bright green juice" (HW 201) which was sold by two men near the school gate. When her tooth falls down, Nandana feels happy as she can find some money under her pillow. But Nirmala flings her tooth over the roof of the house and says " 'now the crow can take it away, and the evil spirit won't know whose it is' " (HW 264). Nandana feels depressed when she saw her Mamma Lady throwing away the tooth. She expects her Mamma Lady to "keep it in a special box like Daddy" (HW 264). She was disappointed and couldn't believe her eyes. She feels herself cheated by her grand-mother and understands that "Her tooth had come out for nothing at all" (HW 264) and yearns to go home. Though Indian culture disappoints Nandana immensely she begins to involve herself in this alien culture.

Nandana is not so happy with her friendship. She befriends Nithya, Ayesha and Meena in Toturpuram. She often plays hide and seek in the apartment block, with her friends. Her friends were not as genuine as her Canadian friends. They accuse her, punish her and betrayed her. As they accuse her of cheating her friends ask her to take up the tunnel test for cheating. She has to accept the punishment without doing any fault to sustain her friendship with them because they threaten her saying, " 'If you don't do the test, we will never play with you again' " (HW 249). She cried harder thinking that they are "mean" (HW 250) like her parents. They are not like her friend Anjali in Canada, who loves Nandana very much and agrees to adopt her after she becomes an orphan. Nandana's friends in Toturpuram cheat her, blame her, giggle at her and punish her. As she has no friend in Toturpuram she accepts everything for their friendship. She was overwhelmed by the requirements of the new culture. She also experiences self-blame and undergoes much difficulties to adopt and involve herself in her mother's country. In spite of everything she yearns to return to Canada.

After this involvement stage a balanced perspective emerges from her. She starts to assimilate herself to the

host country. Assimilation occurs in Nandana as she wears Indian dress which was the present of her grandparents on Deepavali. She celebrates Indian festival Deepavali instead of Halloween. She accepts her uncle and Mamma Lady as her protectors and obeys them. She goes to school without hesitation. But still she remains mute without taking any effort to talk again. Nandana's final integration into her family and community comes after a strange incident in which a local woman, who has lost her child, invites Nandana in and refuses to let her leave. She shouts for help but no one hears. She understands that her parents were dead and they will never come and that her grandfather brought her to the big house to be taken care by her grandparents. After her realization she promises to herself as, "when they took her back to Big House, she promised herself, she would never be naughty again. No way. And she would talk to everybody in the house, even to her Ajja" (HW 300). After her rescue her silence is broken for good. She begins to talk to everybody in the house.

A balanced perspective emerges out of these hardships that Nandana now understands to neutralize the culture of her previous home and new host country. Badami brings out the pathos of cultural alienation through her characters with gentle sympathy. She clearly shows her own response to the concept of assimilation in the alien country. Her characters face different situations and problems but they adjust in the new society. It is stated that the flexibility of attitude to adapt the new surrounding as one's own is an important factor responsible for the assimilation of the immigrant in the new country.

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LEAVING HOME IN SEARCH OF HOME: MAPPING INDIA'S JEWISH DIASPORA IN SOPHIE JUDAH'S *DROPPED FROM HEAVEN* AND EDNA FERNANDES' *THE LAST JEWS OF KERALA*

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Abstract

Jews, down the ages, were victims of social ostracization. Prior to the solidification of Christendom, it was 'heathens' who posed grave threat to Jewish identity and often forced them into exile. The hopes of inhabiting a "land flowing with milk and honey" after enduring the tribulations of Exodus remain, even today, as an unfulfilled dream. With the advent of Christianity and its gradual rise as the religion of Europe, anti-Semitic sentiments were high, the result of which, among other things, is manifested in literature and arts. Jewish presence in India predates Dutch, Portuguese and British colonization of India and the Mughal Empire. Compared to other religions foreign to this land, Judaism and Jews occupy a distinct position. This distinctiveness often served to shield this community from religious intolerance and communal violence that India witnessed over centuries. Despite the acceptance they got in Indian society and after living in India for centuries, majority of Jews belonging to various Jewish communities in India chose to migrate to Israel. The factors that fuelled such an exodus are worth probing in the light of immigration. Among other things Immigration involves displacement and attempts to cope with a foreign culture. This paper attempts to study India's dwindling Jewish population – particularly the Bene Israel Jews and the Paradesi/Cochini Jews.

Keywords: Diaspora, Indian Jewry, Migration, Identity, Nation

'The sparrow has found its home at last, The swallow, a nest for its young.'

Psalm, 84:3

Joan Roland, studying the particularity of Jewish communities in India in his work *The Jews of India: Communal Survival or the End of a Sojourn?* Opines:

"ancient", "microscopic", "exotic", and "secure" are the terms most frequently used to describe the Jewish communities in India. Ancient, in that legends date the arrival in the country of two of these groups, the Cochin Jews and the Bene Israel, to close to 2000 years ago, although the historical documentation available neither substantiates nor disproves these traditions. Microscopic, in that at its peak, in 1947-1948, the total Jewish population never exceeded 30,000 in a country which at that time had over 300,000,000 people. Exotic, partly because their customs, dress, languages and especially color diverge from more familiar Jewish norms, but essentially because Western Jews have had such limited acquaintance with their Indian brethren. Secure, in that India is perhaps the only country in the world where Jews have never been

exposed to anti-Semitism or religious persecution at the hands of their hosts, while continuously maintaining their identity. (75)

Though Jewish presence in India is not a recent phenomenon, Jewish themes and characters started featuring in *Bhasha* literatures only during the first half of the 20th century. An early attempt to document Jews can be found in Marathi writer Vishram Bedekar's novel *Ranaangan*, published in 1939. Written in Marathi, this work is "based on the author's own experience of an ocean voyage from Europe to India in 1938, where he met a number of Jewish refugees fleeing persecution in Europe" (Guttman 72). Sadat Hassan Manto's *Mozelle* written in Urdu (1948), Anita Desai's *Baumgartner's Bombay* (1988), Amitav Ghosh's *In An Antique Land* (1992), Salman Rushdie's *Moors Last Sigh* (1995); *Shalimar the Clown* (2005) and Vikram Seth's *Two Lives* (2005) are all works of fiction by Indian writers that incorporate Jewish characters or themes or both.

Literary works by members of India's Jewish communities, though sparse, celebrate Jewish cultural identity, beliefs, acculturation and their relationship with Indian society at large. Meera Mahadevan's *Shulamith*¹⁰ (1975) was the first work of fiction written in English by a member of India's Jewish community. Set in 1955, the novel explores, through the life of its protagonist Shulamith, how Indian Jewish migration to Israel inflicts pain upon those members of the community who opt to stay back. Esther David's *Book of Esther* (2002) and *Book of Rachel* (2006) portray themes of migration to Israel, the dwindling Jewish population in India, identity crisis etc. Sophie Judah's *Dropped from Heaven* (2007) is a collection of nineteen interconnected short stories. Set in the fictional town of Jwalanagar, these stories are about the everyday life of a community of Indian Jews as its ancient culture confronts the modern world. Central to the story is the formation of the state of Israel and the migration of Jews from India to Israel. Ruby Daniel's (a Cochini Jew) memoir *Ruby of Cochin: An Indian Jewish Woman Remembers* edited by Barbara C. Johnson recounts the narrator's childhood in the Jew town in Kochi, the second world war and its effect on the community members, the formation of the state of Israel and the migration of the narrator along with many members of her community to Israel.

Researches attempting to understand Indian Jewry often take either of the two courses: the traditional – which sets out to study the prominent Jewish communities in India viz. Bene Israel, Cochin/Paredesi Jews and the Baghdadi Jews, and the 'modern' – which apart from the above, directs its attention towards those Jewish sects that remain in the periphery. "This sideways leap is fascinating because it casts "others" who are not members of the traditional Indian Jewish groups, as the more peripheral or exotic, and members of the three recognized Indian Jewish communities as the "mainstream" Indian Jews" (Weil 147). The exoticized 'others' comprise Jews from northeast India and Burma, called the tribal or Shinlung Jews, the western Ashkenazi Jews, who fled persecution under Nazi rule and reached India and the less known Telugu speaking Jews in Andhra Pradesh. I intend to follow the traditional course to examine the Bene Israel and Cochini Jews. This study is primarily literary. Two fictional yet factual works: *Dropped*

from Heaven by Sophie Judah and *The Last Jews of Kerala* by Edna Fernandes – the former, more a fictional account of the life of Bene Israel in a fictional town of Jwalanagar and the latter, in author's own words, "a mixture of interview and confession, archive and diary", are taken to understand how these communities are portrayed and to what extent immigration to the state of Israel appear as a trope in these works.

In the book titled *The History of Bene-Israel of India*, H.S. Kehimkar opines that Bene Israel presence in India can be traced back to more than a thousand years. According to legends, Bene-Israel are descendants of a group comprising seven men and seven women who arrived at Navgoan, south of Bombay along the Konkan coast due to a shipwreck—while fleeing from the persecution under Antiochus Epiphanes in c. 175 BCE. The Bene Israelis who lived along the Konkan villages were oil pressers. They strictly observed Sabbath and were known as *ShanivarTellis*¹¹. During the middle of eighteenth century, many community members relocated to urban centres like Mumbai and Pune seeking military and administrative positions in government services and also due to increased demand for skilled labour such as carpentry and masonry in these cities. Bene Israel community remained cut off from the western Jews for centuries. They did follow almost all Jewish practices including the Sabbath. However, many of their ceremonies, sartorial choices, cuisine etc. exhibited 'Indianness' brought about by cultural assimilation. "The Bene Israel – the largest Indian-Jewish community – find themselves in a special position in relations to other Jews. They are a part of Jewry; but, having been isolated for centuries from the mainstream of Jewish life and influenced by a social system not usually associated with Judaism, neither they nor their co-religionists have been able to rid themselves of the impression that Bene Israel do not belong in quite the same way as do other Jews" (Strizower 123). Contact with western Jewry through travellers from the West during the eighteenth and nineteenth century and the English education brought forth by the British and access to Jewish publications from western countries enabled the educated people of this community to get to know better Orthodox Judaism and

¹ Originally written in Hindi titled *Apna Ghar*.

² Saturday Oil Pressers in Marathi

this resulted in a revival of practices and ritualism which aligned with that of western Jews.

Twentieth century, among other things, witnessed Indian independence and the creation of the state of Israel – two things that particularly interested, influenced and later shaped the history of Jewish communities in India. Indian Jewry as a diaspora living far from the ‘promised land’¹² and as a diaspora which left the land they were born making the *aliya*¹³, raises the question of categorically positioning them and ascribing a national identity. Liminality comes to play here. In literature, diasporic writing “captures the two invariables of their experience: exile and homeland. All diasporic literature is an attempt to negotiate between these two polarities” (Nayar 188). The writings of diasporic writers take either of the two turns; exploring the past (analepsis) and looking forward at the future (prolepsis). Analepsis “involves a negotiation with a retreating history, past, traditions, and customs. It produces nostalgia, memory, and reclamation as literary themes” (Nayar 188). In prolepsis, writer gaze upon the future and looks at possible ways to adapt and assimilate into the new environment.

Sophie Judah's *Dropped from Heaven*, a collection of nineteen interrelated short stories, explores Bene Israel community life over a century starting towards the end of nineteenth century. “Set in the fictional town of Jwalanagar, and spanning the period from 1890 to 2004, *Dropped from Heaven* was written in Israel [...] Judah firmly locates contemporary BenelIsrael culture and community in Israel” (Guttman 144). The entire collection of stories is divided into three time periods. The first period informs the reader about the founders of Jwalanagar community spans from the last quarter of nineteenth century to 1930. The second, 1930-1964, is a period of great changes within the community because during this time India got independence from the British rule and saw the creation of Israel in 1948. Many members of Bene Israel community immigrated to Israel and this resulted in a sharp decline in their population in India. The short stories in the third part run from 1965-2000, a period when it

became increasingly difficult for those who opted to stay back to keep their legacy and to find prospective Jewish partners for their children of marriageable age. Keeping up Jewish practices alive became increasingly difficult due to the fact that majority of the population migrated to Israel. The work ends hinting the glorious past of a vibrant diaspora as it prepares for its doom in the 21st century.

European Colonialism opened better employment opportunities for the Bene Israelis. The rise of city centres and the need for skilled labourers came to their advantage. During the eighteenth century, many Bene Israelis left their traditional profession (oil pressing) and relocated to urban areas like Bombay, Thane and Pune. Some sought positions in the British-Indian Army while others took up carpentry, masonry and other jobs. Judah's first story titled *My Friend Joseph*, provides a glimpse of this change. The central characters in this story are Bene Israelis who serve in the army. Though their English superiors liked them: “The officers took as much care of their men as they could. They would also feel that they owned something to the men who were wounded in action” (Judah10), they were not made officers in the British-Indian army: “As “natives” we could not become officers in the British army” (Judah4).

Many of the Bene Israeli cultural practices were aligned closely with Indian cultural practices. This is indicative of transculturation. Coined by the Cuban Anthropologist Fernando Ortiz, transculturation – extends the scope of or even replaces acculturation. Scholars have long contended that cross cultural encounters were unidirectional; in which, the minority accepts the culture of the majority and becomes acculturated. Ortiz departs from the concept of acculturation. He posits that cultural contacts are bidirectional. Transculturation does not fully mean following the dominant culture (acculturation) nor does it imply the loss of or erasure of a previous culture. It however, accommodates elements of the two, the net result of which is the emergence of a new cultural phenomenon – neoculturation. One striking example of transculturation in Bene Israeli community is the adoption of many native customs in their marriage ceremony. A traditional Jewish wedding involves two steps: the *kiddushin* and the *nissuin*. *Kiddushin* is a formal engagement or betrothal and *nissuin* is the marriage ceremony. The wedding involves signing of a contract called *Ketubah* by two witnesses and a wedding canopy,

³ The Land that was promised by God to Abraham and his descendants: Genesis 15:18-21.

⁴ For Jews, Immigration to the Holy land, Israel. Here it particularly refers to Jewish immigration from India to Israel.

Chuppah, under which the groom gives the bride a ring which is followed by the breaking of a glass. In the Bene Israeli community, drawing from Marathi custom, there is an exchange of *pedas* announcing an engagement. "Yes. You may marry my daughters," he said. Joseph's hand went into his pocket, and he took out a packet of slightly squashed *pedas*. He placed one in the mouth of our father-in-law-to-be and one in the mouth of our mother-in-law-to-be"(12). Bene Israeli marriages also have the *mehndi* ceremony: "The day before the wedding we had the *mehndi* ceremony. This is when designs in henna are drawn upon the hands of the bride" (15), bridegroom tying the *mangalsutra* and exchange of rings. *Baraat* is also performed. In spite of transculturation, Jews strived hard to preserve their religious identity and beliefs intact. They opposed exogamy. Children born from exogamous relationship faced social segregation. "They never accept a child whose parents are not both Jews. These children are called Kala Israel, and although not prohibited from entering the synagogue, they are never allowed to read from the Torah during services or blow the ram's horn on their holy days. No Jewish parents will give their daughter in marriage to a Kala Israel" (Judah53).

The joy of Indian independence was overshadowed by the communal clashes and violence triggered by partition. Hindus, Muslims and Sikhs killed one another without any pity. Women were raped, houses burned and property was looted. Children were not spared. Sophie Judah in the story *My Son Jude Paul* and *Nathoo* portrays the severity of partition and how Jews in the military service had to witness the horrors of partition. Jewish and Christian soldiers were mainly sent to accompany refugees and to ensure their safe passage across the border. "Soldiers who were neither Hindu nor Muslim were the first to be assigned this task. Captain Jude Paul Gonsalves was one of the officers who accompanied refugees. [...] He told me that he and his soldiers found women who had either been abducted by the other side or abandoned by their families when they fled across the border. [...] The poor girls have been repeatedly raped. Many were pregnant. Most bore scars, and many had been mutilated" (Judah 57).

The political movement, collectively dubbed as Zionism during the first half of the twentieth century resulted in the creation of the state of Israel in 1948. Anti-

Semitism throughout Europe during the mid-19th century resulted in serious attacks against Jews. Many of the Jews who were victims of anti-Semitism believed in Zionism – a belief that Jewish people should return to their 'promised' land and create a Jewish state. Prior to the creation of Israel, towards the end of nineteenth century, European Jews started immigrating to Jerusalem which was then under British rule. They lived as a minority, for decades, among the Arabs who occupied these lands before Israel state came into existence. British government in 1917 signed the Balfour declaration, which gave a fresh impetus to the Zionist cause and the creation of Israel. Amidst strong Arab opposition, the UN on November 29, 1947 recommended the partition of Palestine into two states – Jewish and Arab and on 14th May 1948, Jewish state became a reality. Ben Gurion, the Israeli premier, reading the declaration stating the creation of Israel emphasized that the new state, "THE STATE OF ISRAEL will be open for Jewish immigration and for the ingathering of the Exiles¹⁴." Soon after the creation of Israel, Jews from various parts of the world flocked towards Israel. There was a mass Exodus from Jewish communities settled in different parts of India to Israel and Bene Israelis were no exception.

Jewish migration to Israel immediately after its creation did affect the Indian Jewry in general. The plight of those who opted to remain in India is wonderfully sketched in the story *Dropped from Heaven*. Mrs Solomon, a mother of three unmarried daughters springs into action when she hears that two single (Jewish) brothers are coming to town looking for brides. "A family with two grown, unmarried sons had come down from Bombay in search of Jewish brides, and the competition was going to be stiff. There were a dozen girls of marriageable age in Jwalanagar, and Mrs Solomon hoped that at least one of her daughters would be chosen" (Judah 151). The dwindling Jewish population, among other things, made it increasingly difficult for prospective brides and grooms to find a partner of their choice. In *A Girl from*

⁵ Israel Ministry of Foreign Affairs. (2019). *Declaration of Establishment of State of Israel*. [online] Available at: <https://mfa.gov.il/mfa/foreignpolicy/peace/guide/pages/declaration%20of%20establishment%20of%20state%20of%20israel.aspx> [Accessed 21 Feb. 2019].

My Hometown, Judah presents a young man Gershon, who after having become engaged to his second cousin Esther, announces his plan to leave for Israel. Esther's father however object. He wants his daughter and family to remain in India. He persuades Gershon to remain in India. However, Gershon plans to follow the suit of many other men of his age who went to occupy the Holy land. Esther's family later calls off the marriage. Gershon departs to Israel and later becomes a civil servant. Both of them meet decades later when Esther immigrates to Israel. "Esther's visit with Gershon is cathartic for both of them. Esther has found happiness with a different man and has embraced Zionism in her own way and time" (Guttman 144). Sophie Judah subtly hints how those who planned to remain in India were compelled to immigrate to Israel over the course of time. In the absence of a *minyán*⁶, many Jewish synagogues gradually turned out to be mere tourist spots. Esther's change of heart need to be seen in the light of declining Jewish population and difficulty to keep the traditions and beliefs alive.

The final story in the collection titled *Funeral* laments over a community that now has nothing much left but only a few remnants of the glorious past. The story revolves around the visit of Joseph Naor to Jwalanagar. He left Jwalanagar at the age of 10 to make the *aliyah*. He visits his hometown decades later as a tourist along with his Israeli wife. Upon reaching his hometown, he learns that the last Jew in Jwalanagar, Eliza Samuel is hospitalized and is dying. Joseph visits Eliza and the latter compels Joseph to promise her that after her death he will bury her according to Jewish customs, a task he later finds difficult, because there are not even the prescribed number of people to offer the final prayers. To make matters even worse, Joseph finds that the Jewish cemetery where his ancestors were buried are now occupied by squatters. After Eliza's burial, the tomb was disinterred and the coffin in which her body was placed, along with the clothes used to cover her body and flowers that were kept near the grave were stolen by destitute squatters. When Joseph lodges a complaint, the mayor denies the existence of such a Jewish community. As Anna Guttman rightly observed, "*Dropped from Heaven* concludes with the

sense that Jewish life in India has become impossible" (146).

Even though Bene Israel is the largest Jewish community in India, it is certainly not the oldest. The Cochini/Paradei Jews are considered as the oldest Indian Jewish community. There are legends that position Jewish settlements in Kerala back to the time of King Solomon. According to once such legend, the early Jewish settlers in Kerala belonged to Solomon's empire who were sent on a mission to collect various materials required for the construction of the Temple of Jerusalem. "Much has been written about the incidence of Sanskrit or Tamil words in the Hebrew Bible; it is likely that King Solomon's fleet sailed to this coast of South India. And during medieval period there are scattered references to journeys to India by Jewish merchants" (Segal 228). Some believe that Cochin Jewish ancestry dates back to the Babylonian period and that Jews who fled persecution under the rule of Nebuchadnezzar came to Kerala coast. Scholars who contend this claim tend to agree more with yet another version according to which Jews arrived in Malabar after the destruction of the second Temple of Jerusalem under the reign of Titus Vespasian during first century AD. There are another group of historians who trace the first Jewish settlement in Kerala back to the fourth century migration from Majorca. Evidences attest the fact that from the middle of the fourth century there were Jewish settlement across the Malabar Coast. Two Copper plates issued by the local ruler king Bhaskara Ravi Varma (c.1020 CE) to the Jewish leader Joseph Ramban granting special privileges serve as testimony to Jewish settlement along the Kerala coast.

Joan G Roland in his critical study notes that the Cochin Jews were divided into "three endogamous subgroups, white Jews, black jews and *meshuararim* (descendants of manumitted, converted slaves and of the illegitimate offspring of unions between white Jews and native mistress) and the resulting caste-like distinctions observed" (76). The *Malabari* Jews or the black Jews are regarded as the oldest settlers while white Jews made their way to Kerala from Spain during the first half of 16th century. These newcomers were called *Paradesi*, a term which in the native tongue means foreigner. The relationship between the Malabari Jews and *Paradesi* Jews were cordial till the arrival of Portuguese. Marriages

⁶ A quorum of ten men over the age of thirteen required for traditional Jewish public worship.

took place between members of these communities who shared the same faith and practices. However, things took a sharp turn with the *Paradesi* community claiming racial superiority and started segregating the *Malabaris*. Nathan Katz and Ellen S. Goldberg in their work titled *Jewish "Apartheid" and a Jewish Gandhi* writes about this sectarian rivalry; "Why and when this polarity arose between the local Malabari Jews and *Paradesi*, or "foreign," Jews, as they were called, are at best speculations. [...] the earlier known account of internal community strife was about 1520, when a group of Cochinites petitioned a Cairo rabbi to verify their Jewish status and rid them of their stigma as slaves. While the *meyuchasim* did acknowledge that the *Malabaris* were Jews, they still continued to call them the offspring of slaves, and thus use that as an excuse to eschew any contact with them" (155). The true motive that prompted *Paradesi* Jews to look down upon *Malabaris* remain hidden. Scholars differ in their viewpoints. Some accuse Portuguese and their divisive policies for this rift, while others blame *Paradesi* Jews for attempting to claim true Jewish lineage by establishing racial superiority and thereby consolidating a strong position in the society than their counterparts. According to David Mandelbaum, a renowned anthropologist, the *Paradesi* Jews who arrived during the 16th century from the West had greater knowledge on Jewish religious texts and were more sophisticated in their ways compared to the *Malabaris* – a group that remained mostly isolated and cut off from mainstream Judaism. This can also be regarded as one possible reason why the former tried hard to establish a superiority over the latter, who had comparatively long ancestry and tradition here to cherish. Whatever be the motive, it is one of most pertinent reasons which led to the downfall of the Jewish community in Cochin: a key argument Edna Fernandes advances in her work *The Last Jews of Kerala*.

Edna Fernandes, a Journalist by profession attempts to shed light on the plight of a once prosperous Jewish community in Kerala, the history of which will soon be forgotten as their number depletes rapidly. Unlike Sophie Judah, who attributed much of the decline of Benelsrael in India to the Jewish immigration to Israel, Fernandes treats the socio-cultural apartheid that prevailed among the Jewish groups in Kerala as prime among the reasons for

their present fate. In the introductory chapter and in "The White Jews of Synagogue Lane", Fernandes makes telling observation about the condition of *Paradesi* Jew community after the dawn of new millennium. "It was September 2006, the burial day for Shalom Cohen, the last of the priestly line of *kohanim* Cochin and one of the dwindling Diaspora tribe known as the White Jews of Kerala. With his death, just twelve remained" (1). Adding more to it she notes:

I pulled out my notebook containing a list of names from the Cochini White Jews I had carefully gleaned from historical accounts and memoirs like jewels from the dust, and began to read them to Joy, who adopted the furtive manner of a Cold War spy betraying classified information to the enemy. His dark eyes darted towards the windows and doorways of the Jewish houses down the length of the street as he answered in a conspiratorial whisper: 'Dead. Dead. This one is also no more. "What about him?" I asked, pointing out another name. He nodded in affirmation but then his voice dropped again in apology. 'Alive, but gone to Israel.' (13-14)

Speaking about the divide between the White and Black Jews, Edna Fernandes citing Cochini Jewish scholars comment: "the *Paradesi* Jews linked skin colour to religious purity. They claimed their pale skin made them the only pure Jews of Kerala. In the *Paradesis*' version of history, the *Malabari* Jews, far from being the inheritors of the King of Shingly, were the offspring of slave converts"¹⁶ (95). For many years both communities maintained the status quo. They had separate synagogues. Black Jews occupied Parur, Chennamangalam and Mala and White Jews remained mostly in Mattancherry. They never married from the other group. While both believe in the same God and follow same practices, they shunned the other and remained aloof. For many centuries this did not create much problem. However, following Indian independence and the formation of Israel, Black Jews started to migrate to Israel in large numbers. Apart from other things, the longing to be identified along with mainstream Jews have fuelled their immigration. Interestingly, many Jews from the *Paradesi* community

⁷ The Jews used to refer to Cranganore (Kodungalloor) which is located 29 kilometers northwest of Kochi calling it by the name Shingly.

migrated to countries like Australia, New Zealand, the US and the UK in search of better job opportunities. Some following the trend of that time did immigrate to Israel. As the Jewish population started diminishing rapidly, the Elders of both communities forgot their age old rivalry. They took efforts to ensure the continuance of Jewish community in Kerala but it was too late to prevent the doom.

The creation of the state of Israel, a land which Jews consider holy: a land which is central to their religious identity and in defining their fate, was welcomed by Jews all over the world. Immigration of Jews from different parts of the world to Israel soon followed. There is however, a difference between the Jewish immigration from India to Israel and from other parts of the world to Israel. In order to better comprehend the difference between the two, it is inevitable that we consider the fact that Indian Jewry never faced religious persecution of any kind in India. There were no Jewish ghettos in India and they hardly faced the severities of caste system. Along with that, if not all, majority of the Indian Jews earned a living. Most of their western counterparts were on the other hand victims of religious intolerance. They faced the dreaded Holocaust of which the Indian Jews read about in the newspapers, most of them were segregated in countries they resided due to their Jewish faith and many were extremely poor. A Jewish state for the latter was quite important for preserving their identity.

How far immigration to Israel turned out be fruitful for the Indian Jews is a pertinent question. Especially for those members who took the lead. Schifra Strizower in her work titled *The 'Bene Israel' in Israel* probes the outcome of Bene Israeli immigration. She notes: "Many Bene Israel hoped that the migration to Israel – which in the absence of repressive measures against Jews in India might be interpreted as an expression of Jewish solidarity and love of the Holy Land – would result in complete acceptance by other Jews. But migration has so far failed in its goal. Many Bene Israel complain that they are as far as ever from attaining complete acceptance; and they castigate European Jews as 'whiteskinned snobs' who regard the Bene Israel as their inferiors" (123). The early immigrants from India really hoped to find better prospects in Israel and to their utter disillusionment they encountered problems adapting with the new life. Furthermore, they had

to sacrifice the comfort of their fertile and prosperous lands to settle in desert like areas under inhospitable conditions. The bitter experiences in the new land is not limited to the Bene Israelis. The Cochini Jews did face hardship. "The transition from India to Israel was all the more remarkable given that they had not come from, say, the Rajasthan desert, but had traded a land blessed with fertility for the barrenness of the Negev" (Fernandes 160). The dislocated Indian Jewry in Israel, even initiated a 'Let us return to India' movement which demanded immediate repatriation to India. Some Jews came back to India only to return later. Many of them remain in Israel with memories of Home. "His routine, which began at five and ended late into the night, was the price Abraham had to pay to live in the Holy City. In India, he had a life of privilege, education, money and servants. Here, he could not afford to retire" (Fernandes 185). Abraham whom Edna Fernandes met in Jerusalem is the representative of a generation of Jews who are torn between two 'Homes' – one that they were born in; to which they were closely attached and the other, the Ideal, as they thought it to be; to which they immigrated.

Dropped from Heaven and *The Last Jews of Kerala*, the former a work of fiction and the latter more of a reportage offer a vivid picture of two Jewish communities; the Bene Israelis and the Cochini. Even though Judah's work is categorised as a work of fiction, the events she narrated stand very close to Bene Israel community life. As a member of the Bene Israel community who later migrated to Israel, she offers – through the characters she crafted the account of the glorious past of the community and the fast decline of the community in India following immigration to Israel. Fernandes, with an academic rigour and journalistic flair presents the Jewish community in Kochi, one that is on its path to oblivion. Immigration is a trope in both works. Both writers succeed in highlighting how these communities and their cultural heritage and the mark they made in Indian history are on the verge of erasure.

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IDENTITY CRISIS IN V.S. NAIPAUL'S *HALF A LIFE* AND *MAGIC SEEDS*

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Abstract

V.S. Naipaul is undoubtedly one of the greatest Caribbean writers in English who has been a great novelist and travel writer. A careful examination of Naipaul's novels and travel narratives reveals that he exposes such postcolonial themes as alienation, displacement, rootlessness, identity crisis, etc. V.S.Naipaul's *half a life* in 2001 and its sequel *magic seeds* (2004) which depict the mimic and hybrid identity of Willie Somerset Chandran. Naipaul portrays the protagonist's consistent exiled life from India, England, Africa, and Germany so as to rediscover and assert his self-identity of his own, but experiences a chain of difficulties and disappointments on his path to achieve this goal. The events that come about to him are the mirror images of Naipaul's life. Reading through the novels, one can discern that Willie is always haunted by a sense of homelessness and non-belonging, which prompt him to turn his back to his ancestors and start an arduous journey for self-realization. However, since he has no firm objectives or specific plans for his future, he lives in futility and is not able to integrate into the different cultures he mingles with. At the end of the second novel *Magic Seeds*, however, he seems to have finally defined a purpose for himself by finding a job in an architecture magazine and choosing to live in a cosmopolitan society away from central London. Overall, Willie is the representative of the marginalized diaspora that face a number of challenges in their quest for identity and feel dislocated and homeless wherever they go.

Keywords: identity crisis, displacement, diaspora, quest for self-realization.

V. S. Naipaul

Vidiadhar Surajprasad Naipaul, is commonly known as V. S. Naipaul. He is undoubtedly, one of the most significant novelists of the twentieth century. He was born in Chaguanas, Trinidad on August 17, 1932. Naipaul studied literature in England at University College, Oxford. Being an Indian by descent, a Trinidadian by birth, and an Englishman by education, V. S. Naipaul possesses a multi-cultural background. Naipaul has produced a huge corpus of writing that includes novels, short stories, non-fictional novels, travelogues, fictional biographies, fictional autobiographies, journalistic writings and history. His works are *Miguel Street* (1959), *A Flag on the Island* (1967), *The Writer and the World: Essays* (2002), *The Mystic Masseur* (1957), *The Suffrage Of Elvira* (1958), *Miguel Street*(1959), *A House for Mr.Biswas* (1961), *Mr. Stone and the Knights Companion* (1963), *In a Free State* (1971), *Finding the Centre* (1984)

Perusing Naipaul's major works, one can discern such typical themes as alienation, displacement, rootlessness, identity crisis, frustration in a colonized

society, search for identity and racial intersections running through his writings predominantly. Through a detailed exploration of a certain character's life, he shows how the cultural dominance of the colonizer in the postcolonial era leaves the colonized as a homeless wanderer who strives to find a proper place in the society and assert his own existence. His realistic portrayal of individuals who are in constant search for identity is an outstanding aspect of his art which helps him to effectively convey his message to the meticulous reader. Naipaul's early novels mainly deal with the colonial society of Trinidad and portray the characters' continual search for an identity and home. His later novels, however, explore the difficulties former colonies endure after gaining independence and focus on the fact that the colonizing superpowers "continue to retain their hold on the former colonies through the newer, more camouflaged methods of neo-colonialism"(Mohan, 2004: p. 9).

By focusing on Naipaul's latest novels *Half a Life* (2001) and *Magic Seeds* (2004), the present study seeks to show how the protagonist's journey to discover his

identity is depicted through the course of different events. The study also tries to demonstrate how the sense of homelessness and displacement make the protagonist become involved in ambiguous missions which finally disillusion him.

In order to examine the sense of homelessness and displacement which Naipaul's protagonist experiences throughout his whole life, the researcher will use postcolonial criticism as her basic theoretical framework. The present paper intends to identify whether Naipaul's protagonist Willie suffers an identity crisis and, if yes, how such a problem affects his life and pushes him to get involved in adventures which change his worldview.

V. S. Naipaul's *Half a Life* and *Magic Seeds*: A Brief Summary

V. S. Naipaul's *Half a Life* and *Magic Seeds* recount the life story of Willie Somerset Chandran who faces big challenges and undergoes different adventures in his quest for identity. He leaves his homeland for London with the hope of achieving the sort of life he has been dreaming; even though he has no clear image of what he intends to do there. At college, he learns how to present himself as he wishes since nobody knows anything about him and his background. However, since he has no vivid and tangible idea of how his future looks after graduation, he decides to leave London and go to Africa with an African girl named Ana who has read and admired his book of stories. There, he spends eighteen years in futility and undertakes different adventures including sleeping with African prostitutes in a garrison town, which do not bring him the satisfaction he has always been questing. Believing that he has lived "Ana's life" during these eighteen years, he decides to leave her and go to Berlin where his sister lives. Willie's sister, Sarojini, encourages him to return to India and join a guerrilla movement there. Thinking that such a commitment to join the rebel army Sarojini has told him about. To his disappointment, however, joining the revolutionaries does not seem to be the right decision and he ends up in a rebel training camp in the forests. Frustrated and disillusioned, he escapes the camp and surrenders himself to the police. After being released from prison, he returns to London and finds a job in an architecture magazine with the help of his friend Roger. At the end of the novel, Willie, now a man of fifty, reflects on his life throughout which he has always lived as

a wanderer in search of an identity of his own. He finally comes to the conclusion that "it is wrong to have an ideal view of the world. That's where the mischief starts. That's where everything starts unravelling."

The Challenging Path to Identity

A careful examination of *Half a Life* and *Magic Seeds* reveals that Naipaul's protagonist Willie does suffer from an identity crisis which affects his entire actions and decisions. In this part, the traces of identity crisis in his character will be debated so that the readers may have a more comprehensive understanding of what he is struggling for and why he is doing so. I will also expand upon the steps he takes in order to overcome the sense of homelessness and non-belonging he's haunted by all the time.

Dissatisfaction with Traditional Values

The very first line of *Half a Life* is a kind of foreshadowing for the whole novel when Willie asks his father "Why is my middle name Somerset? The boys at school have just found out, and they are mocking me." This suggests that little Willie starts his quest for identity from early childhood by asking questions about his roots. His father tells him that he's named after the famous English writer Somerset Maugham. Supposing that Willie's name is part of his identity and keeping in mind that it is borrowed from someone else, one can conclude that he does not possess an identity of his own and that is why his struggle to attain self-identity is what shapes his whole life. Willie's going to the mission school changes his life trajectory since it is there where he starts to daydream about going to Canada where his teachers came from. Attending a mission school ruled by foreigners inspires little Willie to even think of adopting their religion and becoming like them (Naipaul, 2001: p.16). Willie's enthusiasm for living in foreign lands becomes more evident when he's asked to write an English composition about his holidays. In his composition, he pretends he is a Canadian and depicts a foreign life which is taken from American comic books he had read in the mission school.

An Indistinct Life in London

In London, Willie meets people of different races who, like Willie, are struggling to discover themselves and find their identity. Willie struggles to firstly, "adjust himself to London-life" and secondly, "have a history of his own"

(Kumar Vishnu, 2003: p. 54). Since nobody knows anything about his background, he tries to present himself as he wishes to be more readily accepted and respected by the society. He invents a new man through whose voice he can confidently communicate with others. By doing so, he tries to become like an Englishman but imitating the cultural norms of the British lifestyle does not help him to overcome his sense of inferiority and shame. At college, Willie makes friends with a Jamaican of mixed parentage named Percy Cato who is leading a half-life in his own way and tries to adopt the London lifestyle by dressing immaculately. Percy mimics the cultural norms of London society to be accepted by others and Willie imitates what Percy does to gain others' respect. In fact, he does not have the courage and the capacity to approach the authentic London culture and needs a guide who can familiarize him with that culture. Willie's indecisiveness makes him mimic the mimic, namely Percy, signifying that he is battling a grave identity crisis. Percy also takes him to the bohemian parties in Notting Hill where immigrants from different colonized nations meet from time to time.

Eighteen Years of Bewilderment in Africa

Willie undergoes many different adventures during his eighteen-year-long stay in Africa and lives among people of different races who treat him as an ordinary man. Therefore, not only does he lose the little autonomy he gained in London, he also loses his name, as an African maid calls him "Ana's London man". In his search of a home where he can find solace, Willie gradually forgets that side of his self he recognized in London and tries to hide his true feelings about others by behaving like them and learning their language. After a few years of living in Africa and learning more about people around him, Willie seems to overcome the sense of homelessness and alienation he had when he first arrived in the country: Another aspect of Willie's life in Africa pertains to his learning more about sex through the guidance of an estate manager named Alvaro who takes Willie to different villages off the town where he can see the dark world of African prostitution. Although Willie had satisfying sexual intercourse with Ana, getting involved in such a world brought him some sort of liberation. That is why he soon grows tired of the life of sensation and begins to respect the religious outlawing of sexual extremes. Such a constant change in attitude confirms the fact that Willie's

quest for identity has not succeeded yet and he has not set a specific goal for himself. He is in fact like a wanderer who walks in the darkness awaiting someone to guide him and help him discover some segments of his identity. Finally, believing that he has wasted the best part of his life in Africa, Willie decides to leave her wife and go to Berlin where his sister Sarojini lives.

Joining the Guerrilla Movement in India

After leaving Africa, Willie goes to Berlin where he stays for six months "living in a temporary, half-and-half way with his sister Sarojini" (Naipaul, 2004: p. 5). As Madhusudhana Rao. A maintains in his article Obsession for Finding Roots in Magic Seeds, "[Willie's] sense of displacement is not diminished after the departure from Africa, and Berlin does not seem to be the city where he could finally settle" (2013, p. 19). Therefore, he should take another critical step in his path to identity in order to achieve the sense of belonging he is seeking. Following his sister's advice, Willie decides to return to his native India to join a guerrilla movement with the of finding his true self; however, he finds himself among the wrong people about whom he knows almost nothing. His traumatic experience in India as a guerrilla brings him to the realization that he belongs to nowhere and is unable to develop an idea of himself. To get out of this situation, he escapes the guerrilla camp and surrenders himself to the police after which he is sentenced to 10 years in prison.

Ending up in London Suburbs

Having been released from prison, Willie moves to London where he had spent his college days. He decides to forget the past and try to be only himself "if such a thing is possible" (Naipaul, 2004: p.170). However, it seems that he would never be able to achieve a sense of belonging either in London or anywhere else in the world since his rootlessness and his confusion with Indian culture prevent him from being integrated into the local society and gaining belongingness (Wang and Lin, 2014: p. 189). In fact, Willie is a diasporic character obsessed with the question of belonging everywhere he goes, realizing that his quest for home has been futile because he has lived an exiled life all the time and has never felt at home in the different places he has slept in.

After a while, his friend Roger helps him find a job in an architecture magazine and take some architecture

courses in the company's training center where he lives with immigrants like himself who come from different countries and are pleased with integrating into the cosmopolitan community of London. There, he comes to a new understanding of himself and realizes that this kind of life suits him. Therefore, it seems that Willie has finally defined a purpose for himself after living a pointless and futile life for more than 30 years.

Conclusion

V. S. Naipaul's latest novels *Half a Life* and *Magic Seeds* recount the life of Willie Chandran who faces a number of challenges in his quest for identity. Willie is a diasporic character obsessed with the question of belonging everywhere he goes and "is preoccupied with varieties of dislocations, migrations, exile, the idea of being unanchored and displaced" (Nayak, 2005: p. 259). This is the problem most ex-colonized people face in their attempt to claim their own identity and find their own voice in the society. Being entrenched that they are uncivilized and uncultured, colonized people try to adopt the culture of the colonizer which they deem superior as compared to their own culture. On the one hand, the colonized man can never become exactly like the colonizer; and on the other hand, he cannot fully forget the cultural norms that have

been institutionalized in him since childhood. This is where he loses his voice and is marginalized by the hegemonic culture of the colonizer. Although ex-colonized people are constantly caught between their own culture and the culture of the colonizers, this does not mean that there is no possibility for them to overcome their identity crisis and feel pleased. That is why Naipaul's novels do not seem to be totally pessimistic and the reader can find signs of hope for changing the disastrous conditions the characters are dealing with. However unsuccessful Willie's quest for identity has been, readers cannot deny that his attitudes and thoughts change throughout the novel but as a representative of the marginalized diaspora, he is continuously denied a voice of his own and is not able to claim an identity that is exclusive to him.

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DEATH OF DESIRES THROUGH DEVOTION TO DUTY: A CRITICAL PEEP INTO KAZUO ISHIGURO'S FICTIONAL WORK, *THE REMAINS OF THE DAY*

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Abstract

*The nature of every living being differs in one way or another but expression is a fundamentally common aspect. Though every kind of species diverges in shape, pattern, substance, manner and form, all are capable of expressing their state of being. When the plants want water they express it through withered leaves and parched stems; the animals express it through shrunk bodies with wearied facial expressions and so on. Unless one expresses what he or she really feels, the existence become dreadful. The more one suppresses one's emotion the more one tends to suffer. The novel titled *The Remains of the Day*, exemplifies this situation where the protagonist Stevens, the butler, wastes all the good time of his life in the Darlington Hall. This duty-bound man hardly reflects on his future. To obtain the titles "dignity" and "great" in his profession he sacrifices his love for his father, his beloved and discards all his comforts in life. Unable to express the real feelings within him, the butler wastes the best part of his life and finds in the end that life has nothing to offer him except regrets. This paper focuses mainly on the silent killing of the protagonist's desires to achieve success in his profession as a "great" butler.*

Keywords: Expression, Emotion, Feeling, Suppression, Silent Killing.

The life span of a human is very limited in this planet. Since the human race has evolved they started to improve their standard of living from the Stone Age through Bronze Age to Iron Age. They strive to set a quality of living on this planet to live a cozy life. Everything created by humankind is for leading a happy and contented life. This motive results in the invention of many techniques and machines to make one's life comfortable and less complicated. But as the years went by the attention of the human race shifted from need to greed. They focused their attention more on accumulating wealth, desire for power and glory and became slaves to the material life. The outcome is distorted family relations, enmity towards one another and killing each other for momentary pleasures.

Kazuo Ishiguro, the Nobel Laureate, has remarkably brought out the fading nature of power and dignity for which thousands and millions are deceiving themselves as well as others. In the novel, *The Remains of the Day*, the protagonist named Stevens, a butler, who works very hard to achieve some titles in his profession. Ishiguro by depicting this character clearly conveys the ephemeral quality of prestige and underscores the importance of life which should be unstained by greed for wealth and power. This paper's title euphemizes what the central character

here has done. He has in fact suppressed and silently killed his emotions and desires for the transient titles. Rather than devotion to his duty, what he really possesses is an insatiable craving for the attainment of dignity and the title "great" butler. Ishiguro has allotted separate chapter for defining the word 'dignity' to emphasize Stevens' hunger to attain it. Although he attains those titles he is yet considered to be merely an antique object which his new employer's referenced him during a conversation to a female guest goes to prove. He claims to have bought him along with the Darlington Hall, as he says, "Part of the package" (255). The new situation under a new boss with much of the professional glamour departed dejects him when he realizes the futility of his hard work and the repressions of his desire are find to be vain. All the good time of his life has been wasted within the four walls, only to discover at the end that nothing awaits him in the future.

Stevens is a duty-bound man who values everything next to his profession. It is on his way to Salisbury to meet his old flame "Miss Kenton" that he narrates his past. He stresses that the meeting is purely professional. Dalrymple says, "his repeated insistence of an exclusively 'professional' relationship with Miss Kenton has the inadvertent effect of drawing attention to his unrequited

feelings for her" (8-9). Throughout the narration it gets exposed that Stevens reassures himself of the dignity which he enjoyed once has not faded away from him. To recapture the past, Stevens repeatedly use the words "dignity" and "great" to convince himself. The truth is very hard to be accepted, because Stevens never expected his end would be so tragic. The very journey he undertakes itself is indicative of collapse of his professional dream. He feels that the errors committed by him in the present phase of his career would be attributed to the shortage of workers under him. But the truth is, his mind is not stable, he cannot work as before because of the harsh reality that he is nothing but a decorative object in the colossal building.

The comparison of the past and the present life of Stevens helps one to understand the condition of his current situation. Stevens was considered as a great butler in his past days. In the past, the Darlington Hall would be filled with guests, popular figures, officials and writers where Stevens hardly got time to think of anything other than household chores. He would meticulously make a good staff plan—which was considered to be an attribute of a "great" butler—very careful in his mannerisms and never encourage his workers to waste time unnecessarily. Then everyone respected him for his devotion to duty. No mistakes could be found on his part, he was a perfect butler. Amidst his busy schedule he hardly got time to think about his family and to have a family of his own. After the arrival of Miss Kenton as a housemaid in the Darlington Hall, Stevens was impressed by her performance in her job. They would fight like children frequently over trivial issues. But he deliberately subdued his feelings towards her as he gave importance to his job. The conversation between them vividly revealed their love for each other which had been suppressed and restrained by Stevens. The love which found no expression resulted in her emotional separation from him and finally her marriage to another man.

Miss Kenton had taken the extreme decision only when she realized that she could never live happily with him. Even though Miss Kenton expressed her love for Stevens in many possible ways, he ignored her to achieve fulfillment in his profession. This shows that he would go to any extent to attain perfection in his duty. One fine example could be seen when the Darlington Hall held an important conference where many high officials came to

participate. On that particular day, his father was in death-bed. Stevens realized his situation was very crucial. There were two options for him: either to nurse his father for the last remaining parts of his life or to turn his heart into a stone and move forward unconcerned doing his duty as a butler. He chose the latter. When Miss Kenton reported the pathetic condition of his father, and told him, "Mr Stevens, he really is in a poor state. You had better come and see him." Stevens replied, "I only have a moment. The gentlemen are liable to retire to the smoking room at any moment." Miss Kenton harshly retorted, "Of course. But you must come now, Mr Stevens, or else you may deeply regret it later" (108). These dialogues clearly authenticate Stevens' preference to professional duty over his filial duties. Miss Kenton witnessed these circumstances where Stevens' actions clearly unveiled his hidden nature. Similar incidents led her to gain a deeper insight into the psyche of that man she loved and she concluded that he could not be an ideal choice for a life partner.

This butler took after his father who had considered his profession to be more valuable than his private life. Although he realized his folly in the evening of his life, he did not expect his son to be attached to his job at the cost of his happiness. His father's remorse at neglecting his familial life would be seen when he mutters, "I'm proud of you. A good son. I hope I've been a good father to you. I suppose I haven't" (101). His father often repeated to his son the story of how an Indian butler had gunned down a tiger hiding under the dining table before the arrival of the guests, but if he had instead instructed him in a sensible way inculcating moral values, his son would not have landed upon this kind of mess at the close of his career. This story had left on his mind the impression that the one who suppressed his strong emotions could be a great butler. He condemned the "Continental" who are incapable of controlling their emotions and says, "they are like a man who will, at the slightest provocation, tear off his suit and his shirt and run about screaming" (44). Dalrymple says, "Setting aside for now the jingoistic side of this passage, the extraordinary image of the screaming man seems to suggest something of Steven's turbulent inner feelings that he desperately seeks to suppress." (9)

The relationship between father and son itself is not amicable. Stevens has great reverence for his father, a masterly figure to him and never allowed anyone to

disrespect his father. The question is what feeling does Stevens really have towards his father? Can one call this Love or is it merely a respect for his dedication to his profession? He regards his father as a dignified butler, but not as a lovable father. This treatment from his father made him lead an emotionless and uncompassionate life. This is the reason why his father murmured in his death-bed "I hope I have been a good father to you. I suppose I haven't" (101). Throughout the good time of his life he strove to bring perfection in his profession until he realizes all his effort to be a 'great' butler is no more worth in his present situation. It is then that he regrets the suffocative murder of his emotions during his younger days. If he had expressed his love for Miss Kenton, he would not have been disappointed in his later life.

The narration of his past life evidently displays how his self-worth has deteriorated after his hay day in the Darlington Hall. The truth of his worthlessness in his present condition made him dress like a gentleman so that the onlookers will consider him to be a man of great importance. Before the death of Lord Darlington, Stevens had hectic work to perform in the house. But under the American Gentleman Mr Farraday, he is no more than a nominal butler. The journey he undertakes itself is an escape from the present life which he fears would drive him crazy. The only refuge he finds is in the letters he receives from Miss Kenton on every Christmas Day. She used to write to him earlier every time she got depressed or dejected. One of her letters gave him the hope that she would reunite with him in the Darlington Hall. The letter says, "Although I have no idea how I shall usefully fill the reminder of my life.... The rest of my life stretches out as an emptiness before me..." (52). This drives him to the conclusion that she would like to come back not only to her former job but also to her place in his life. He says, "Indeed, all in all, I cannot see why the option of her returning to Darlington Hall and seeing out her working years there should not offer a very genuine consolation to a life that has come to be so dominated by a sense of waste" (51). Though he expresses it for the welfare of Miss Kenton, he really intends it for himself. In the end he himself is in dilemma whether to accept his fate to be an

antique object in the Darlington Hall or to go in search of her and bring back her home to restore the tranquility of his mind.

When Stevens meets Miss Kenton at Salisbury, he is overjoyed to find her at last. Stevens remembers that moment as the "most enjoyable" (245) and "extremely pleasant" (248) one. He meticulously studied her manner, expressions and how age has brought wrinkles upon her face. When he inquires about the letter where she referred to words as "life stretches out like an emptiness" (248), she assures him that those words were written in a fit of frenzy, but she goes on to say "my life does not stretch out emptily before me". When she asks what awaits him in the Lord Darlington Hall, he says, "I know I'm not awaited by emptiness. If only I were. But oh no, there's work, work and more work" (249). The work which he loved to do once has started to irritate him now. When Miss Kenton confesses that she once wished to be his life partner, he feels terribly sad and devastated. He says, "my heart was breaking" (252). The weariness of his past life started to take form in his mind, but, as Miss Kenton states, "After all, there's no turning back the clock now" (251).

The Darlington Hall is like an enchanted building where Stevens' soul is tied within. If he has to break the spell in that house he has to use the key called emotion, love and feeling. Only when he decided to take a journey and listen to his heart, he was able to break the spell and free his soul to enjoy the beauty of nature as well as understand the meaning of life. Life is very short. One has to use it wisely, if not, one would have time only for regret. The words "deeply regret it later" (108) literally turned out to be true in the case of Stevens, who had been hiding his real feelings. Instead of taking this journey in his later life, if Stevens had taken this journey in his younger days, he would not have been disappointed. At last, there is nothing to do other than "cease looking back so much" as to "adopt a more positive outlook and try to make the best of what remains" (256) of his life.

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INCLUSION OF THE MARGINALISED

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Abstract

Marginalisation which is a major problem exists in India. This marginalisation prevails from thousands of years. In India, dalits being the most marginalised people in India. The dalits have suffered much domination, protested for their humiliation, abuse, and also for their powerlessness. Their sufferings can come to an end with the term 'inclusion'. The word 'inclusion' should include all neglected and marginalised society. The protests and the voice of this people have given some structure to their self-respect and their own power-sharing for their community. The "welfare measures" must reach the marginalised society with its fullness. These welfare measures came into existence only after their protests and movement. For many years, the dalits are under marginalisation, discrimination and being neglected. We need to discover their rights and empowerment. The focus needs to help them to break their barrier of caste, class, gender, education, state etc. The inclusive growth needs to be on focus. In political and economical, social equality must be within caste dynamics.

Keywords: *Marginalisation, discrimination, inclusion, untouchable.*

Introduction

A discussion about dalit emancipation needs to be heeded in India. Both as economic and social reforms, dalit liberation must be taken into consideration. Dalits in India are subjected to harsh and authoritarian treatment and are also excluded. For centuries, the suppressed and marginalised people of society never received proper attention and ignored in this social setting.

Dalits have suffered from discrimination, refusal and vulnerable tortures. In upcoming years, it is our duty to create awareness of dalit problems and issues. Mainly, the focus is must for marginalisation. Dalit people need more awareness among their circle, because they have been fooled by their masters or upper caste people. This paper helps to analyse the problems of marginalisation and the study of 'inclusion' process. The 'inclusion' includes equality (treating everyone as equal), impartial (equity) and the action of protecting.

Inequality is the greatest evil that is deep rooted in this society. As Frank Herbert says, 'All men are not created equal, and that is the root of social evil.' This inequality is the major reason for these marginalised dalit people to suffer in the hands of upper caste people who are rich and landowners. Most of these poor people are treated worst than slaves.

To support poor and the excluded for their empowerment created by lawmakers are not properly maintained. The adequate knowledge about their inclusion is not conveyed properly. The efforts are inadequate to enrich them with that knowledge could bring down the dominance of their owners. So, they are aware that these excluded people must always be excluded.

Among the dalit community, there are many sub-caste which includes cobblers, sweepers, agricultural workers, leather workers and manual "scavengers". They are mainly grave diggers, cleaning human excreta, disposing dead animals. Many of these people are labourers to the upper caste men. These earnings are not enough to run their life and that results in poverty and illiteracy. Though, they work hard and try to build their gap and come out of marginalisation, at the end of the day, they are made to believe again that they are "excluded", "isolated."

Dalits are subjected to certain principles that to whom they can afford food, water etc and also should give signals while they are walking in the street because they are considered 'untouchables.' It is still happening in this modern society. Even after globalisation and liberalisation, dalit humiliation is still going on. Dalits are victims of major crimes of society. Most of it are not reported due to their ignorance and also fear for this dominant society. They live

in a unequal, marginalised and unpleasant community in the country.

Transformation from marginalised to inclusion can happen only when there is no segregation between “touchable” and “untouchable.” The word “untouchable” should be obliterated from the minds of each and every individual. When everyone thinks “equality” is the major step for transformation then the lives of dalits can be uplifted. ‘Educate, Organise, and Agitate’ was the clear call of Baba Saheb Ambedkar to the scheduled caste communities. Even today, children in large number are out of school, which shows their backwardness in academics. Not only this, many dalit children experiences the discrimination and untouchability in their studies and it is reported in government reports too. In every sphere of their academics, students face isolation in the name of caste. Even after 70 years of independence, caste is well rooted as tumour to this country. This tumour is so far incurable.

Conclusion

Ambedkar showed the contradictions between these societies and asked for the removal of this tumour from this democracy. After many years of independence, injustice towards dalits happens till date. Beyond caste and

colour discrimination, equality must be over everyone. This nation’s motto is ‘liberty, equality and fraternity’. It should be protected to secure the welfare of society.

In European countries, inclusion is in fast process in all social aspects. It should come into existence in India also. This mindset can come only when the people change their discrimination towards the schedule caste people and extend their hands to all without inequality.

Only reservation grants can never help in inclusion is slowly understood by people. The increase in opportunity of education, employment and inclusion can help in transformation from exclusion to inclusion.

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DUAL OPPRESSIVENESS OF DALIT WOMEN IN URMILA PAWAR'S 'THE WEAVE OF MY LIFE'

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Abstract

Even in the 21st century, one of the developing countries like India has a substantial population which is facing discrimination and violence commonly known as "dalits". This group is considered the lowest social group in the hindu society. The untouchables are made to do physically and spiritually contaminating works that anybody else is unwilling to perform. 'dalits' have been a subject of oppression since time immemorial and the condition of women belonging to dalit community is even worse, they face double oppression of class and gender. urmila pawar- one of the most renowned dalit activists and a noted author through her autobiography "the weave of my life: a dalit woman's memoir" has highlighted the situation of dalit women which has sunk under the pressures of class, caste and gender prejudice. The aim of this paper is to highlight the deplorable effects of patriarchy and caste system on dalit women through "the weave of my life" which depicts the constant struggle of dalit women against the never ending torture of society through the incessant battle of three generations.

Keywords: oppression, dalit, untouchable, women, class, gender, society

Introduction

Dalit autobiography is one of the most vibrant forms of literature which has carved its individual space in the genre of Indian literature and has caused great restlessness by shifting the existing dominance in the so called privileged literary society. Dalit autobiography is a literature of the oppressed, downtrodden and marginalized section of the society. According to G.N. Devy "...the writers in Dalit movement show a clear awareness of belonging to a distinct literary culture and society." (Devy, 126)

Dalit auto biography is an important part of sub-altern literatures as it focusses on the question of identity, suppression, poverty, otherness of Dalits in the society. Dalits have chosen the form of autobiography in order to articulate their predicament while going through the torturous discrimination of Caste and Culture. A well-known Dalit critic: Om Prakash Valmiki has very rightly said, "Dalit writers should write autobiographies so that not only our history will stay alive but also our true portrayals of wrong doers. Dalit autobiographies will provide inspiration to our future generations." (Valmiki, XXVIII)

The condition of Dalit women in India is even worse, they are doubly oppressed as they are not only exploited in the society but within their own community for being a woman. Dalit women belong to a part of a marginalized group that are a subject of oppression, poverty and

illiteracy. Dalit feminism is one of the most recent developments in the society that has come up with the questions of Caste and Gender within the Dalit population. Dalit feminists advocate for equal rights of Dalit women in the society. Dalit women's autobiographies are an open criticism of the society, They are open about all kinds of oppression women have been receiving through ages. Gender based exploitation is one of the major themes of Dalit women writings. It not only focusses about the problems of Dalit women but also the problems of women in general which is faced not only by a Dalit female but each and every female living in a patriarchal society. Despite all the advances made in the present era the attitude of the society is still governed by *ManuSmriti* which believes that women are the slaves of men. In the Indian society a woman is always portrayed as a caring mother, an obedient wife, and a dutiful daughter but the women autobiographies showcase the fact that how the same woman tends to become an agent of force and strength.

The prominent Dalit female writers are DayaPawar, Baby Kamble, Shantabai Gokhale and Urmila Pawar. Urmila Pawar is one of the most celebrated Dalit writers whose thoughts reflect her consciousness of asserting her voice of Self and Identity. Urmila Pawar was born in May 1945 in Konkan district of Maharashtra. Pawar wrote her autobiography 'Aidan' in Marathi which was later

translated into English by Maya Pandit titled as- "The Weave of My life: A Dalit Woman's Memoir" The word 'Aidan' means 'weaving' which is a metaphor in the autobiography, Urmila's mother used to weave bamboo baskets for a living in the same way Urmila has weaved her life's story and experiences into a beautiful narrative of suffering and pain. 'Weaving' here symbolizes struggle of caste, class, gender in the lives of Dalit women. Weaving of bamboo baskets was the main profession of the Mahar community of the Konkan district of Maharashtra which Urmila belongs to. Urmila lost her father when she was in third standard and as a result her family had to undergo dire economic poverty as after her father's death her mother was the only member to earn. Urmila was a sensitive child she was very much aware of her poverty, she had only two sets of clothes to wear in her school days.

"The upper caste girls always used words like 'Ladu', 'Modak', 'Karanjya', 'Puranpolya'. They brought such novel items in their tiffin boxes as well as at times we went on excursions. However, I never asked myself the stupid question, why we do not prepare such dishes at home? We were aware without anybody telling us, that we were born in a particular caste and in poverty, and that we had to live accordingly," (Pawar, 93)

She narrates the incident of getting her first scholarship:

Aye was weaving her baskets as usual. She did not see me when I crossed her and entered the house. Her face looked worried. She was engrossed in her own thoughts and her fingers flew over the basket. Going to her, I told her about the scholarship and held the twelve rupees before her. Suddenly her face lit up with a sunny smile and eyes sparkled. (91)

Pawar has to face a repeated number of incidents in public places like weddings and schools where she was made conscious of her caste. Once Pawar's classmates decided to cook a meal, they were deciding the things they had to bring like rice, lentils etc. When Pawar asked, "What should I bring? Nothing, they said, You must bring some money." (107)

Pawar was heart wrenched by the incident when she was not allowed to touch anything because of her low caste:

"They did not allow me to touch anything. However we all ate together. I really enjoyed the meal. The next day I was horrified to hear that my eating had become the hottest topic for juicy gossip. Girls were whispering in groups about how much I had eaten." (110)

Many a times Urmila became the target of humiliation because of her eating. Once she went to her sister in law's place along with her two nieces, when they sat to eat they repeatedly asked for rice and the cook called them 'monsters' but when he got to know that they are from the Sushi family, he brought more rice, "The cook returned with more rice but being called monster was not easy to digest and we politely declined." (06)

Pawar narrates an incident which clearly reflects the deep rooted class consciousness in each and every individual even in the mind of an insane, her elder sister worked in a mental asylum in Ratnagiri, a mad woman in the asylum refused to get the food served by her just because she was from a lower caste she felt humiliated and decided to leave the job. Pawar has used her autobiography as a vehicle to assert her identity and the protest she has against the oppression of the social order. Throughout her journey, Pawar experiences twin oppression of Caste and Gender, she recalls in her autobiography that once her mother had banished her to a corner while she started menstruating, she was instructed not to touch anything or else it will become 'impure'. She says: "As if I wasn't discriminated enough by others outside, now family too, has set rules for me." (18)

There is a lot of similarity between Dalit feminism and Black feminism as the Black women also faced dual oppression for being Black on one hand and for being a woman on the other, they were oppressed by the white people and by their male counterparts as well.

Dalit women have always been a marginal identity. A son in a patriarchal society is considered as an 'asset' and a daughter as a 'liability'. Urmila recalls the incidents of patriarchal oppression within and outside the Dalit community. The upper caste men used to fearlessly exploit the Dalit women sexually as if they were public property and their men were helpless because of the caste hierarchy so it becomes a part and parcel of their everyday lives to remain vulnerable on these kinds of sexual assaults and violence. Shantaram wasn't allowed to marry a girl from a different caste, being frustrated and agitated he ill-treated his wife. Urmila's sister-in-law Parvati did all

the house hold works and was treated like a servant by her husband and her mother-in-law, she was given the left overs to satisfy her hunger but she remained silent to all these oppression. Pawar also narrates the sexual exploitation she faced at her early adulthood by her maternal uncle.

"My maternal uncle plays dolls with me and pretends to be my husband drags me into an alcove and presses me hard." (125)

Some of the critics hold the view that Dalit men are not so much dominating than upper class men but we have a lot of instances from Urmila's life where patriarchal domination is quite visible. She gives account of "RandkiSuj" (128) or 'widow's swelling' meaning Dalit women look fresh and healthy after their husband's death. Though Urmila's husband was quite supportive to her but she had also put some weight after his death.

Urmila Pawar emerges as a strong woman in establishing herself in a male biased society inspite of facing thousands death at a time by undergoing patriarchal dominations first by her father then by her husband. Urmila did her B.A. but her husband was not supporting her to do her Masters as he was insecure to see Urmila getting acknowledged with a new identity of social activist and a feminist writer. Like a typical husband he expected Urmila to take care of the children and the household like other women. Pawar discarded some of the established social norms such as wearing Mangalsutra as a marital symbol. She was against the distinction of titles awarded to men and women. As she says when a man was promoted he was called 'Bhauasaheb', or 'Raosaheb' but despite of the position a woman holds she remains only a 'Bai'. This was like salt to her wounds. Urmila arranged her daughter's marriage against the wish of her husband this made him upset and angry and he remarks: "This woman has ruined my family. Because of her, I lost face in the community!...She is selfish, useless, shameless." (259)

There is always an attraction for a male child in the family whether it is an upper class family or a Dalit family, Pawar narrates the story of Jyoti who got her daughter exchanged with a male child of an unmarried girl for the fear of her husband torturing her for giving birth to a girl. Urmila was once invited to read this story at a public function, her husband Harischandra insisted her to keep their son with her in order to show others that they have a son in real life.

Urmila strongly supports Women's liberation as she asserts:

The Manu Smriti has imposed many restrictions on women and built the caste system. That is why Babasaheb said that the woman is a gateway of the caste system. It was on 25 Dec. that Babasaheb had burned Manu Smriti to liberate Indian women from the clutches of Manuwadi culture. Our organization has been observing 25 December as the Indian women's day of liberation for the last three years.(262)

Urmila has given elaborate descriptions of food habits of Dalit women to show the hunger and inadequacy of nutrition in their lives due to dire economic poverty. Dalit wives were served 'Sagar' which was a watery dish like soup made of water in which shrimps were boiled with chillie powder and salt to satisfy their hunger. Pawar gives description of the condition of Mahar women after giving birth, after delivery a woman needs to be given a healthy diet so that she may heal and recover but unfortunately due to lack of money, the Mahar women were devoid of this because they could not afford the expenditure.

Undoubtedly '*The Weave of My Life*' is an autobiographical account of Urmila Pawar's life but it does not only demonstrates the journey of her life but a number of lives connected to her in one way or the other suffering from unjustified resistance in all fronts. She weaves the stories of different individuals to reveal the marginalization they face in their day to day lives. Her autobiography delineates the story of three generations- Her Grandmother, mother and Urmila Pawar herself. Urmila in her journey lost her father, brother, son, husband, She has struggled all through her life but has chivalrously surpassed all the hurdles that came her way and in this long race of life she has proved herself to be a torch-bearer for the whole Dalit community.

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POSTMODERNIST STANCE OF MULTI-STRAND NARRATIVES IN WILLIAM FAULKNER'S *AS I LAY DYING* AND TOM RACHMAN'S *THE IMPERFECTIONISTS*

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Abstract

*This paper focuses on the expressions used in comparative literatures. Primarily, Comparative Literature is a subsidiary of literary history. It is the study of literature beyond the confines of space and place namely geographical boundaries. It is also the study of relationship between literature and the other areas of knowledge and beliefs, such as art, philosophy, history, psychology, social sciences, the sciences, religion, etc., seen in comparison or set as contrasts in the domains of ideologies, principles and practices. This paper deals with the analysis and comparison of narrative techniques taken from two different nations' literatures. The narrative techniques used in the select books is a kind of postmodernist perspectival approach by the writers, which is not a linear narration. The modes of narration in postmodernists' works are not identical with those of modernists' and other realists'. There may be meta-fictional techniques, fragmentation, ontological concern and other temporal distortions in those works. The books taken for the analysis are William Faulkner's *As I Lay Dying* from American literature and Tom Rachman's *The Imperfectionists* from British literature.*

Keywords: Subjectivity, Fragmentation, Multiple narration, Multi-perspectives, Suggestive narration, Cubism, Rashomon effect.

Comparative Literature is a subsidiary of literary history. Primarily this branch is a reflection on imagination. Comparison in literature is made into comparative through the technical use of comparison of themes, genre and movements and trends of a minimal pair of two literatures going beyond the confines of one country and through translation. This special form of literature also transports literary materials from one language to another.

The Victorian poet and literary critic, Matthew Arnold was the first person to coin the term Comparative. The term was used to compare the literary works among different languages and various cultures. Yet Comparative Literature were studied for different purposes by different people. "Comparative literature could be a study of all literatures from an International perspective with a consciousness of unity of all literary creation and experience, independent of ethnic and political boundaries" (Rene Wellek). Also Goethe in his 'World Literature' says that, various nations should notice and understand each other, the uniqueness of national literatures would be preserved in the process of mutual exchange and recognition. By means of these worldwide contacts, a

harmonization was to ensue within the individual literatures.

One such aspects of Comparative literature is Analogy/Parallel Studies. A famous American Comparatist, defines that, Analogy as 'resemblance in style, structure, mood or idea between works which have no other connection'. There are two kinds of analogical studies. The first one is the examination of strikingly similar images and image-complexes in the works of poets who never knew each other. The second kind is the study of chosen theme in a particular literary genre found all over the world.

The books chosen for this paper deals with the first kind of analogical study which has the similar structure and the form of narrative expression. The books taken for the study are William Faulkner's *As I Lay Dying* from American literature and Tom Rachman's *The Imperfectionists* from British Literature. These books have the trace of post-modernist narrative structure.

The first book *As I Lay Dying* deals with the concept of death and burial of the family matriarch, Addie Bundren. In the story, Addie's Husband Anse with their children Darl, Cash, Dewey, Jewel, Vardaman and Dell take her body to

Jefferson to bury her with her native people. The novel is narrated from many different perspectives, which includes Anse, Addie, their children and also their neighbours. Among all these many voices and varied perspectives, Darl's narration becomes the most obvious and authentic. The Bundrens family face many difficulties and hardships on the way to Jefferson. The novel has an insignificant concept, because the novel ends by saying that, when they arrive Jefferson to bury the body of Addie, Anse her husband, misuses the money that Dewey Dell saved and raised for her abortion, to purchase himself a new set of teeth. This shows the self-centered nature of Anse and how irresponsible he is. Anse returns with a woman and call her his' second wife and he declares her to be his children's new mother.

Faulkner uses a different kind of narrative style in this novel. The book consists of Fifty-nine chapters and only 15 characters. Each chapter is narrated by every persons in a first person narrative. Thus the story is narrated from every characters' point of view. Faulkner uses many modern techniques, one such is stream of consciousness. Through this technique, he gives an expression to the chaotically flowing thoughts to his characters. He also uses the Flashback technique. In the chapters 32, 39, 40 and 41 this flashback technique is used. There is a total authentic authorial voice absent in the text. Multiple narratives are introduced as the readers cannot rely on a single narrator.

Faulkner also makes use of perspectival narrative technique. Each and every character has their own view and opinion of another character, and even of themselves. Through this kind of narration, the reader is given multiple points of views and opinions on a single subject, allowing the readers to see them through various lenses and in different ways. The narration follows a cubist narrative style that include collage, multi-perspectives, flattening, fragmentation and passage of planes. "Jewel and I come up from the field, following the path in single file...the cotton house is of rough logs...when we reach it I turn and follow the path which circles the house. Jewel, fifteen feet behind me, looking straight ahead, steps in a single stride through the window. Still staring straight ahead, his pale eyes like wood set into his wooden face, he crosses the floor in four strides". (*As I Lay Dying* 1, 2)

Similarly in the second novel *The Imperfectionists*, there is a resemblance in the narrative style. The novel is

about the descriptive stories of eleven unusual and endearing characters whose lives are depended on the newspaper (Daily Mail). Each chapter is about a character, and stands as a short story individually. The concept revolves around the end of happy life, the end of the sexual desire and the decline of the era of newspapers and about what might rise afterward.

Rachman also uses the technique of multi-perspectives and stream of consciousness in this novel. Flash back technique is also used, for there is an inter-chapters, at the end of every chapter which discusses about the foundation of the newspaper long back. The stories interlock and interlace with one another. By the end, the reader may come to the newsroom through a sort of cubist lens, with everyone viewed from various angles. There is no linear narration. It follows only fragmented narration. The novel had intertextuality, the references to many books, magazines and newspaper. It also has pastiche and paradoxes.

Every chapter is encountered with a different technique. For example, in Kathleen's chapter and Abbey's chapter, the dialogue continues to flow for pages at a perfect natural rhythm. Whereas the chapters on Lloyd and Ruby are more about internal monologues, their insecurities haunt them as they desperately try to find some validation in work and for their life. Ruby's chapter in particular, mixed with internal asides to herself and that has particularly poignant moments. "She scans the fridge: a jar of black olives, no name-ketchup, and cheese slices. To eat or to sleep - the perennial night-shift conundrum. She confronts her dilemma as always, with a tub of Haagen-Dazs on the couch and Tony Bennett on the stereo, volume low. The CD came free with a magazine and has become part of her after-work routine. She has the TV on, too, with the sound off. She watches *Ballando con le Stelle* without seeing, listens to Tony Bennett without hearing, eats Vanilla Swiss Almond without tasting. Yet the mix is the most splendid she knows". (Rachman 214 – 215)

When the books are compared, they have many common factors and run parallel in the structure. The narrative style follows a cubist approach, where subjective mental experience is given importance over the objective mental experience, and fragmentation over linear plotting and multi-perspective over singular perspective. Each

character becomes a different person in other person's life. The reader has to switch characters and details, thoughts and opinions, as they change from one person to another.

The novels are analysed based on the Rashomon effect, which is the effect of subjectivity. The effect is named after the introduction of Akirakurosawa's film 'Rashomon' directed in 1950, in which a murder is described in four contradictory ways by four witnesses. The effect is described as the contradictory interpretations of an event by different people – the same event is completely differently by different people, even though they have witnessed the same incident. Yet it is not only about the differences in perspectives. It occurs particularly where such differences arise in combination with the 'absence of evidence' to elevate or disqualify any version of truth, plus the social pressure for closure on the question.

Both the novels overcome such a kind of situation, where there is absence of evidence and truth is twisted accordingly. Even a single scene is narrated differently according to the situation of the characters. So the concept of Rashomon effect is very much applicable in these novels.

The concept of Heteroglossia can also be applied as a common factor in these novels. According to Mikhail Bakhtin, a Heteroglot novel is "a structural stylistic system that expresses the differentiated socio-ideological position of the author amid the Heteroglossia of his epoch" (Bakhtin *The Dialogic Imagination* 300). Heteroglossia refers to the multiple variations of languages and ideas or perspectives within a work of art. Similarly in these novels, the stories are not told by a single narrator, instead, the events of the plot are outlined by many narrators within the framework of a story within a story.

From this concept it is clear that, the chronological sequence of the narration is interrupted and at the same time this special type of narration plays a role in preserving

the novel's structure as one unit. Such unitary in language, Bakhtin says, "not only in its shared, abstract, linguistic markers but also in its form for conceptualizing these abstract markers, is itself stratified and heteroglot in its aspect as an expressive system, that is, in the forms that carry its meanings" (Bakhtin *Discourse in the Novel* 675).

From these analyses, the study shows the common traits between both the novels of different literature and similarities in the narration are acceptable as it follows the multi-strand narrative as a post-modernist approach.

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EXPRESSION THROUGH PROTEST

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Abstract

*Dissent in literature takes its course when ideals fall short to fulfil the laid promises. The conflict with the established world order to undo the injustices is its premise. Protest literature raises its voice against the prevalent despairing state of affairs through its novel use of language. The paper addresses protest as a means of expressing the myriad forms of oppression with reference to Chinua Achebe's *Things Fall Apart*. African protest literature is considered to have emerged and evolved from within the imperialist culture. It confronts the hegemonic power structures at play which subvert the African identity. African literature, predominantly is viewed as a protest against the history and myths rewritten and created by the West. Negritude is celebrated with pride and the essential black identity extolled.*

Keywords: protest, African, Negritude, hegemony.

Protest novel is a piece of narration that outlines the daily sufferings of people under a force – political, social or economic. The prevailing themes of the protest novels are themes of oppression of violence between the two races. Africa is a vast continent, consisting of more than fifty nations and several hundred languages and ethnic groups. African literature spans through different languages and genres. They can be classified into oral literature of Africa, literature written in indigenous African languages and literature written in European languages. Each ethnic group in Africa had their own distinct oral literature. The antecedents of African written literature can be traced to hieroglyphic writing of ancient Egypt. With a few exceptions most of African written literature is in European languages especially in English and French. Modern African literature can be seen as a product of colonialism. Africa had to endure European imperialist aggression, military invasions and eventual conquest and colonization. Many of the founders of modern African literature were colonial subjects and colonialism permeates as an indelible theme in their works. Their works are an exploration of the plight and struggle of African people. There is a clash of cultures and the destruction of the indigenous.

The three part novel *Things Fall Apart* revolves around the principal character Okonkwo who is a representative of the old order, protector of the clan, a conscientious Igbo. He is the self-made man who has fend

for himself all the appreciation and titles he earned. He is held in high esteem throughout the nine villages and has proved his mettle by defeating the great wrestler Amalinze the Cat. Okonkwo's protest against the missionaries can be read along the lines of his protest against his father Unoka. Unoka is drunkard, debtor, lazy, and improvident. He piled up his debt by borrowing more and never paid back. In short Unoka was a failure. Okonkwo was ashamed of his father and was determined to prove that he himself was 'clearly cut out for great things' (8). Okonkwo earned the title of a great wrestler even at the young age of eighteen. He had taken two titles, was a wealthy farmer and had two barns full of yams. All his accomplishments were enough to overpass the humiliation of having been born to a worthless father. His life from its inception is a protest against his father which finds its culmination in his suicide which he finds fitting than submitting himself to the white men.

It is the fear of failure and of weakness that dominated Okonkwo's whole life. 'It was the fear of himself, lest he should be found to resemble his father' (13). He abhorred gentleness and idleness and was determined to hate everything his father loved. Deep down within he was a flawed, fragile man who acted instinctively without double thought. His fear of being branded weak lets him kill Ikemefuna, a boy whom he loved more than his own son. When a daughter of Umuofia is killed at Mbaino, Ikemefuna and a virgin is offered as a

compensation to avoid war between Umuofia and Mbaino. Okonkwo looks after Ikemefuna for three years on behalf of his clan. Though afraid initially, Ikemefuna overcomes his fears and addresses Okonkwo as father. Okonkwo himself starts a liking for the child but he never shows his affection in public. But after three years the Oracle of the Hills and the Caves pronounces the sacrifice of Ikemefuna. Though Okonkwo is advised not to bear a hand in Ikemefuna's death since the boy calls him father, it is Okonkwo who strikes him down lest he be called a coward.

Okonkwo is afraid to be gentle and rules his household with an iron-fist. He loses his temper even in the Week of Peace. He beats his wife during the sacred week creating disruption. It is the rule of Umuofia to observe a week as sacred before the planting season to honour the earth. Aberration to this is considered as a great evil and can annihilate the whole clan. Still 'Okonkwo was not the man to stop beating somebody halfway through, not even for the fear of a goddess' (28). His fear of being ridiculed as effeminate is far greater than his fear of the Gods.

Nwoye's protest against his father is also worth analysing. Okonkwo was worried about his son because he lacked the vigour of Okonkwo and resembled in many ways Unoka. Nwoye and Ikemefuna grew up listening to Okonkwo's stories of bloodshed and violence – the masculine stories of the land. But Nwoye always liked the personified stories of animals which his mother used to tell. Nwoye pretended to like Okonkwo's stories only to please his father. He doesn't cry after the death of Ikemefuna, or is unable to rise against the rule of the land which decrees that new-born twins should be abandoned. He finds redemption in the new religion which accommodates twins, outcasts, lepers and the worthless. He changes his name to Isaac now bereft of his own identity.

The arrival of the Western colonizer tolls the death knell for Abame, a clan wiped off the earth by the preachers of a God who is nothing but unconditional love. The missionaries built a church in Umuofia, government, trade and court with a District Commissioner accompanies. The custom of the land is erased and the rule of the white thrust upon. Their prisons were full of men who offended the white man's law. The clan according to the evangelists 'worshipped false gods, gods of wood and stone' (136). The converts were mostly outcasts and the underprivileged

who found refuge in the new God. Okonkwo considers Nwoye joining the Christians as great abomination. He was consumed with the strong desire to cleanse the village from them. As far as Okonkwo is concerned the only fitting reply to these foreigners is an outright rebellion against them. But it is too late to fight the white men since their own men are now a part of the strange faith and also the clan has become meek and powerless.

The lunatic religion was tolerated by many in Umuofia which deeply tormented Okonkwo. There were many who condemned the new religion, government and their trading stores but none had the prowess or courage of Okonkwo to drive them off their land.

'Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart, and he mourned for the warlike men of Umuofia, who had so unaccountably become soft like women' (173).

Enoch, a spirited convert unmasks an *egwugwu* in public which is considered the greatest crime a man could commit. He is protected in the parsonage but the aggrieved band of *egwugwu* demolish the church to a pile of earth. The District Commissioner invites the leaders of the clan in the pretext of a discussion at his headquarters and the men including Okonkwo are handcuffed. They are charged with crimes of molesting others, burning houses and places of worship and fined with two hundred bags of cowries. They are denied water and basic needs, insulted and beaten, and their heads shaven. The court messengers inform the men of Umuofia a penalty of two hundred and fifty cowries to be paid for the release, the additional fifty would go to them. The fine is paid and the prisoners released and the searing fire of revenge remains.

Okonkwo was resolute in his course of vengeance. If Umuofia decides to fight, he would fight along and if they chose to be cowards Okonkwo would avenge all by himself. A meeting is convened to decide the course of action wherein Okonkwo murders a court messenger. The ensuing tumult makes it clear that the men of Umuofia are afraid to act. Okonkwo commits suicide rather than surrendering his life to the colonizer. Okonkwo's eventful life is reduced to a chapter or a reasonable paragraph of a book titled *The Pacification of the Primitive Tribes of the*

Lower Niger which the District Commissioner is intending to write.

Achebe does not attempt a romanticized version of the African life and at the heart of the novel lies the flawed hero, Okonkwo. His downfall is inevitable for he is pursuing a failing war, a one man fight against an impenetrable power. He rises to the stature of a hero even in his death. He has cheated the foreigners who came to torture and execute him. He also underlines his steadfast belief in the code of Umuofian life by setting himself apart from the rest of the clan trying to teach them that it is better to die than lead a life of a coward under the new regime. Thus his protest finds expression in his self-annihilation.

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OBSESSION FOR APPEARANCE IN DEEPAK JULIA BELL'S *MASSIVE*

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Abstract

The novel Massive by Julia Bell is a young adult fiction which portrays the insatiated and obsessed mind of a mother and child regarding their appearance. Preoccupied with dieting that eventually results in eating disorders, both mother and daughter equates beauty with slender and thinness. Daily conversation about food and imposed starvation leaves no emotional bond between them. The theme of the novel explores how it devastates and affects the mentality of the daughter.

Keywords: Anorexia, Eating binges, obsession.

As the old French adage goes "one must suffer to be beautiful", this novel examines the beauty and body obsession of a mother who is pleased to endure all the hardships to maintain her slender figure. Maria, mother of Carman, a school girl of fourteen is beauty fixated that culminated into depression. Maria has a huge collection of diet books and unwanted food restrictions that she imposes over her daughter Carmen too.

Carmen takes after her grandmother who is plump and stout. Maria loathed Carmen's figure and warns her to watch her weight constantly. She uses to let her down saying that she got "plump chest" "thick hips" and "freckles". She has in her collection, diet books by celebrities and doctors which describes dieting that suites every single part of the body.

Maria equates fatness with unhappiness. She could not even think of her body getting obese. The starting of the novel itself manifests her contempt towards huge figure like Marilyn Monroe. She is unable to tolerate such body weights and she asserts she would kill herself if she gains weight like Marilyn. Her veneration for everything slim and slender shows her fixation.

The misconception of hers to regard thinness to success in life sordidly says much about today's generation's delusions about superficialities. Each day she internalizes the positive affirmations to stay slim and beautiful. Her preoccupation with makeup and skin fit

outfits makes her pretentious. It says waning mother daughter relationship because she has placed excessive control over her food.

Maria is anorexic. According to the dictionary of psychiatry, Anorexia is an eating disorder that makes a person to go on an excessive diet and refuses to keep a healthy weight. Maria becomes sick after she throws all her food instead of consuming it. Her husband Brian criticizes for her voluntary starvation that always paved the way for an unhealthy conversation. Maria's only intake is bread, skimmed milk and low fat food that makes her thin and attractive.

In Naomi Wolf's book *The Beauty Myth* she states that "the weight loss cult recruits women from an early age, and eating diseases are cult's bequest. Anorexia and bulimia are female maladies. From 90 to 95 percent of anorexics and bulimics are women" (181). Unfortunately Carmen also internalizes her weight obsession by her mother. Everything got upside down when Carmen shifted with her mother to Birmingham leaving her father. Her father is her only respite to her as he gives her immense freedom to be herself.

Carmen gets acquainted with all the fashion magazines that her mother offered. She wants her daughter to dress and behave "lady like" like the ladies in the magazines. Maria compels Carmen to keep a diary that enlists her eating habits to keep a check on her weight. To sculpt a

coveted body image is her sole intension. Carmen's beauty concept is entirely different from her mother. Whenever Carmen's friends beautify her for some occasions, Maria underestimates that she looks stupid and fat.

Carmen is emotionally disturbed by listening to her words. She writes affirmations to remain thin all her life and decides to be sick until she becomes slim. She develops a self-loathing attitude. She says "I am fat, I hear myself saying, miserably, hopelessly .I look in the mirror. My face has gone hot and red. I feel as if am going to explode. I am fat .It sizzles under my skin, thick yellow layers of it, puffing me up, pushing me out, making me massive"(151).

In one instance, Carmen desires to be a Barbie doll who has large tits and narrow figure. In a sudden fits of anger, realizing that her body weight is beyond control, she just tied a lace around the neck of Barbie doll to destroy the figure. The very sight of the doll enrages her. Barbie is an American doll manufactured by Mattel Company which have been popularized by the media. The doll instilled a particular image in the psyche of a girl child that she thinks Barbie is the ideal beauty image that every child must possess.

If Maria is anorexic, Carmen is bulimic. Bulimia is another eating disorder where the *person pucks and vomits the food immediately he or she consumes. Her consciousness completely embraced the thought of her, being fat and ugly .Naomi Wolf observes that mind altering activities determine how much control a cult exert over the mind of its members. In order to achieve the expected desirability of the body and its features,

Carmen imbibes affirmations to change her mind. She writes repetitively that she has a fat chin, fat face and a huge chest size. Even the city dwellers and fashion designers adore slim women whom they consider them as classy. There is a kind of beauty instruction that works along the same line to alter the mind set up of an individual. To alter the consciousness, they use conditioning of the psyche through prayer, meditation, chanting, group rituals, psychodrama and confession. "The hypnotic mantras" have the ability to transform one's thought and mentality.

Though women has empowered in every fields, she has not been able to take control of her body completely. Maria does not like fat, so she is forced to apply the make ups to conceal her flaws. Carmen is ready to suffer all the hardships to look thin. All anorexics and bulimics have self harming impulses. They will not accept any compliments or praises that is showered upon them because they have impulses for self-denial. The practice of chronic dieting, self-imposed starvation leads both of them to depression and feeble health.

The constant self-denial and inflicted hunger works because the "ideal thin" figure is compared with "pornographic generation". The slim figure always gets chance to flaunt her body as demanded by the patriarchal structures of the society. Even the fashion industries favour them more that the plus sized body figures. Both the patriarchy and fashion corporations see this as a political as well as economic solution for their gain respectively.

Women's lives around the world are centered are struggling for their body politics. Wolf in her book *The Beauty Myth* says

Though many have gained power over the past two decades, that power has not centered around their female bodies, as earlier women's rites of passages had done. Women still lack organizations, institutions and a collective voice. Any urban working woman will recite a litany of frustration and confusion and changed expectations. Women inhabit a cult producing reality; all that was needed was the cult. The theology of weight control fitted the need. (125)

Even the educated and empowered could not get out of the hold of the term "beauty". The empowered and the complete women find insecurities in her appearance .These insecurities make the women to construct a low image and inferiority in them. Beauty is also institutionalized in patriarchal society driven by capitalism.

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DEHUMANIZING EFFECT OF OSTRACISM IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANAH*

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Abstract

This paper seeks to answer the role of westerners and dehumanizing attitude towards Nigerians, conflict for discovering selfhood. The focus is mainly on the protagonist Ifemelu, who is an outspoken, young woman, is in love with Obinze. It also highlights the importance of family and love. The story is about Ifemelu going to America and facing the Problem like race, gender, cultural difference, and identity war. Ifemelu wants to complete her studies and searches for a job in America. With all hope she came to America to create an identity but lost herself. She realised that nothing is going to change, so went back to Nigeria and started a blog. The blog is about the experience she had in America and the realities of westerners and their culture. She wanted the Nigerians to look at the problems she faced and want all of them to join hands to retrieve themselves. The impact of colonialism continues with loss of identity, loss of culture, inability to survive, deprivation of needs, disordered world view and value shift is predominant in this novel.

Chimamanda Ngozi Adichie is a Nigerian novelist, born in Enugu and belongs to middle class family. Her father is a professor and mother is a registrar. She is inspired by Achebe and his works which made her to become a writer. When she chose to write her experience she was criticized, but she overcome all those criticism and proved herself as a Best African Women Writer. She had written three novels, each novel provides the African life, history and inferior status of women. Adichie is a staunch feminist. She delivered a talk entitled 'We All Should be Feminist' in TED Euston conference. She discussed about ongoing, injustice discrimination of women, "A Man is likely as a woman to be intelligent, to be creative, to be innovative. We have evolved; but it seems to me that our ideas gender had not evolved" (TEDX Talk). She received Orange Prize for Fiction in 2007 for *Half of a Yellow Sun*, she also published collection of short story *The Thing Around Your Neck* in 2009. In 2013 *Americanah* was published and selected by The New York Times as "The 10 Best Books of 2013".

Post colonialism is the recent branch of study which deals with the colonialism and decolonialism. It tells about the western people who are masters and made native people as a slave. Postcolonial study advocates rights of individual that all human beings have equal rights in their

land and not to discriminate because of their look. It also insists of inheritance of culture, Status of women who is always used for domestic purpose like giving birth to child and taking care of family, conditions of poor people, ecological imbalance and social injustice. The effects of colonialism still visits the people in different form. The needs of people is not given, inhuman treatment towards the people, conflict made by the westerners to the native people arouse belongingness versus alienation.

The postcolonial is a dialectical concept that marks the broad historical facts of decolonization and the determined achievement of sovereignty but also the realities of nations and peoples emerging into a new imperialistic context of economic and political domination. (Robert. J.C. Young, 57)

The term dehumanization means denying human qualities like thoughts, feelings for other people. It is making an individual or a group of people to feel inferior by their superiority. The effect of dehumanizing is made by the rulers and treats the people as a inferior and neglects moral, justice and violates the human physically and mentally. Ostracism mean excluding people being part of a group and not accepting them to part of a society. It may cause a pain in psyche without any physical injury. Dehumanizing Effect of Ostracism is made to the

protagonist Ifemelu, excluded by the westerners and made her to feel inferior and insecure with the colour of the skin.

Ifemelu is a Nigerian woman who grows up in Lagos and loves Obinze. She goes to a university in Philadelphia, where she came to know about importance of skin colour. To get fit into that society she changes the hair style and often straightens the curls. Even though braiding hair is traditional one, she wants the people to accept her as one among them, "I have to braids out for my interviews and relax my hair"(119) She also learns American accent to become friends with the students. When she searches for a job no one is ready to give a job to a Nigerian. One tennis coach accept her as a helper to him and touches her sexually and gives dollar hundred. She accepts it so that she can survive.

With this act she feels guilty and broke the relationship with Obinze and moves with Auntie Uju and her son Dike. She spent some days and dates Blaine, professor at Yale. Then she had relationship with another man called Curt. Meanwhile Obinze was hurt by the act of Ifemelu and moved to England and started looking for a job but arrested on the wedding and went back to Nigeria. Obinze married Kosi and had a daughter.

Ifemelu goes back to Nigeria because surviving in that place became very harder to her. Finally Obinze and Ifemelu meets up and started their romance. Obinze does not want to live with Kosi, both had fight and lots of disagreement so he returns to Ifemelu and she accept him without any hesitation.

Transformation means change which something makes the person to go higher in the level. But for Ifemelu it happened in a negative way, she is an outspoken woman now became dumb, a strong woman changed into weak and broken, from confident to uncertain, being focused she transformed with scattered thoughts, stable to unstable. With all this changes happened within her made to feel that she is unfit to live in that society.

Ifemelu is become a sex object. She expected to be loved and accepted by someone which did not happened to her. She accept Obinze because she need a person to love her, even though he is married she agree to continue the relationship. Blaine and Curt had loved the body of Ifemelu and did not given the real love so she is not satisfied with them, with that when Obinze returns she accept him by expecting the true love.

Ifemelu goes back to Nigeria so that she can renew herself from that negative impacts of America. The sense of renewal is attained only by going back to the native. America only destructed her from being positive to negative transformation. The struggle she faced is to get the self identity and to be accepted in the society for that she changed her tradition look learnt language but everything destructed her, with all hope she came and ended with loss of identity, culture and loss of self image.

Identity is characteristics with distinguish a person to other, She came to America to create an identity by completing the studies and to get a job, but she was accepted only to do a menial job like helper to a tennis coach. She was caught by the scatter thoughts, self doubt that she cannot survive in that society, inability to protect herself, challenges she faced with the society with the race and excluded in everything not even considered as a human being. The world become indifferent to her and dissorted with us-other mentality. In her native she is very traditional but in America she changed everything to get fit in that society, even though she had changed herself no one is there to include her as part of the society.

The exclusion based on the race prevails by the westerners even after the decolonization. The oppressor are still oppressed, black are blackened. The title *Americanah* means one who goes to America and adopts the western culture, here Ifemelu is an Americanah because she went to America and adopted western culture. Ifemelu represent Adichie, in real life Adichie went to America and encountered with race and came to know about the importance of skin colour. Based on that experience only she has written this novel, so real Americanah is Adichie.

The dehumanizing attitude of westerners made her feel low, inferior, even after the changed herself to that society no one is ready to give job based on the educational qualification. There are ready to give only the menial job which denotes that black are accepted only as a slave not as equal to them. Ifemelu went back to Nigeria and started a blog. In that she shares the experience and calls the people to retrieve themselves, "Don't complain. Be forgiving. If possible make it funny. Black people are not supposed to be angry about racism. Otherwise you won't get sympathy" (221). She calls all the people to join

hands with her to protect themselves from the effects of westerners and to create their own path.

The conclusion to this dehumanizing effect of ostracism is to develop the willingness and not to give up in any situation. Every person needs to develop the willingness to face the problem like Ifemelu faced in America with the problems of race, loss of culture and identity.

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ECO-CRITICAL ASPECTS IN BHABANI BHATTACHARYA'S *SO MANY HUNGERS!*

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Abstract:

Eco-criticism is developing field of literary study that analyse the relationship between human and environment. The consciousness of non-human world is growing; recent historical study as Roderick Nash's *The Right of Nature* narrate the history of ecological thinking and records the powerful influence of environmentalism in a number of intellectual fields such as the greening of religion, philosophy, and law. Critics trace back writers who developed this consciousness through their writings, when others were ignorant. This paper attempts to highlight one of such writers from Indian Writing in English, Bhabani Bhattacharya. This paper provides illustrations to showcase his effort to deliver eco-consciousness through one his seminal works *So Many Hungers!* This paper explains the eco-critical aspects with the examples taken from the novel. It illustrates how human's greed destroys their own living place which in turn affects themselves, which is the central theme of *So Many Hungers!*

Eco-criticism can be defined as an interdisciplinary study of literature and environment. In other words, eco-criticism is a critical study of the representation of physical environment in literature. It originated as idea "literary ecology", in Joseph Meeker *The Comedy of Survival*. Later the term "ecocriticism" is coined by William Rueckert in *Literature and Ecology: An Experiment in Eco criticism*. Eco criticism widely spread as literary and cultural theory by the formation of the Association for the Study of Literature and Environment (ASLE) at the Western Literary Association and launched the journal called Interdisciplinary Studies in Literature and Environment (ISLE). The publication of *The Ecocriticism Readers* by Cheryll Glotfelty and Harold Fromm is a landmark in literary ecology. It is the first edited collection of essays which gives comprehensive outline of ecocriticism.

"Make the biosphere uninhabitable, and that it will, in fact, produce this suicidal result within a foreseeable period of time... to check pollution and spoliation that are being inflicted upon the biosphere by short sighted human greed" by Arnold Toynbee, a renowned English historian. He concluded that present biosphere is the habitual place of human beings, but it still a question if we wonder what steps have been taken to save the place. Number of historical studies has recorded the history of ecological

thinking. For example, Roderick Nash's *The Rights of Nature* details the greening of liberal thoughts, the greening of religion, philosophy and law. Glen A. Love questions in his seminal work *Revaluing Nature: Toward an Ecological Criticism*, "why, one wonders, have literary criticism and theory remained so peculiarly unaffected". David Ehrenfeld calls this as "the avoidance of unpleasant reality". These are the evidence of how significant it is to have the shift from emphasizing the ego consciousness as the distinguishing feature of great literature to a critical focus of eco consciousness as insisted by Love.

Bhabani Bhattacharya's *So Many Hungers!* can be analysed through eco critical aspects. He is known for his social realist fiction. He has received highest critical acclaim for most of his novels. His works have been translated in 26 foreign languages. He is deeply influenced by Rabindranath Tagore and Mahatma Gandhi. He strongly believed in the social purpose of writings, "I hold that a novel have a social purpose. It must place before the reader something from the society's point of view". He describes how self expression is important as the other need like food, sleep. He is a Sahitya Akademi winner for *shadow from Ladakh* in 1967. He is not only a remarkable novelist, but a translator, historian, short story writer and biographer.

So Many Hungers! is Bhattacharya's first novel, which is set against the background of Quit India Movement and The Bengal Famine of 1943. Political, economic and social exploitation are the themes of the novel. This novel deals with different kinds of hunger such as hunger for power, hunger for money, hunger for sex, hunger for food, hunger for freedom, serving its title. Though this novel can be analysed in various perceptive, one would be able to perceive it through eco critical lens because of its background setting. He depicts the sad realist of how the human themselves were responsible for the famine, in which their own species suffered. The parody of human lives, where holidays were spent in ecotels and city's garden view restaurants where they try to compensate for the pollution which in fact created by them. He gives a realistic picture of inhuman conditions of people in a deeply affecting manner.

Famine means the extreme shortage of food, caused by several factors. The Bengal famine of 1943 occurred in British India during World War II. The famine led to the death of 3 to 4 million people. It occurred due to the shortage of rice, though there were various reasons for the shortage, the major one is where government fooled farmers and brought rice and stored it for soldiers and officials. This inhuman activity is depicted in this novel. The elite and government officials, soldiers remained largely untouched by famine as the British government implemented policy to provide rice at fixed price which is not affordable for labours and farmers even though they were the owner of crops. This led to death of millions of people in Bengal. Bhattacharya presented this cruel reality by portraying scenes like burying alive children and young girls showing breast to soldiers to get a scrap of food.

The novel depicts the story of Rahoul, son of Samarendra Basu and Kajoli, daughter of a peasant from a village named Bharuni. K.R. Chandrashekharan said "the sad tale of Kajoli is a pathetic record of what happened to more than two million men and women who became victims of famine, which was not an act of God, but which was brought by the capacity and selfishness of profiteers and the indifference of an alien government". Exploitation of nature in turn affects human beings. This is best depicted by Bhabani Bhattacharya in this novel. Another novel of Bhattacharya, *He Who Rides a Tiger* also shares

the same backdrop. In this novel the protagonist was arrested because he stole bananas.

The theme of hunger is best depicted in *So Many Hungers!* through the depiction Bhattacharya expressed eco critical aspects. The hunger for food makes human to lost their humanity and sanity. He draws a scene where a boy fights with the street dogs to take the food from the dustbin. Kajoli is an innocent girl of 14, gets pregnant because of early marriage, and comes to Calcutta leaving her village for first time. She has been raped by a soldier shows the hunger for sex in the war time. She is symbol of victimization exploitation of people in different degree. Bhattacharya draws Kajoli to present the naked horror of Bengal. Jackals and vulture circled over the dead bodies and ate their flesh. The author also presents the hungry people eating what the animals refuse to take for crumbs of food or dirt of animals.

In chapter XIII, a drummer announces that the great one of the government would give a word, in five villages. The word meant food for the villagers, but the great one talks only about the Japanese foe: "In vain the villagers had walked three hour way to Rangmati banyan and the three hour way back in Scorching sun and five thousand fake words in their empty stomach" A fusion of political and physical hunger against the background of war, famine and nationalist upsurge. KK Sharma says " a unique quality of this novel is that it portrays realistically the agony of the age it depicts a quality which perhaps no other novel of this category published still 1947", in his *Vision and Themes* about Bhabani Bhattacharya. The plight of hungry people is shown when they have to survive on the green figs and roots, "Roots? There will be short of leaves, are even the grass of the fields gone"

The objective of the paper is to focus the plight of hunger and famine, more so Bhattacharya portrays the apathy of the rich people towards poor during the time of crisis and the indifferent attitude of the government in sleeping over matters: "others who lay by so much food and deny us crumbs- they are the beasts". The extreme emotional and cruelty of fellow beings is depicted when a mother buries her child alive: "nomore pain, my godling," she said... The mother snatched it from its grave. "witch! Murdering a child. Your own!..." the woman whimpered. "hungry, he has no sleep in his eye; he stares, only stares. Let me make him sleep- sleep in peace." Arrangement of

privileged group overlooks the needs of the humble groups which have not seen anything but nature as their livelihood.

Nature, poor, women, children are the victims of the manmade famine of Bengal. People exploited nature which in turn kills them. The horrifying reality is never accepted by people. People remains neglected of their surroundings and fellow beings which would result as same as Bengal Famine. Bhabani Bhattacharya visionary portrayal in the novel severs as the evident of ignorance of nature by people. Through the depiction of cruel realist where people were manipulated each other for food, money, power, sex, Bhattacharya expresses how everything is interlinked,

exploitation of nature is not the death of nature instead digging their own grave. Given the above evidence one can interpret *So Many Hungers!* in eco critical aspects.

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A PERULSTRATION OF DIASPORIC SENSIBILITY IN JHUMPA LAHIRI'S WORKS

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Abstract

The article expounds in detail the diasporic sensibility of Bengalis in Jhumpa Lahiri's works. Her works are strewn with Bengali immigrant experiences in America. Her transcultural narratives discuss in length the mindset, thought process, tastes and culture of the immigrants in the unfriendly land. This paper brings out family representations in diaspora. The family is in peril because parents and children remain antipodal when it comes to culture. This results in culture gap and generational gap between them. The children create space for their individualism. It proceeds to discuss how women are portrayed-the first generation women and second generation women. I define confinement of women as 'domestication in the other'. Instances from novels are hulled out to support the arguments. Lahiri's new non-fictional essays are also taken for contemplation as it expresses her new found literary identity in Italian. The essays have a personal tone of expressing her wish to write in Italian. Besides recording the immigrant experiences in her novels, her narratives have Bengali sensibility appealing to the five senses. Through the nostalgic discourse of her characters she touches on the sound and sight of Calcutta. Their food, smell, etiquettes and dress codes gain consideration in her novels. Spivak's Strategic essentialism is drawn to analyze their ethnic community building. They form a homogenous group to cultivate their culture. Being minority race, they strive for their recognition in the global soil. Hence Lahiri's diasporic writings are quite expressive of her origin culture.

Key words: diaspora, sensibility, immigrant experience, domestication, representation, recognition, expression

Diasporic narratives are generally expressive writings of culture. Indian culture is a sensitive entity as our family systems are bound by cultural and emotional predilections. When migration takes place the mother culture is at stake when there is intervention of newness. This becomes the bottom line discussion of diasporic authors in their novels. The literary works written outside their native country demands consideration as it inclines to their origin. The authors - Rohinton Mistry on Parsi culture, Bharati Mukherjee on Bengali culture, Anita Rau Badami on Sikh culture and Jhumpa Lahiri on Bengali culture have done justice to their origin in the literary world of diasporic literature. These writers try to aggrandize their local culture in the immigrant soil of their settlement for recognition. So their works and writings carry a sensible study of the immigrant experience and indeed deserve contemplation. Jhumpa Lahiri is a contemporary and acclaimed diasporic author in the realm of diaspora since 2000 for her Pulitzer accolade in her first anthology *Interpreter of Maladies*. Her works convey the Bengali sensibility in the American soil. She does it with more sensitivity and sensibility trying to express even the tiniest details of her origin culture in her transcultural narratives. Her audience gets a wholesome

picture of Bengali culture and their trepidations in the unfriendly soil.

Jhumpa Lahiri's views are microscopic and it gets magnified in her writings. She achieves verisimilitude and her readers could very well get a wholesome picture of the angst, dilemmas and disillusionment of the immigrants. The immigrant's survival is not an easy process as they have to emerge from their preexisting traditional dogmas and practices to strike a balance with the new. The newness is not readily accepted and hence steps in culture clash and culture shock which results in myriad issues on sensationalism such as broken family, failed marriages, white weddings, generational gap and disillusionment of women. The immigrants indeed emerge out but after several misfortunes and regressions. She touches upon various themes such as settlement issues, child rearing, love, morality, solitude, alcoholism, religion, education, profession, lesbianism, culture, language etc in her works. Her latest non fictional discourse is on her love for Italian language.

Family representations and its several crucial phases are well portrayed in Lahiri's fictions. The Indian family system is close knit and is chiseled on values, customs and traditions. But it becomes vulnerable as it gets diluted

by newness of the western culture. The so called values, customs and tradition find no space in the children as they prefer to embrace the new. West meant liberation and individualism for the offspring. They shed the old to venture out and create their own space of existence in the new. One of the stories "This Blessed House" in the compendium *Interpreter of Maladies* deals with a sensitive issue of a husband's irritation over his wife's alacrity towards the discovery of the Christian paraphernalia hidden at different junctures of the house. They are second generation Bengali couple. Twinkle exhibits too much of enthusiasm after each discovery and demands to be displayed. She calls it a treasure hunt and considers it her property. Their Hindu identity is in peril. Her husband Sanjeev keeps reminding her that they are not Christians. Her obsession incites uncertainty in him. Difference of opinion mounts up between them resulting in never ending argument. Sanjeev contemplates: "He was getting nowhere with her, with this woman whom he had known for only four months and whom he had married, this woman with whom he now shared his life"(146). Followed by this is his flicker of regret over prospective brides he has refused from Calcutta. Lahiri has aroused trepidations over such religious issue.

Twinkle on the other hand seems to be on the verge of conversion. She is so zealous of her new venture in the treasure hunt. The couple is getting ready for house warming. The guest includes Sanjeev's colleagues and some Bengali friends. He is conscious of his Hindu identity and panics over the display of the objects. She counterfeits her husband's fear and speculates: "They can't fire you for being a believer. It would be discrimination" (147). Her utterance gives a hint that she is giving in to the new religion. Sanjeev in order to keep his sails moving yields in the end, for she was able to entertain the entire lot of guests in the treasure hunt. The vignette is about intervention of Christianity. Such delicate aspects of immigrant experience finds space in Lahiri's storytelling. It is not just the plot, even the thought process of the immigrants are captured and exposed in her writings.

The short story "Only Goodness" deals with alcoholism. The children Sudha and Rahul take to consume alcohol and hide cans in their rooms where their parents could not discover them. But later this habit cripples Rahul from achievements as he took to addiction.

It made him to be more aloof from rest of his family. The parents came to know only when he was arrested by the cops for being drunk while driving. The revelation brings a doom on the family and they are in a state of shell shock and humiliation. He could become only a Laundromat, "And so he became what all parents feared, a blot, a failure, someone who was not contributing to the grand circles of accomplishments Bengali children were making across the country, as surgeons or attorneys or scientists, or writing articles for the front page of The New York Times"(151). This is one of the several estranged situations the immigrants face. The parents blame America for its excessive freedom and not their son's imprudence. *The Lowland* is an impulsive novel where a husband is deprived of his wife's love and the daughter Bela is abandoned by her mother Gauri. She abandons her family and leaves to California unmindful of the emotional breakdown she has wrought upon them. The child turns an introvert and heals her mind off depression after several sessions with a psychiatrist. Gauri finds comfort in having a lesbian relationship with one of her university students. She is more towards individualistic pursuits. Lahiri deals with multiple themes to show the angst of the immigrant's in her works.

In the unit of family, the first generation immigrants, parents, cling to their culture of their origin and adhere it diligently in the new. To the second generations 'home' is America and they naturally imbibe its culture. The forced Bengali culture finds no place in them. The children tend to be more individualistic as west gives them more liberation and discovery. So they seek immersion in the new. The novel *The Namesake* is a good instance of the intergenerational conflict. The Gangulis settle in America. The parents Ashoke Ganguly and Ashima Ganguly live in an illusory world and only their physical presence exist in America. They try to create India abroad. Inside their home it is always Bengal. The children are instilled Bengali culture and they are acquainted to Bengali literature and songs in their ethnic gatherings. The children wait desperately to finish their schooling to disobey their parents. The parents could not stop their children from getting westernized as it results in arguments and combats. They draw an invisible line of privacy where their parents could not probe in, as it would end up in detachment. The parents are in a state of agitation over

their children's westernization. To the parents the encroachment of newness is a misery and to the children it is an adventure. Their multiple affairs and relationships are part of their intercultural socializing in the new. The critic Malti Agarwal observes: "For the second generation diaspora...identity and problems are rather different, for they have a sense of pride and affinity, to India, but it is America that is perceived as home" (qtd in Gahlot 112). So when it comes seeking counterparts, they prefer white weddings. It makes their survival viable and stand in par with the other Americans.

Family is a single nucleus in the initial stage of settlement. Gradually they form a homogenous group anchored on their Bengali origin. The new alliances play the role of real uncles, aunts, etc to adhere the traditional rites in the ceremonies. Gayatri Chakravorty Spivak's concept of 'Strategic essentialism' is induced here. In America, the Bengali's form an ethnic group to represent their culture. They are a sect of minority race sharing their solidarity in ethnic community building. In doing so the local culture is promoted in the Meta tradition. They flock together for recognition and identification. During such gatherings they appear in their ethnic wears and children get acquainted to their origin and tradition which is a kind of reinforced learning. Social gathering is a conscious endeavor. Their sole aim is to pass their tradition to their children. Hence they strive to essentialize themselves and to bring out their group identity. But the children at one point of time renounce their independence to embrace the new. They learn to embrace both in the liminal space and do justice to both, for they could not ignore their origin completely. Though they are completely westernized, sometimes their origin is found in their names. In the title story "Unaccustomed Earth" Ruma is a typical American mother but she names her son Akash, a third generation immigrant. His identity clings to his name.

The next representation in Jhumpa Lahiri's works is her portrayal of women. Women are subject to double displacement. One is their disillusionment due to the new unfriendly ambience and second is their ineptness to socialize due to scanty education and linguistic barrier. So they are confined to home and ordained with isolation. I define this 'domestication in the other'. The first generation women are pathetically nostalgic and helpless. Ashima Ganguly in *The Namesake*, Mrs. Sen in *Interpreter of*

Maladies, Aparna in *Hell-Heaven*, the anonymous mother in the title story "Unaccustomed Earth", sail in the same boat of isolation and nostalgia. Lahiri in her storytelling portrays the inner psyche and inner vision of these displaced women. The title story "Unaccustomed Earth" the husband recalls: "the isolation of living in an American suburb, something about which his wife complained and about which he felt responsible, had been more solitude than she could bear" (29). Hence the concept of 'home' gets eulogized here. The immigrants could find a habitation only in the suburbs and not in the heart of the city as it is meant only for whites. The suburb is an uninhabited place. So loneliness becomes their burning problem. When it comes to mothering, they become the trend setters of Bengali in America. They are the custodians to pass the tradition to their children. But this places the children in a state of dilemma and ambivalence as they are the progeny of America.

The second generation women are unlike their mothers. They take mountainous stride to venture further in the new. They make it a point never to follow their mother's example. They release themselves from their clutches and discover into the new. They bring in novelty to overturn the Indianess at home. They prefer white counterparts and announce their weddings. This results in transcultural weddings. Lahiri presents them as challenging and emerging women in diaspora. They are successful women in education and profession. Their dispositions are lawyers, agriculturalists, professors, academicians, scientists, and so on. Some women are really extraordinary who show immersion in an entirely new third culture. They show immersion in French, Italian and so on. The persona Moushmi in *The Namesake* identifies herself in French and migrates to France. Hema in "Going Ashore" finds Italian comfortable more than Bengali or English. The author herself is a living example. She has currently renounced her identity in Italian. Her latest editions, two non-fictional books, *In Other Words* and *The Clothing of Books* are penned in Italian. Further her traversing to Rome exhibits her immersion in the third culture. In the autobiographical essay *In Other Words* she records "I write in order to break down the wall, to express myself in a pure way..." (133). The confessions are her expressions in the literary world where she had written

only in English. She begins her new found literary identity with these.

Jhumpa Lahiri has generously represented the Bengali culture, etiquettes, and dress code in her novels. Her novels are strewn with Bengali food, taste and smell. She touches upon the five senses like Keats did with his poems thus dealing with sensibility in her writings. The sense of sight and sound are evoked in describing the noisy Calcutta through her character's nostalgic discourse. The sense of touch, taste and smell are incited in the liberal description of Bengali snack and food prepared by Bengalis in their American homes. The sense of touch is also seen in Indian objects brought from Calcutta such as culinary, paintings, tapestry, books etc. She is also an expressionist writer exhorting emotions and response in her audience. The readers tend to sympathize with the characters. Sometimes the readers empathize with the characters to witness their trauma. Hence this acclaimed

writer stands unique in diaspora by her language and efficiency to transmit the diasporic sensibility effectively.

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TRANSFORMATION OF INNOCENCE TO MATURITY IN PARO ANAND'S *WEED*

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Abstract

Kashmir Terrorism is one of the important terrorists. From the independence itself, terrorism has been a wild part of Indian society. For years the people of the Kashmir are yearning for the right to dignity the right to life decent existences, the right to talk, the right to live freely, the right to work, and wanted their families to live a life with the necessities of life. They have always longed for the right of an existence in which brutalization, trauma, demoralization and rage or a thing of the past. Paro Anand is a writer who attempts to disintegrate children's mind through fiction. This paper examines the plight of a young adult Umer who transforms himself from innocence to maturity by undergoing struggle both physically and mentally. This paper enlightens the obstacles of the young adult children who come across with a large amount of agonies. Also, how the juvenile are operated incorrectly by the society. The adolescence and the social issues in Kashmir are also brought to light.

Keywords: *loss of innocence, threat of militancy, social isolation, heredity, distress*

Indian Literature is multi-cultural and multi-lingual, which has a strong voice through its writing. Indian Writing in English has carved a niche for itself in the global scenario. Indian Writing in English refers to the body of the work by Indian writers who wrote in the English language. It is also said that it is associated with the writers of the Indian Diaspora. Indian Literature has acquired the greatest place along with the other World Literatures. Indian Writing in English is the offspring of the English impact on India. In the Nineteenth century, Poetry, Biography, Autobiography, Essays have been issued in the field of Indian Literature.

The glimpses of the creative world of the great masters of Indian English novel would reveal that the novelists constitute a cosmopolitan group representing various religions, communities, professions and views. They come from east, west, south and north. They belong almost to every community in India-the Hindu, the Muslim, the Sikh, the Christian and the Parsi and they represent every shade of opinion- orthodox, liberal, progressive, Gandhian, communistic and socialistic. They interpret every segment and strata of the human society-the luxurious life of Maharajas, Nawabs, industrialists and landlords; and the problems of untouchables, labourer's, women and peasants.

The theme of national awakening under the stewardship of Mahatma Gandhi has been treated in an epic dimension by many Indian English novelists. South Asia is the present headquarters of terrorism. Many people were killed by terrorism. More than thousand people have fallen for terrorism in the various part of the world. India has fallen for terrorism from 1945. Before independence, India was not totally free from the world of terrorism. Terrorism is the most practiced weapon for the freedom movement. Nowadays, terrorism has been molded by different regions in India. Generally, terrorism is formulated on ideological motives. The other cause of terrorism is religion. In some part of India militants employ terrorism as a technique.

Terrorism is influenced by politics. Not only in India, but there are also many countries that have a pluralistic society. These countries are not in deficiency of ethnic and political groups: they are not satisfied with these systems. The wider degree of distance between community and government latter developed to terrorism. In the beginning, the trend of terrorism, rooted for peace. Later people demanding their independence approach the means of terrorist insurgency.

Kashmir Terrorism is one of the important terrorists. From the independence itself, terrorism has been a wild

part of Indian society. For years the people of the Kashmir are yearning for the right to dignity the right to life decent existences, the right to talk, the right to live freely, the right to work, and wanted their families to live a life with the necessities of life. They have always longed for the right of an existence in which brutalization, trauma, demoralization and rage or a thing of the past.

The contemporary English Kashmiri writers are committed to social issues and values. Some writers in India writing with other Indian languages also share these concerns. There are some important Kashmiri contemporary writers like Mohammad Ishaq Khan, Rattan Lal Hangloo, M. H. Zaffar, Neera Mattoo, Nyla Ali Khan, Paro Anand Noor Ahmad Baba, Gull Mohammad Wani, Rekha Chowdhary, Bashir Ahmed Dabla and Hameeda Naeem. Among these writers the researcher has chosen Paro Anand who writes from Kashmir but not a native of Kashmir, she is a Diasporic Kashmir writer.

Paro Anand is a writer who attempts to disintegrate children's mind through fiction. She is the author of eighteen books, which is based on the problems of children and young adults, including plays, short stories, novellas and novels. Paro Anand is not only a writer, but also serves in many areas for children. She was also a publisher and headed the national centre for children's literature, The National Book Trust, India, the apex body for children's literature in India. She has also set up libraries and reader's clubs in rural India and conducted training programmed on the use of literature. Her achievements are further extended to a world record, for helping over 3000 children make the world's longest newspaper (850m long) in sixteen Indian states in eleven languages. In some ways, Anand spoke about, how the young boys are spellbound by the loss of innocence among the children. Especially, the male children are affected a lot like Umed and Umer in the novel by the terrorist act as well as the military rule. Their age is not capable to justify the good and the bad. Even there is no proper educational system to evaluate them by categorizing the good and the evil.

In *Weed*, Anand has interlinked a very pathetic tale about the children in Kashmir and how they want to go to school against all irregularities but are unable to do so. The novel *Weed* is about affected Family, with two children who are separated from their father, because Abbu was a

terrorist who joins the jihadis. The sons wanted to follow in the footsteps of their father without realizing the consequence. The mother is strong in her belief that violence is not at all a solution and must end. She was very careful in her brought up, because, there are many chances for them to choose the path of terrorism, but to her dismay her younger son Umer is adamant to look for his father. She allows him to choose his father's path by allowing him to meet his father against her own philosophy. *Weed* narrates the informal dilemma of a young boy Umer and his mother who undergoes many struggles to prevent her children from her father's terrorist path. The paper entitled "Isolation of the Family in Paro Anand's *Weed*" highly concentrated on the key term 'heredity' where the young son Umed choose the footstep of his father Abbu.

Weed portrays the agonies of young adults, who lost their innocence and considered as victims of terrorism. Here, Umer and Umed are considered as the victims, which is the central theme of the story. The passionate struggle of these two brothers was, to yearn their father's love. Their childhood was lost in the smog of gloomy Kashmir.

At the beginning the narrator of the novel Umer describes himself as

"Weed" an unwanted thing. These are the words of Umer, who distress himself from the society, Weed – a wild unwanted thing to be weeded out. That's Me – a weed. Not wanted, to be thrown out, Left to fend for myself – if I must. Left to die – if I can. Out. The word describes the circles of society in relation to me. Go on out. get out. out. out – wild, unwanted thing.

Protests of innocence, "But why? I didn't do anything!" (1)

Umer compares himself with the unwanted weed, ironically, he is telling, that he is an unwanted child for the society. Here the term of Nietzsche's 'social distress' is highly affected by the character Umer. This kind of negativity roots in his young mind is because of his father as a terrorist. In *Weed* the narrator, Umer interprets himself with the weed, this shows that how the young are highly affected by the society.

Paro Anand beautifully describes the mind-set of a young Kashmiri adult who adored his father and always wanted to become like him in future. She attempts to tell

that how children are psychologically affected by the behaviour of their parents. In *Weed*, the character Umer, dealt with the key term of Nietzsche 'heredity', where he wishes to follow the footstep of his father. According to Nietzsche 'heredity' is as a 'power of adaption'. "That 'heredity,' as something quite unexplained, cannot be employed as an explanation but only to describe and fix a problem. The same applies to 'power of adaption'" (Nietzsche 343).

Umer starts his narration by telling that he is going to share a deepest secret of his life. He loved his father without knowing that whether he loved him back or not. Their family was not like a kind of a normal family, where they have no freedom to express their feelings openly with each other. Umer, explains the uneasy relationship and the pure love that he had with his father.

When Umer proudly said about his father to his friends, they started to laugh at him and they made fun out of him, because everyone, expect Umer, his brother and his mother knows very well that his father is a man who is working under the terrorist group. The fun that was made by his friends was turned out to be the suspicious that made him to follow his father on one night. "Was it on a suspicion that I followed him that night? I wish I hadn't. It changed the course of my life" (4).

According to an Australian survey, acts of terror may also make life harder for

Muslim kids. That too when their family members were noted for their links with the terrorist group the children will be ostracized from their peers and from the society. This perfectly happens in Umer's life too.

Before abandoning the family, Umer and Abbu, had a brief conversation. Umer doesn't even imagine that, it would be the last conversation with his father whom he admired as his role model and his hero. This made their lives as a complicated one. Umer's father had taught him to respect his elders, always listen the instructions given by his teachers, and to obey his parents. Abbu always insist his sons to be a good one. But when he leaves home during the time of curfew and to take risk against with angry uniformed persons, who patrolled the valley. This made Umer to question himself that, what made this punctual congenial person to surpass the law, which prevents the citizens to leave home when the curfew starts.

A multiplicity of forces, connected by a common mode of nutrition, we call "Life." To this mode of nutrition, as a means of making it possible, belong all so-called feelings, ideas, thoughts; i.e., (1) a resistance to aliother forces; (2) an adjustment of the same according to form a rhythm; (3) an estimate in regard to assimilation or excretion. (Nietzsche 341-342)

According to Nietzsche the term 'Life' is a multiplicity of force, where a common man is obligated himself with it. Umer was forced to connect his life full of hurdles. The responsibility of the family was given to him when he is in the young age. On the other hand, he wants to search for his father's destined, so that he can stay with his father forever. So, he went behind his lovable father, once after he leaves the family, he was able to follow him to a certain distance, after that his father disappears in the dark gloomy frozen night of Kashmir.

Umer states an incident, where he experienced while following his father. The darkness itself symbolically shows the life of his father,

I would have gone to home this time. But the next time I'd follow and find out. I'd be more alert and cautious. But when I turned around, I couldn't see anything but blackness. It was as if I was on another planet, or that I'd

suddenly become blind. I didn't know the way home. I couldn't find the way home. What was I going to do? (8)

It was not a safety thing for a young boy like Umer to roam during the curfew because he might be caught by the terrorist or militants and there is a chance to get kidnapped by the Jihadis. Paro Anand politely expressed the real state of Kashmir's young adults like Umer. "Some may call them misguided or paid, but the fact is that there are lots who choose this dangerous path with a conviction" (Bukhari). More boys are turning to militancy as symbol of resistance their families also openly glorified them.

When Umer's father abandoned the family, Umer felt himself as the head of the family. From here the transformation of Umer takes place. Being the first male child of the family, he thought that he should take the responsibility of the family by getting some job even though he was a teenage school boy, the absence of his father made him to think like this. He does not want his

Ammi to go out from the house and work for the income of the family. Rather, he wants to do it by himself, so he decided to quit his education, but he wanted his younger brother Umed to continue his schooling. When Umer confess this idea of getting a job to his mother he has a got severe scolding from her. Ammi told him not to think about the family's income and gave assurance that she will take care of that. Umer believes that he had chosen his job to set his future and he also decide to quit his studies,

All right, I thought, I'll take a job, I'll be a real man. I'll drop out of school and this thought was quite pleasant and brought a shred of cheer for the first time since the darkness had fallen. 'NO!' she shouted, almost. Her voice harder, sharper, than it had ever before. Hard and sharp. NO. And there were no arguing. (23)

When the neighbours came to know about the secrets of his father which they had hidden since he left the home. They had stopped talking with them and they often see this family as the incarnation of evil. The same condition expands to their school, most of their friends maintained some distance from them and some of their friends stopped talking with Umer and Umed.

They ostracized themselves from their peers; many of his friends enquired them about their father. Some of them made fun and they started to show their vengeance on Umed and Umer for being the son of a terrorist who has joined with MUJAHIDDIN terrorist group. "So Umed and I continued school. We were left alone much more now. Especially me. But even little Umed. Even his friends are friends no longer. They were warned by their parents. *Don't play with that boy any more.... you must have nothing to do with him. Stay away*" (24).

As the time passes Umer submerged in the ocean of nostalgia of his father. His father's shawl was the only consolation for him, it is filled with the tobacco smell which is used to chew all the time by his father. Whenever Umer, longs for the love of his father he used to wrap that shawl around his neck and he console himself. But as days on, the smell of the tobacco fades away. Umer is now left with nothing expect the memories of him. "But now as time passes, the perfume of my father is fading. Evaporating. Lifting off the fabric like the mists leave the earth's lap. And there is really nothing, nothing I can do to hold on it" (30).

Paro Anand comes out with the feelings of a young

teenage boy who misses his father and longs for the love of him like every boy does. He undergoes the struggle of transforming between innocence and the other.

As the days goes Umer's family slowly started to face the financial crisis. His Ammi was helpless without her husband. Umer was eagerly expecting the money from his father, because before leaving the home he has promised Umer that he will send money for the family expenses and to take care of Ammi and Umed. Here, Umer's mother was not ready to accept that, money because she knows very well that it might be earned in a wrong way. Her mother decided to go for the job as a servant maid. Umer started to worry about his mother and for her treatment. He also thinks about his classmates, that once they come to know his mother as a servant, the start to make fun out of him,

Would they be good to her? What if they turned out to be one of those horrible families who rebuked their servants – were mean? And what if my classmates got to know that my mother was a servant? Suppose, Suppose, one of them was her employer? I sat up breaking out in a sweat, nauseous. I couldn't sleep. I needed to cool myself. (33)

This thought made Umer to broke out in a sweat, nauseous. He can't able to sleep. He needs something for self-compromising. Hurriedly, he pulled out his Abbu's shawl and he moved out from the house. This shows his real innocence and his longing for his fathers love. Umer shows the feeling for his missing father,

I was panicking. I needed him. I needed him now. If I could not have him, at least let me recall his face, at least let me have his memory. Give me back the memory of your face, I begged. If I couldn't even recall his face, his voice, his touch, his smell, then, then, all hope was lost. Please, please come back, please let me at least remember. Where are you? (34)

As the family's economic condition gets worst, Umer and Ammi came to know about an organization, which is helping the half-widow and half-orphaned peoples, with the financial support. Both were confused by the mixture of hope and embarrassment that whirled around them. Both Ammi and Umer were embarrassed because they don't want a stranger to know their family's secret. To get surprise, the questions was easy at the beginning, like name, address, family members, but as they go deeper

there were question which embarrassed them as they expected, the questions are the occupation of the head of the family, date of disappearing, alive or dead etc.

Then there were ones that weren't. Date of disappearance or death of husband/father. Work he did, money he'd earned. Ownership of the house. Present income, if any. Present place of employment. It was all out in the open now. Even strangers knew of our struggle, our empty pockets. Our often-empty stomachs and now, also the secret we'd been too ashamed to share, even with each other. (39)

It was not an easy process to get fund from an organization. The employees separated the mother and the son they were seated in the separate rooms. The fierce questions about Abbu started to pierce their hearts, which they were not able to answer. Both gave separate answers which is contradictory to their witness. So, their application was rejected, and the hope of getting some amount of money through the organization was also scattered. This shows the how Umer continuously loses his innocence and tested to answer like a matured man.

At one point Umer's younger brother Umed decides to leave the house in search of his father. Though her mother tried to convince him, he was not ready to accept it and left the house to follow his father's path. After Umed left the house, Umer's longing for mothers love increase. Because his mother always started to worry about her younger son Umed. Sometime Umer does not like to be with her

mother. At a point, Ammi and Umer came to know that Abbu committed a suicide bomb attack and he was dead. Though Umer's Dream of making his father coming back home has succeeded, his father is no more to advise him or guide him. His mother started to worry about her younger son, and Umer consoled her. Here the transformation of a person takes place. Umer has transformed into a matured man from his innocence.

The novel *Weed* has captured well the minds of children and how their minds work. "We are the weeds. The wild unwanted things. Who wants weeds?" thinks Umed. This shows how disillusioned a youngster becomes and the height of frustration and helplessness he feels at the situation in Kashmir. Paro Anand in his novel clearly shown the real case of Kashmir and the life they live through the character Umer and his family.

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AESTHETIC PERCEPTION OF LANGUAGE, STYLE AND CULTURE IN GOLDBLATT'S TRANSLATION OF MO YAN'S WORKS

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Abstract

Translation as a concept is often underestimated and undervalued. However, it does convey values to be considered as an immensely important part of Literature. Translation is a channel to reflect the shared histories of various countries, religion and the human race. It does carry the power to shape and reshape cultural perspectives for the people divided by boundaries but united by hearts. The present paper intends to assess the aesthetic values behind Howard Goldblatt's translation of the works of Mo Yan in the context of language, style and culture and how the translated works of Mo regenerate the impact of his works on human understanding about China's history, culture and political policies. These translated works also picture the emotional disconnection of the Chinese mass who had to go through the piled up horror caused by the second Sino-Japanese war. Goldblatt's translation paves the way for the works of Mo Yan to be presented before a new audience and help Mo to reflect and express his emotions, thoughts, ideas and Chinese culture beyond the boundaries.

Keywords: Translation, shared history, cultural perspective, emotional disconnection, war, horror, and aesthetic perceptions

Guan Moye, best known as Mo Yan, is a Chinese writer who won the prestigious Nobel Prize in 2012 for his immensely magnificent contributions to World Literature. Being a writer from the east, Mo had to cope with language barriers until Howard Goldblatt introduced Mo and his works to the English speaking audience. Hence, Mo's broader readership comes as a gift from the dominion of translation.

Translation and translators can be considered as the cornerstone behind the success of writers from the East. Though these translators are less noticed, their contributions cannot be ignored and they are no less than the heroes on the stage. Howard Goldblatt is a distinguished translator in contemporary Chinese literature in the west. He was born in Southwestern California in 1939 and joined the Navy at the beginning of the 1960s. His posting in Taiwan as a communication officer gave him the opportunity to study the Chinese language and culture. Later on his passion for Chinese literature encouraged him to join the Chinese language programme in San Francisco State University where he received his M.A. degree. He

received his doctoral degree from Indiana University in 1974. His doctoral degree in Chinese Literature adds credit to his reputation as a translator of Contemporary Chinese works. His dissertation was based on translating the Chinese works of Xiao Hong. The experience and delight he experienced after translating two of Hong's novels bestowed him with the confidence to continue his journey on the road of translation. Goldblatt is also a founding editor of Modern Chinese Literature, a popular journal in China (Yim 40). He has translated many works of Mo, they include *The Red Sorghum* (1993), *The Garlic Ballads* (1995), *The Republic of Wine* (2000), *Shifu, you'll do anything for a laugh* (2002), *Big Breasts and Wide Hips* (2004), *Life and Death Are Wearing Me Out* (2008), *Frog* (2009), *Change* (2010), *Pow!* (2013), and *Sandalwood Death* (2013).

He has acquired an excellent command over the Chinese language and his thorough knowledge of Chinese culture enables him to bring out the aesthetic values of Chinese culture and language to the western readers. The aesthetic value of language does not confer only on the

description of beautiful things under the sun; the excruciating emotions presented in a delighted way also extract the aesthetic beauty of a language. An example of it can be seen in *The Garlic of Ballads*:

Everyone says our real leaders are chosen by the masses.

But why do the servants keep spending all their masters' money?

We common folk sweat blood like beasts of burden,
Just so corrupt, greedy officials can grow fat and lazy!
(249)

Though it is a serious issue of corruption, Goldblatt pictures it with black humour; a technique used by Mo to write about sensitive and controversial topics.

At the event of the Frankfurt Book Fair, Mo Yan stated, "literature can overcome the barriers that separate countries and nations". (qtd. in Yim 40) Goldblatt's translation of Mo's works help Mo to achieve this aim and gain the broader readership in the west by demolishing the hindrance between the Chinese and the readership of the west. Though Mo is bound in the self-censor regime of the Chinese government; Goldblatt's translation of *The Garlic Ballads* undoubtedly delivers the painful suffering of the peasants to the western readers. In one of the ballads sung by Zhang Kou, the injustice done to these peasants are clearly noticeable:

I sing of May in the year 1987,
Of a criminal case in Paradise:
Police converged from all directions,
Arresting ninety-three of their fellow citizens.
Some died, others went to jail-
When will the common folk see the blue sky of justice? (The Garlic Ballads 248)

Goldblatt drafts the translated text without any forceful acceptance of political regime on censorship which makes reading more interesting and readers more involved. The painful emotions of the peasants of China are well delivered and the cruelty of the Chinese government is promptly uncovered:

They say officials live to serve the people,
so why do they treat the common folk as enemies?
Heavy taxes and under-the-table levies, like ravenous beasts, force the farmers to head for the huls.
**The common folk have a bellyful of grievances,
but they dare not let them out.**

For the moment they open their mouths, electric prods close them fast...

(The Garlic Ballads 249)

The failure to sell the garlic enrages the peasants when the Chinese government closed the store houses and washed their hands off from buying the garlic due to over surplus of the garlic production. When the peasants held a riot against the government, they are arrested and being tortured on the name of establishing peace in the society. The lines written in bold appeals more to the readers and create a powerful impact among them in the form of call for justice.

German sinologist Kubin, praises Goldblatt as he comments, "He has a very sophisticated way of translating into English, not translating word for word, sentence for sentence or paragraph for paragraph. He translates the whole, as has been common in Europe since 18th century." (qtd. in Yim 62) In the novel *The Red Sorghum*, the sorghum field attains a special insight with a romantic attachment to the characters. The sorghum field eventually became the eye witness of the happiness and sadness of the characters. It made the journey of their lives soothing and full of fragrance. Dai and Yu Zhan'ao got deeply connected to the sorghum field where they nurtured the best moments of their lives. Goldblatt retains the beauty of the sorghum field as described in the original text and provides the readers with the chance to have a direct visual experience. He portrays the exquisiteness of red sorghum and presents the cultural perspective behind it. It is addressed as the sea of blood by the narrator which provides food to the peasants, fulfils the passion of the love birds and provides a balm to the wounds caused by the war. It is not just a stable crop for the Chinese people; rather a cultural epitome.

Sorghum becomes a significant element in the works of Mo and the wine produced by it as well. In *The Republic of Wine*, Mo paints the attachment of Chinese mass towards red sorghum and red wine. Liquor is an inevitable part of life in China and Goldblatt presents it in a beautiful way for the contentment of the western readers. Likewise, 'aria' is a street drama performed on the roads of China. The enthusiasm of the aria artists is minutely described while talking about the Chinese culture related to aria performance. These aria are staged for the common people, touching every emotion of their lives. The

translation of *Sandalwood Death* successfully reflects the authenticity of aria in China. The emotions drawn in these aria are full-fledged with the real emotions as described in the original text by Mo. Goldblatt's translations bridge the gap between China and the West. He takes a step ahead and preserves Chinese family values by transliterating the words 'Mother' and 'Father' as 'Niang' and 'Dieh' instead of literally translating them into English. The cultural perspective behind the performance of aria is finely illustrated where the western readers can taste the enjoyment of watching an aria and experiencing the lyrical language, "The sun rose, a bright red ball (the eastern sky a flaming pall), from Qingdao a German contingent looms. (Red hair, green eyes.) To build a rail line they defiled our ancestral tombs. (The people are up in arms!) My dieh led the resistance against the invaders, who responded with cannon booms." (*Sandalwood Death* 1)

His focus on Mo's western readership makes him defend Mo's use of the natural language; the language of the common mass which is more appealing to the readers for whom reading is entertainment. Goldblatt does not take any effort to sophisticate the farmer's dialect used by Mo. Along with the cultural aspects of China, Goldblatt also tries to set a stage for the Ethical ideals woven into the lives of the Chinese people. In *Life and Death Are Wearing Me Out*, he reflects with ease the ideas of Mo on the Land Reform policy of China and at the same time, Goldblatt does a splendid work when it comes to depicting the Chinese belief and the Buddhist morals regarding life and death. The life of the protagonist in the novel is taken away unjustly and the robust desire to gain justice does not allow his soul to rest in peace. Thus he goes through a whole process of being reincarnated six times; born as various animals and finally as a human.

Goldblatt magnificently preserves Mo's style of writing and takes care of his way of delivering things to the audience through various literary techniques such as Magical Realism. Discussing Mo's usage of magical realism X.Y. Xang states, "Though influenced by magical realism in literature, Mo shows his own style. In his creative and unique subjective world, he displays different aspects of Chinese people's character and social life. He constructs his unique magic realism with oriental characteristics, with fanciful narrative, mysterious transcendental imagination." (216) An instance of magical

realism by Mo can be found in *Sandalwood Death* in which Xiaojia reflects upon his father's statement on women as "snakes usually turn into women, and the most beautiful women are transformed snakes" (62) and says:

A huge white snake, as big as a water bucket, stood in front of the bed and thrust its head toward me, a purple forked tongue darting in and out between its red lips. "Xiaojia". It was my wife's voice! "What do you think you're doing?" Heaven help me, how could you do this to me? You know I'm afraid of snakes, and so you made sure that's what my wife is. (65)

The plots of Mo's novels are distinctly carried out where he applies plentiful styles such as in *Frog*, he makes use of the literary device "play within a play" in a metamorphosed way into "a play within a narrative within letters within a novel". The protagonist Gugu's nephew Tadpole drafts a play on his aunt's life through his letters written for a friend in abroad. In *The Garlic Ballads*, as its title suggests, the readers are offered with ballads in the beginning of every chapter in the novel just. Likewise, in *The Republic of Wine*, the plot delves into the letters that scholar writes to his favourite author Mo Yan and these letters prepare the foundation for the novel Mo is going to pen down in the near future. In one his letters addressed to the scholar Mo says: "Dear Doctor of Liquor Studies Yidou, Thanks for the letter. I've read your story 'Child Prodigy'. The little demon, wrapped in his red flag, had my heart pounding and my skin crawling. I couldn't sleep for days." (110) and later on these letters will get the form of the novel titled *The Republic of Wine*.

Goldblatt's translation can be considered as the cornerstone for the introduction of Mo Yan's works to the west. As a translator, he does his best to keep possession of the feel expressed in the original text before presenting it to the western readers. Though the problem of lost and gain still continues in the realm of translation, Goldblatt's translation can be a bit of an exception where the authenticity of meaning and subject matter in the original text are not lost in the translated one.

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DISCRIMINATION OF THE BLACK PEOPLE IN HARPER LEE'S *TO KILL A MOCKINGBIRD*

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Discrimination is the oppression and suppression of a race or caste or class owing to their poor economic and social background. The Black people are discriminated in their own country by the white race. Discrimination is based on skin colour and it is a form of prejudice in which people are treated based on their colour in the society. The definition of discrimination is related to the term "disturbing". This term is explained as anxiety and distress, it is as well as mental states caused by irritation. Many people suffer from discrimination and it leads to anger and frustration. . The issue of the discrimination of the Black people is discussed in this research paper. In the society the people are important for function and full of opportunity by their own responsibility but sometimes they are ill-treated by the white people irrespective of their race or colour. Such racial disparities are pervasive and may be the result of racial prejudice and discrimination, as well as differential access to opportunities and institutional policies and practices.

The racial differences are proclaiming the racial discrimination in the society, in between the people they are improved their opportunities for their racial and ethnic group in their own place. So the role of racial discrimination including differences in socioeconomic status, differential access to opportunities, and others .Overt discrimination against African American and other minority groups characterized much of U.S. history: a question is whether and what types of discrimination continue to exist and their effects on differential outcomes.

Harper Lee's *To Kill a Mockingbird* is about the discrimination and marginalization of the black people. *To Kill a Mockingbird*, was written by Harper Lee in 1960. This

novel takes place in a small town, Maycomb during the 1930s in U.S. This novel is about a white lawyer, Atticus who defends black man who has been wrongly accused by a white woman of rape. In the end of the novel, Tom dies after losing the case and goes to jail. In this novel, Harper Lee addresses many controversial issues from the society. She focuses on racism, discrimination and the society. During the 1930s, in the small country of Maycomb, Alabama the people are mostly reflected their racial and discriminatory of southern people of that small town, Maycomb.

In the trial of Tom Robinson is the trial of the century for Maycomb, Alabama. It is a case of raping a white girl. This case is not simple as black and white; it threatens the life of many people in Maycomb. Tom Robinson, is a black man from a respectable family, but people do not respect him, because he is black. He feels sorry for young Mayella Ewell, because she was responsible for taking care of their entire Ewell family. She seems desperate and lonely, so he helps her when she needs it and he works as a gardener in their home. One day she tries to kiss him. Mayella was caught with Tom Robinson by her father, and Tom was arrested. Atticus Finch is the lawyer assigned by Judge Taylor, to defend Tom Robinson. Unlike most people of Maycomb, Atticus was not willing to give up on his client just because he was black.

In this novel, the case of Tom Robinson serves as the central issue and climax of the story. He is the accused of raping a young white woman named Mayella Ewell. The Ewell family lack of knowledge and wealth, representing the lower class. Mayella becomes a mother figure of her younger siblings she only take care of them. The novel

reveals that she is involved in an incestuous relationship with her father, Bob Ewell. The lawyer Atticus, he is represents as loyal and righteousness, Bob Ewell represents uneducated and character judgment in this novel.

Tom Robinson's conviction is based on racism. Earlier in this novel, Atticus's daughter Scout relates that his father views the Ewell family as "the disgrace of Maycomb" (33). However, because the Ewells belong to a white family, so they hold a higher social status. During Tom Robinson's trial, it is hinted that Mayella seduces Tom Robinson and her father, Bob Ewell, observes that his daughter shares an intimate relationship for a black man, Tom Robinson. Atticus, however, strives for justice; he explains to his children the ugly truth: "In our courts, when it's a white man's word against a black man's the white man always wins" (251-252). "Atticus shows the disgust with white people taking advantage of a black person's ignorance" (252). Further, Atticus makes it clear to his children about the racism: "As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forgot it- whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash" (252).

In the modern society, discrimination is a biggest challenge for racial people because the quality of human being ignored by their character and colour. Discrimination

represents the quality of being a threat to democratic people in the society. It is based on the equality and quality of human being. It explores the discrimination in the society by the people customs, religion and origin of community. These differences are representing the equal rights of human in the society for their community and society. The novel *To Kill a Mockingbird* explores the responsibility of human beings in the society; even if they are differ in their skin colour. Man must be treated with dignity and respect whether he is white or black.

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GYNOCRITICISM AND THE EVOLVING FEMALE CULTURE IN CHITRA BANERJEE DIVAKARUNI'S - *THE PALACE OF ILLUSION*

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Feminist Criticism is one of the latest trends in modern literary criticism. The Women's Liberation Movement of the late 1960s is the main motivating force behind this movement. It is based on the experience of women writers and thinkers. Thus, it is original and innovative. It is powerful organ for the expression of feminine aspirations and sensibility in innovative linguistic and stylistic patterns. There are two modes of feminist criticism. The first mode is ideological. It is concerned with the feminist as reader.

Feminist Criticism is also concerned with the interpretation and reinterpretation of texts of women writers. The second mode of feminist criticism is the study of women as writers or gynocritics. Gynocriticism reveals that they are concerned with something hard, surviving and real about the relation of women to literary culture.

The subjects of Gynocriticism as Showalter says, 'the history, styles, themes, genres and structure of writing by women: the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evolution or laws of female literary tradition' (Kottiswari, 286). Gynocritics narrow down the broad area of Gynocriticism under four models such as biological, linguistic, psychoanalytic and cultural. Each one defines and differentiates the qualities of the women writer and women's text. It represents a school of gynocentric feminism with its own favourite texts, styles and methods.

Culture determines the nature and character of writing by women. Female cultural experience differs from the male cultural experience. Showalter remarks that the theory of culture includes the ideas about women's body, language and psyche but explains them in relation to the social contexts in which they occur. Women writers differ culturally, racially, nationally and historically. All these factors influence literature by women.

Chitra Banerjee Divakaruni has written several books of poems, short stories and novels. Her collections of short fiction are *Arranged Marriage* and *The Unknown Errors of Our Lives*. Some of her novels are *The Mistress of Spices*, *Sister of My Heart*, *Queen of Dreams*, etc. and she has written two books for children, *Neela: Victory Song* and *The Conch Bearer*. Her first book of short stories, *Arranged Marriage* depicts the lives of women who have an arranged marriage. It won critical acclaim and the 1996 American Book Award, The Bay Area Book Reviewers and PEN Oakland awards for fiction.

Chitra Banerjee focuses mainly on the themes of complex characters and female protagonists as having both strength and weaknesses. The characters have courage, spirit and certain stubbornness. She has come out with a passion to portray, women as authoritative and creative forces in the world. Most of her novels are related with Bengali female protagonist. Divakaruni's books, which are set in both India and America. She has dealt the most of her work is partially autobiographical and based on the lives of Indian immigrants. She says that she likes to help unite people and breaks down the old stereotype by her writing.

The research seeks to bring out the existence of female culture in general culture and how woman should be given societal importance. Here, Chitra's woman character, her activities and her objectives are analyzed from a cultural feminist's point of view. It focuses on the equality of women, the knowledge of sisterhood, and the ideas of women, which refers to the broad area of values, institutions, relationships and methods of communication.

Divakaruni's latest novel for adults, *The Palace of Illusions*, is a re-telling of the Indian epic *The Mahabharata* from a female character's perspective. The novel *The Palace of Illusions* deals about the half history, half myth

and wholly magical. This novel mainly focuses on the character Panchaali, the heroine of the *The Mahabharat*, as she makes a dynamic understanding of an ancient tale.

Divakaruni has read the epic, *The Mahabharata*, hears the stories and she is not satisfied by the portrayal of women. The traditional version has kept the women in the margin of the narrative as if they are not important. Hence, Divakaruni's privilege in *The Palace of Illusions* is to place the women in the forefront of the action. Thus, Panchaali becomes the narrator of the story and *The Palace of Illusions* projects her life, her voice, her questions and her vision.

Divakaruni amplifies the personality of Panchaali, her sense of self-importance is highlighted right from the beginning. As a young girl, she makes her realize, Dharmaraj, who narrates the story of her birth. As she grows into adulthood, she feels that she is above the conventional duties which women are supposed to perform. Her curious and reflective nature make her probe into the people around her and their motives.

She reads Nyayashastra and takes lessons from her brother's tutor and later from the sorceress which prepare her for the future tasks. In time of peace, Yudhishtir turns to her counsel in matters of governance. After the war when Yudhishtir stands helpless, unable to face the anger of the war widows, it is Panchaali's speech which appeases them. Her innovative idea of establishing a separate court for women, the war-torn Hastinapur becomes a place where women gain self-sufficiency.

Panchaali goes on to analyze the multiple roles she has played in her life. Thus:

The princess who longed for acceptance, the guilty girl whose heart wouldn't listen, the wife who balanced her fivefold role precariously, the rebellious daughter-in-law, the queen who ruled in the most magical of places, the distracted mother, the beloved companion of Krishna who refused to learn the lessons he offered, the woman obsessed with vengeance...(TPI 229)

Divakaruni portrays a complex character-strong, powerful and self-willed with multiple reputations to carry the narrative forward. Even though there are many aspects in the novel, Panchaali, the woman circles the action of the plot and so the text acquires a definitive feminine color. First of all, she talks about looks, dressing, make-up,

hairdo, jewelry-not only hers but of the other women too. She throws light on her transition from a shy diffident young girl who is conscious of her dark complexion to a confident celebrated beauty.

Panchaali looks like a common woman of the working class, she dreams of home for herself. She displays the marked dislike for her father's palace- dull and drab, so manly, with no trees or flowers. She starts her dream for a palace of her own that would mirror her deepest being: "I closed my eyes and imagined a riot of colour and sound, birds singing in mango and custard apple orchards, butterflies flitting among jasmines..."(TPI 7). Again, she retells, "Palaces have always fascinated me.... We grow to become that which we live within.... Mine would have to be different. It would have to be uniquely mine" (TPI 113).

When the Indraprasatha palace gets designed, she spells out her expectations thus: "This creation of yours that's going to be the envy of every king in Bharat-we'll call it the palace of illusions" (TPI 146). Panchaali's dream comes true with the palace of illusions acquiring a charm, allure and magic which is truly like no other. She likes to speak of it thus: "I loved my palace, and in return, I felt its warmth embracing me as though it were alive. Some of its serenity seeped into me, some wisdom, so that I learned to be happy with my lot in the world" (TPI 148).

Whenever Panchaali feels pain and anguish, she rushes to this garden and water bodies, she describes, "Lost now, all lost: the grove of banyans, fully grown, thanks to Maya's magic; the *ketaki* flowers, palest gold; the *sisumpatrees* that whispered my name"(TPI 227). She admits that it is the "One place where I had belonged where I had been truly a queen"(TPI 206).

To focus on food and cooking leads a feminine touch to the tale. The preparation of brinjal curry, is the first test that Panchaali faces in her mother-in-law's house. When she spends time in forest, she manages to run the household with the barest minimal requirements.

However, the competition between Panchaali and her mother-in-law, Kuntigives an interesting turn to the epic. Panchaali has heard stories about Kunti and admires her. She has even expected her to be the mother whom she never had. Sometime Kunti's harsh treatment of Panchaali as soon as she enters the household shocks her. When Kunti tests her cooking skills Panchaali passes it with flying colours.

When Panchaali is staying in the place, the palace of illusions, her turn to be in charge. Then Kunti is pained over Karna, Panchaali feels that, "By some inexplicable osmosis Kunti's secret had become my secret too"(TPI 281).

As Panchaali is the central figure, the characters who are close to her from birth, especially, her brother Dhri and her accomplice, Dhai Ma occupy important position. Then the character of Krishna, who remains very close to Panchaali's heart no doubt. He is more so in a human way than in a divine way. He calls Panchaali by a special name, the female form of his own. Panchaali sums up relationship with him thus, "He'd been to me as the air I breathed indispensable and unconsidered" (TPI 70). However, Panchaali experiences a transcendental union with Krishna at crucial moments of her life. The fight between Krishna and Sisupal turns bloody. When Panchaali closes her eyes. Later she tells Krishna, "When I thought you had died, I wanted to die too" (TPI 100).

Divakaruni makes the character of Panchaali, who falls in love with Karna not just a passing fancy of an immature girl, but a sustained emotion. Before the Swayamvar, when portraits of the suitors are shown to her, Panchaali spots Karna and falls in love with him at first sight. "His eyes were filled with an ancient sadness... I wanted to be the reason for his smile" (TPI 69). As she learns about his lineage, she finds a commonality between them. "We'd both been victims of parental rejection"(TPI 78).

Divakaruni portrays an attraction between Panchaali and Karna that is physical. To show a balance, she adds the spiritual element by saying how the glow that leaves Karna's dead body travels to a nearby hill, where it pauses for a moment over the weeping Panchaali. At the end, when Panchaali dies she is shown joining hands with Karna in the other world.

The power of woman and the different roles of Panchaali have been shown as an embodiment of virtues and courage. As a young girl Panchaali protests: "And who decided that a woman's highest purpose was to support men?... I plan on doing other things with my life"(TPI 26). Her vision of life is entirely different and is shown in a new perspective in the work.

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TRANSLATIONS AND THE POLITICS OF REMINISCENCE: CRITIQUING TRANSLATED WORKS AS PALIMPSESTS IN THE POST-STRUCTURALIST PARLANCE

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Abstract

Translation studies have become a widely discussed term among the intelligentsia of the post war world. Even though the roots can be traced back to the pre-independence period, the numerous socio-cultural implications of the translated texts have never been taken into consideration. The role of a translator has always been to take a possible refuge in transliteration and free translation. At several stages, the translator has to consider him worthwhile in transcreation and self-translation. This paper attempts to review translated works as reminiscences of the past. This paper argues that the textual as well as the paratextual revisions of a translated work are situated in the prevailing descriptions and anecdotes of the narrated past and the reminiscences of the history. It can further influence the politics of memory and sharpening the formation of a national identity. Thus the translations, in a post-structuralist vocabulary could be considered as palimpsests and open ended. The paper also considers how translations have become counter discursive tools in representing diaspora.

Keywords: Translation, Transliteration, Trans creation, Post-Structuralism, Palimpsest, Diaspora

Literary criticism of the postcolonial scenario is marked by controversial terms like diaspora and hybridity. Critical studies often scheme diaspora as vigorous and forceful and associate it with in the context of several terms like dualism, multiplicity and plurality of meanings and identity, paradoxical representation, polyphony, signification, cultural identity, alienation, cosmopolitanism and cultural misrecognition. Frequent interactions between Translation Studies and several other disciplines like Culture Studies in recent years have introduced the concept of diaspora into translation studies. Even though the relationship between “diaspora” and translation has been a prominent issue in the Cultural Studies, the term does not constitute an analytical category with concrete explanation power on its own. In fact, the increased currency acquired by the term has been realized through the introduction and application of poststructuralist theoretical perspectives into translation studies like exile, identity, hybridity, nomadism, migration, deterritorialization, immigrant, transnationalism, cosmopolitanism and in-betweenness. This paper proposes that the relationship between “diaspora” and translation could be established through the study of the translation of diasporic literature, the study of diasporic translators, and the study of the nature of translation from a diasporic perspective.

Diasporic literature is a widely discussed critical term which often represents diverse issues associated with a geographical locale such as migration from the native land, experiences such as displacement and disintegration from the native culture and the creation of alienated fragmented and rootless societies which are more or less fragmented and perplexed with discrimination and marginalization. It also discusses the concerns regarding identity and how the second generation immigrants accommodate the cultural differences. In the modern context the term is originally used to convey the position of the Jews who were thrown out of their ancestral homeland, had to face persecutions and expulsions and always have been yearning a return to their homeland which was a primary source of their cultural and religious identity. They keep nostalgia for the lost Israel and this keeps their memory in the cultural alienation which they had to face in the new geographical locations and the historic reconstruction abusing the memory and forgetting the exiles and dislocations.

Diasporic relations have been adequately represented in the postwar world with an ample rendition to memory, nostalgia and longings the immigrant and displaced communities by authors like V. S. Naipaul, Salman Rushdie, Kamala Markandeya, Bharathi Mukherjee,

Jhumpa Lahiri, Anita Desai, Kiran Desai, Chimamanda Adichie, Amitav Ghosh and Chitra Banerjee Divakaruni. An apparently paradoxical element can be seen when the genre gets fixed and revolved around the aspect of diaspora. A close analysis of the diasporic fiction reveals that they are often set in the Third World or the developing countries, even though diasporic feelings regarding displacement and dislocation can be seen from Exodus to the refugees of the post-cold war period including the Guatemalans, Nicaraguans and Hondurans who create a marked change in the demographics.

The inclinations of the rootless and dislocated populations are a reference to the political freedom which they lack. The persistent yearning for a homeland with a feeling of loss and reminiscence distinguishes the immigrant group from the native population of the host country and attempts to revive the historical and mythical past. It has become a manner of recreating history from the politics of reminiscences—recreating the past through memory which becomes a tool for relating the first and second generation immigrants to cling on to their home land thereby attempting to preserve their culture and identity. It also enables them to keep unanimity and a cultural unity which binds them together in the “other” country. In time, this can create a kind of consciousness regarding diaspora within the marginalized or displaced populations. The sufferings of exile, loss, displacement and dislocation can be synchronized with an age for survival, representation of identity and an adaption to a foreign culture while maintaining the reminiscences of the past in the memory. Thus migration and dislocation have led to new ways of adaptation and transformation of new perspectives of understanding the world.

This has also been vitalized by the theories put forth by literary and cultural critics like Gayathri Spivak, Homi K. Bhabha, Edward Said, Arjun Appadurai, Paul Gilroy, Robin Cohen Vijay Mishra and Stuart Hall. Mark Shackleton in his introduction to *Diasporic Literature and Theory –Where Now?* observes:

The notion of diaspora in particular has been productive in its attention to the real-life movement of peoples throughout the world, whether these migrations have been through choice or compulsion. But perhaps of even greater significance to postcolonial theory has

been the consideration of the epistemological implications of the term – diaspora as theory. Such studies see migrancy in terms of adaptation and construction – adaptation to changes, dislocations and transformations, and the construction of new forms of knowledge and ways of seeing the world. These “mutual transformations”, as Leela Gandhi has called them, affected colonizer and colonized, migrants as well as indigenous populations, victims and victimizers. (*Diasporic Literature and Theory – Where Now?* ix)

In the post-independence context of India, exile and dislocation increased to a large extent when there was an outflow of population towards the developed countries in search of political, ideological and economic dependencies. Gayatri Spivak relates it to “brain-drain” (*In Other Worlds* 136). The trend has been continuing every since and has become popular in the era of globalization. Even in a unipolar world the tendencies of homogenization has created a sense of loneliness and dislocation among the immigrant communities. The processes of assimilation and acculturation become improbable and the individual identity is on a verge clinging between the two cultures exerting hegemonical imbalance. To the diasporic communities the homeland becomes what Avtar Brah observes as a “mythic place of desire in diasporic imagination” (*Cartographies of Diaspora* 192).

This is similar to what Salman Rushdie notices as “imaginary homelands” (*Imaginary Homelands* 16). The concepts of home and diaspora are unfixed; they often remain an aporia especially among the second generation of immigrants and here translated works exerts the maximum influence. Rushdie adds that “The word “translation” comes, etymologically, from the Latin for “bearing across.” Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained” (*Imaginary Homelands* 16). In his own words, the “translated men” are “borne across” and the process of translation becomes an integral part of trans-culturalism. The fragmented memories of the native land become blurred. The second generation of immigration population who has undergone the process of trans-culturalism remains a baggage of the

displaced and disintegrated identity which can only remain impartial to the cultural practices of the homeland.

Globalization has strongly helped the migrant communities to create a space and to assimilate into the new culture. The problems of cultural differences become less conflicting as compared to the first generation of migrants. This is also influenced by the culture of the host country to which the person migrates. Even when they assimilate and indulge with the host country the diasporic identities which have evolved cannot be erased. A similar identity is transferred to the following generations. Thus subjectivity becomes a part of the diasporic identity where they become more flexible in moving across the two different cultures which often interact and intersect. The term diaspora overlaps and resonates an array of population. Thus, Avtar Brah analyzes diaspora as "an interpretive framework for analyzing the economic, political and cultural modalities of historically specific forms of migrancy. The concept began to suggest fruitful ways of examining the relationality of these migrancies across fields of social relations, subjectivity and identity" (*Cartographies of Diaspora* 16). it is very much analogous to the hybrid or third space. In the Introduction he adds:

The concepts of *diaspora*, *border* and *politics of location* are immanent, and together they mark conceptual connections for historicised analyses of contemporary trans/national movements of people, information, cultures, commodities and capital. This site of immanence inaugurates a new concept, namely diaspora space 'inhabited' not only by diasporic subjects but equally by those who are constructed and represented as 'indigenous'. As such, the concept of *diaspora space* foregrounds the entanglement of genealogies of dispersion with those of 'staying out' (*Cartographies of Diaspora* 16).

In the era of globalization new modes of representing diasporic identities have become prominent. The contours regarding the discourses of national narratives of ethnicity, religion, class, race etc have become reappropriated so as to include these identities. They often transcend the geographical realm and the manner of representation. Avtar Brah and Uma Parmesvaran opines that apart from crossing the geographical and political borders, diasporas

cross the mental spaces thereby reasserting the different spaces or location. As Uma Parmesvaran notes: "Both exile and home is here, within the new homeland" (*Dispelling the Spells of Memory* 107).

Diasporic writers as well as theoreticians across the world have portrayed several of these aspects. But more or less they specifically point out the diasporic relations in their cultural milieu. It becomes rather difficult for an unknown author to translate and thereby transgress the cultural boundaries. Relocating the cultural conflicts specifically racial and class struggles, regional dialects, jokes etc become rather difficult in a multi faceted society. The themes get shortened to displacement and exile, identity crisis, nostalgia and belongingness and the disintegration of families from the traditional orthodox structure. The cultural differences of east and west especially regarding gender, race, family relations, sexuality etc become problematic. Ethical and humanitarian concerns create a major problem here. As Mark Shackleton notes:

. . . the ethical question of the use of violence is central to postcolonial liberation struggles in the twentieth century. Whereas both Mahatma Gandhi and Frantz Fanon saw the refashioning of the self as a vital part of their political decolonization programmes, they disagreed about the role that violence played in that refashioning: Gandhi famously advocates non-violence in India, whereas Fanon, based on his knowledge of the liberation struggle in Algeria, sees violence as a strategic necessity in conditions of oppression. (*Diasporic Literature and Theory – Where Now?* xii)

Identity is often presented as an existential problem. The novels of the Indian women diaspora writers like Bharati Mukherjee, Meera Syal, Jhumpa Lahiri, Chitra Banerjee Divakaruni presents diaspora in a subtle and sensible manner. Latha Rengachari opines:

In their aim at self-definition and the expression of their expatriate experiences, women from 1970s onwards chose to use literature. Literature became a means of establishing autonomous selfhood. Third world women sought to find words and forms to fit their experiences and have chosen narrative strategies like the autobiography and the quest novel to do so. They use the auto-biography

to give shape to an identity grounded in these diverse experiences of expatriation and self-definition. ("Debating Expatriate woman's Writing")

Considering the assumption that translation is a process of interpretation and rewriting demands a reflection over the figures or the agents of this process and the cultural background of the author. The issue becomes problematic where the native language, the translated language and the translator are of different cultures. This is a considerable aspect in the relatively new post-colonial diaspora. Even when it was regarded as an feeling of the dislocated people in exile, diaspora has attained new dimensions is the ideological and political backgrounds. Refugees and people from the war torn states especially those under the fear of religious fundamentalism and terrorism and those from the economic policies has forced to develop the panorama of diaspora so as to include the marginalized communities of the post war world. Stuart Hall observes that, "This powerful interpretation of the concept of "diaspora" has become part of our newly constructed collective sense of self and deeply written in a subtext in nationalist histories (*Visual Culture* 3-4). He further puts forth a term like "black diaspora" (*Visual Culture* 1) to represent the cultural variations. The new voices of diaspora attempts to revitalize the past and prevents it being expunged in any acculturation process. The cultural identity of the translator gains an extreme position here.

Translating activity is not a mere linguistic process. It is a cultural transmission which includes ideology, history, economics, religion and myths on a varied perspective. Gayatri Spivak marks a comprehensive definition of language that it may be one among the several elements which helps to perceive and analyze people themselves. Even such trivial elements like gestures and pauses have a chance of subindividual force-fields which are applicable at different places and situations, thereby making a sense of oneself or establishing an identity (*The Politics of Translation* 179). The study of the translation of diasporic literature has affected translation scholars to review the theoretical boundaries of some of the prevailing translation theories, such as those of domestication and foreignization. It has added new perspectives and dimensions to the heated study on the translator's agency in contemporary translation studies. Moreover the new

interpretation from a diasporic perspective presents a heterogeneous aspect of translation. It also puts forth a question that how the translation studies perceive and define the disciplinary boundary of translation in the process of globalization and transnational migration where people transgress national borders in an unprecedented manner.

These dimensions characterize diaspora and it develops a discursive nature which has never been achieved previously. It creates its own distinct interspatial space, which stems from the encounter of cultures, both the host and the guest, but eventually generates its own poetics. This space is often identified as "the third space." Edward W. Soja defines the concept of as a "tentative term that attempts to capture what is actually a constant shifting and changing milieu of ideas, events, appearances and meanings" (*Third Space* 2). He goes on to add that this 'third space' has everything ranging from "subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimagined, mind and body, consciousness and unconsciousness, the disciplined and the transdisciplinary, everyday life and unending history" (*Third Space* 57). Thus, the 'third space' comprises of both the social and the historical. It is rather a profane space lacking any pre-determined rules. It is devoid of absolutism and the space is left open.

Homi Bhabha denies the space any definite entity just as he denies definite history to nations or any definite negotiations. He writes:

Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorise cultural hybridities that emerge in moments of historical transformation (*The Location of Culture* 2).

Apart from being a site of cultural exchange, there is no prototype for this. It characterizes a space that is applicable to the definite as well as the general. The process of meaning formation demands these two aspects to be taken to a hybrid space representing the specific as

well as the general conditions of language. The experience of the second-generation of immigrants is a replica of this hybrid space where the two diverse cultures negotiate and reach congeniality. Identity crisis is one of the first things that an immigrant faces on landing in a new land. And Zygmunt Bauman opines that identity cannot be anything but problematic, especially because of its dis-embedded nature. Hence, it keeps the diasporic individual in action at all times. A diasporic's condition in a new land experiencing a sense of being lost and having gone astray may be compared to Bauman's definition of pilgrims. Diaspora represents an experience. Rather than a mere statement regarding the blurring of geographical boundaries; there is a specific transformation from one identity to another sometimes creating a hybrid one. This diasporic identity is determined by several political, economic, ideological, hegemonical and cultural factors there by making the space a pluralistic one. This pluralism is never settled as the immigrants shift across the longing and belongingness.

In the postcolonial scenario, it has become even a counter hegemonic tool of resistance. The variously depicted orient or the once colonized countries of the east thereby making translation as a discursive tool bridging between the East and the West. Translation operates as a "a highly manipulative activity" ("Introduction: of colonies, cannibals and vernaculars" 2), concerning political, ideological, racial, economic and cultural domination. Translation takes into itself diverse perspectives as being both a linguistic element where the analysis of the source and the target language are strictly based on linguistic elements and a more encompassing one considering concepts like culture, history and society, which are often reconstructed or reconstituted as palimpsests in the act of translating. Susan Bassnett and Trivedi observe that "translation does not happen in a vacuum; it is not an isolated act, it is part of an ongoing process of intellectual transfer" ("Introduction: of colonies, cannibals and vernaculars"2).

A translator may perform the task in several ways; he could either translate from a foreign language or a second language into the first language which could probably be considered as his mother tongue or from the mother tongue to a foreign language. In the former case the second language becomes the native language and native

tongue becomes the implied language and in the latter one it would be the opposite. Migrant as well the writers of diaspora do translate to reposition themselves in their past and country. Stephanos Stephanides observes:

Translation theory normally assumes that the translator translated into the mother tongue from the foreign language. The self is the target or home culture and the source is the other or foreign culture; however, this easy binary becomes problematic with the migrant translator moving between systems (*Gramma* 35).

Palimpsest considers that every piece of writing occurs in the presence of other writings. Rather than considering the authors as writers who is uttering the language and the experience, it is the language which speaks about the people, both foreign and the source. Thus the whole concept of an author as the single origin and source of a work is subverted; it further defers the meaning and works down in an endless chain of signification. The discourses of diaspora which often involves anxieties, legitimacies of conditioning- social economic and political with its relations to power and the politics of reminiscences. While the authors try to restore and reconstruct the past through the reminiscences the diasporic texts are born. Past itself becomes a country from which migration may happen. An experience of loss is but reiterated in second generation migrants who experience of loss is intensified in distant space and time, out of every cultural sphere and language. It subverts the idea that past is a foreign country; it now becomes the homeland. Here the idea of geographical migrations can be linked to translation and transcreation. The target language or the domestic tradition is no longer the self and the foreign language or the source is no longer the self. Thus the notions of self, other, homeland, foreign, source and other binaries collapse and the diasporic identities become complex and hybrid. The newly constructed identities becomes palimpsest in the post structuralist parlance. This hybrid notion of identity is represented or encoded in the modes of translation. It is very similar to how the writers of post-colonialism inscribe their mother tongue into a foreign language like English. It has been particular of the African and Indian writers but differently articulated in Latin American fiction or literature of exile.

In the essay titled "Errata" by Salman Rushdie, in *Imaginary Homelands*, he describes that his own recreation of Indian history in *Midnight's Children* ". . . was no longer a search for lost time, it had become the way in which we remake the past to suit our present purposes, using memory as our tool"(24). Even though one could claim that the migrant would lose the parent language, will soon become second generation of migrants leaving his homeland apart, the migrants nevertheless changes the new land and experiences. A new hybrid culture often emerges out of this transformation. Rushdie repeatedly emphasizes that the translated man while insisting upon the idea of exploring the newness into the world, becomes a new subject rather than a subject lost or marginalization during the process of translation.

Walter Benjamin in his essay titled "The Task of the Translator" considers translation as a mode which gives a way of "coming to terms with the foreignness of languages" (75). An argument against this is that translation does not exist for the sake of the reader who does not read the original language. It also gives a differentiated task for the translator who takes the role of an author. All the former theories of the process of translation aims at establishing the proficiency of the translator to convey meaning between the source and the target languages. Inaccurate translation makes it a futile task which can only transmit inessential content. Translation does not aim to communicate the meaning of the original but to communicate the totality of the feelings and intentions in their cultural context supplementing both the languages.

Susan Bassnett argues that, "cultural untranslatability is due to the absence in the [target language] culture of a relevant situational feature for the [source language] text" (*Translation Studies* 41). In the globalized world, culture is often subjected to a perennial process of transformation and assimilation. The present scenario demands an understanding of the complexities of textual transmission because the world itself has become multilingual and pluralistic. The so- called dominant languages of the colonizers which were once perceived as superior because

they were the languages of the colonial masters, now merge with diverse languages as well as cultures which have been previously marginalized or ignored outright.

Translation has been at the heart of the colonial encounter, and has been used . . . to establish and perpetuate the superiority of some cultures over others. But now, with increasing awareness of the unequal power relations involved in the transfer of texts across cultures, we are in a position to rethink both the history of translation and its contemporary practice ("Introduction: of colonies, cannibals and vernaculars" 16-17).

Translation has a power to reconstitute foreign texts, trivializing and excluding several elements and potentially reconfiguring in any kind of discrimination and ethnic cleansing, international political confrontations, terrorism and religious fundamentalism and war. Exceedingly large amount of diasporic fiction comes out of the third world countries from the postcolonial experience. Thus the understanding of postcolonial literature can further aid in understanding the diversity of world literature and the conflicting voices which are marginalized across the world. It is not simply a portrayal of the political or ideological conflicts. On the other hand, it becomes a discussion and dissection of the aftermaths of colonialism on the one hand and globalization on the other. It includes the migration, slavery, oppression, resistance, representation, difference, and responses to dominating discourses. As a worldwide phenomenon, such a type of literature will continue as long as imperialism exists through diverse forms whether it be cultural, economic, ideological or militaristic. Memory has become a space of purity and a source of strength for a people who are in need of a contemporary model for a change. It also becomes a site of investigation and a point of reference that makes the cultural stakes clear. Finally, literature questions out the concept of established authority—leaving the mainstream more changed than marginalized.

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AMITAV GHOSH: ECO CONSCIOUS VIEWS ON CLIMATE CHANGE

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Eco consciousness is a state of being aware of the environmental conditions which leads to show concern for nature. The term ecology is defined as the scientific study of the relationships between organisms and environment. Ecology has not been a popular subject until the early of twentieth century. Cheryll Glotfelty, one of the pioneers in this new field of thinking gives another interpretation of Ecocriticism as "the interconnections between nature and culture" (Glotfelty). Many poets understood the place of nature and the place of humans in the natural world. Amitav Ghosh is one of the most eminent and virtuoso writers of this genre with a strong Eco consciousness. *The Great Derangement climate change and the unthinkable* is a study about the future and its urgency. Ghosh gives us many interpretations about this topic. Derangement is not arranged. So, it is in the hands of future generations. Ghosh makes it clear that environmental muddle is not caused by anthropocentric standpoint alone, but follows from the system of ascendancy or unfair treatment of human by other humans.

"many years later, at a moment when the accelerating impacts of global warming have begun to threaten the very existence of low-lying areas like Sundarbans".

Global warming is changing of temperature and it leads to climate change. Through the literary studies, he emphasizes that human is terrified of nature. Climate change plays a vital role between people and nations, it is difficult to understand. Ghosh wakes us and opens our eyes and asks us to look into the future. Climate change is a presage for the future of the planet. Ghosh pointing with the broad brush that the history of carbon economy is matted global story with many antithetical and unconscious way of elements. Ghosh clearly emphasizes us how to tackle the climate change and also our commitment to moral uplift. Also he states that how literary fiction came to avoid delineate. Ghosh emphasizes that the connection between British neocolonialism and the Carbon economy of Asia expresses that our constructions of history are deranged. In extracting a response to global climate change he

accentuates the limits of human vision, both creative as well as political. Ghosh locates that especially in the case of developing countries climate crisis is the incursion of global capitalism, exhibit the self-contradictory state of modernity today, which expands European empire. We have to rethink the role that global politics. The demand for food, water, energy and goods increases when the population grows the same demand continues when the societies modernise. Overpopulation leads to water scarcity and so on. These are the threats by the climate change. Through climate change we understand the need of water and how the planet attenuates and assimilates to the effects of climate change. World Health Organisation says that Globally, water scarcity already affects four out of every ten people and also because of poor water quality increases the risk of an eye infection which leads to blindness and many other illnesses. Climate change affects agriculture in many ways in terms of quantity and quality of crops, pests insects, reduction of crop diversity and so on changes in carbon dioxide gases, changes in pests and diseases, changes in sea level. "People have always traded and as such, it is a wonderful mechanism of human communication. But if you separate trade from any sense of morality and responsibility, you get a completely deranged system. This was the pessimistic vision indeed." (Virginia Morrow- 2015)

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