

Re-Mapping Identity, Culture and History through Literature



Editors : Dr. Sushil Mary Mathews
Dr. M. Angeline



PSGR Krishnammal College for Women



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Published by

VEDA PUBLICATIONS

Address : 45-9-3, Padavalarevu, Gunadala,
Vijayawada. 520004, A.P. INDIA.

Mobile : +91 9948850996

Web : www.vedapublications.com / www.joell.in

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Publishing Process Manager : K.John Wesley Sasikanth

First Published : August 2019, Printed in India

E-ISBN : 978-93-87844-18-6

For copies please contact : editorvedapublications@gmail.com

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Foreword

I am extremely delighted to note that the Department of English is bringing out a book on relevant issues relating to **Remapping Identity, Culture and History through Literature** in collusion with Veda Publications.

The essays by erudite academicians and research scholars probe deeply into assorted aspects of modern global issues of Identity, Culture and History, a multidisciplinary perspective. This book deals with cross references that connect Literature with Culture and History of various works of authors dealing with cultural aspects and Identity crisis globally. Diversified poems, novels and plays written by authors throw light on the current burning issue of diaspora and cultural conflicts. The younger generation will glean awareness on various sensitive issues like marginalization and trauma of migration that confronts people today.

I am sure this book will give numerous ideas which will be an eye opener to many issues through a plethora of literary genres. It gives an aura of knowledge on interconnections of the historical aspects, cultural facets and identity crisis that are interconnected through various literary works.

Dr. (Mrs). Nirmala
Principal

Preface

"Remapping Identity, Culture and History through Literature" proposes to explore the nature of new emerging trends in interdisciplinary perspectives of Identity, Culture and History through various arts, movies, books of renowned authors. It delves into the complex themes in societies like culture, displacement or migration from one place to another, problems faced in the host culture as vital social problems. Quest for identity is the concept faced by society in this cotemporary world. Many writers explore the identity crisis through literature. Colonialism and history has shaped the culture of many nations like Asia, Africa, America, Caribbean and many other nations. Films from the world over explore avidly the topics of culture and identity and show how the binaries of past and present have impacted the world. Some of the writers have explored the historical trauma of the past and have validated how it has shaped the present. Identity in particular, is a subtle issue as it traces the upheaval of uprooting and re-rooting which is so stressful that it destroys the psyche of the individual. Such an entity will be forced to forego his culture and history which are incorporated into a single fabric along with identity. Therefore, this topic is of seminal importance in today's global context. This literary debate will explore multiple dimensions of these crucial and indispensable phenomena. This book will definitely be a platform for many interdisciplinary socially relevant problems of how history has shaped the culture and identity by exploring various authors and create awareness to face the challenges and overcome them.

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An Identity Chiselled through Education with reference to Kyung- Sook Shin's *The Girl Who Wrote Loneliness*

Brindha.S¹, Dr. Angeline.M²

The most accoladed South Korean Novelist, Kyung –Sook Shin gleams with sparks of self analysis, cultural strokes and traces of social imbalance in her autobiographical novel, *The Girl Who Wrote Loneliness* (1995). This novel, *The Girl Who Wrote Loneliness*, depicts the melancholic episodes of an industrial worker and portrays the plight of a middle class family that struggles to survive the ill effects of poverty. The novel opens with her thoughts on writing this novel at Jeju Island and later it juxtaposes with her past experience as an industrial worker.

The novel revolves around the life of a sixteen year old girl who treads towards an unfamiliar city named 'Seoul', as she is deprived of education due to the stiff clutches of poverty. In an effort to feed her body and mind, she dons the role of an industrial worker. With the wages that is drawn from industry toil, she provides for her education. At day she is clad with the uniform of an industrial worker and in the evenings she is dressed in a school uniform. Her strenuous efforts are paid off when she turns a new leaf as a writer and thus her identity of being an Industrial worker transforms to an identity of a writer.

As per the words of Jan E. Stets and Richard T. Serpe, in their work *Identity Theory* (2013), "An Identity is a set of meanings attached to roles individuals occupy in the social structure (role identities), groups they identify with and belong to (group identities), and unique ways in which they see themselves (person identities)" (Stets 34). At the age of sixteen, her elder brother prepares a counterfeit document saying Shin is eighteen and her name is Lee Yeon -mi, in order to make her employed in Dongnam Electronics. With vigour to earn money for her livelihood and to make both ends meet, she poses herself to be an eighteen year old girl at the industry. Though she is identified as Lee Yeon- mi by others, her heart never claims the ownership of that name. This guilt lies predominant in her mind, and it is evident in the novel, as she addresses herself as sixteen year old often.

Having offered high school education as a part of Industrial labour force, she immediately prepares herself to sit for the qualifying examination, devoid of reluctance. She decides to educate herself than to work overtime, thereby preferring education to money. When she has to choose between Union and school, she chooses the latter. Even her older brother points out "To live a decent life in this country, the first thing you need is schooling" (71). As a stumbling block in her efforts to join school, the Union Chief

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finds out that her names mismatch according to the school admission papers. When called for an enquiry, she admits the truth to the Union Chief, after which he discloses the fact to her astonishment, that she has topped the exam. He also indicates that he has been moved by her writing. This episode serves as a proof that nothing quenches Shin's thirst for education than attending school.

Being an Industry worker is not only tiresome but also discouraging as they are looked down by others. Her cousin admires Miss Myeong, who goes around the factory carrying documents, especially for 'the fact that she is managerial, not production staff' (. At times when they are shadowed by shame, sky seems to be the limit for Shin. She has always set her sights on writing and has kept chanting that she will become a writer.

The fire to write is ignited by teacher Choe, who has first instilled in Shin's heart the passion towards writing novels. As per the view of Peter J Burke, 'identities in fact change slowly as a result of disturbances in the situation' (Burke 91). When Shin has felt it distressing to continue schooling because of the arduous learning of abacus and book keeping, she fails to attend school. Teacher Choe meets Shin and counsels her to return to school. He also asks her to write a self- examination letter about missing school. Her self- examination turns to be a long essay of about one- third of a notebook. This has been the first time when teacher Choe has suggested her to try writing novels. His fondness towards the welfare of his students resulted in gifting her with books. Next to teacher Choe, it has been her third brother who has offered her the pep talk to start writing. As a token of encouragement, he hands over to a copy of *The Dwarf Launches His Tiny Ball*. She then starts to transcribe the novel which turns out into a form of poetry. It has been from then on that she starts to dream about writing. Thus, with the words of wisdom from teacher Choe and her third brother, Shin clears the air about her choice and makes up her mind to pursue her dream of writing.

The aspiration for enrolling into college has been reinforced by her childhood friend, Chang. Nothing but Chang's constant remarks on entering into college has enlightened the minds of Shin and she begins her quest for knowledge desperately. "He tells me to go to college, no matter what, and become a writer. 'Let's try hard to get into college, we must!'"(255). Letting her not to sleep, these words of Chang linger in her mind, keeping the flame of her ambition glowing. She even starts writing it in a notebook, 'I want to go to college the words have been written over and over on top of each other and stand out from everything else on the page. This was what Oldest Brother read as well. On any given page, the sentence has been slipped in, like a prayer---- I want to go to college, I want to go to College" (283,284). Not only does Chang, but also her Oldest Brother serves as a beacon in spreading the light. The Oldest Brother insists her that she hands over her resignation letter to quit as Industrial worker and channelizes her towards intense study. He even gets her three shopping bags full of books, asking her to study at home and prepares himself to be the sole bread winner of the family.

Clearing the entrance exam is no less than a herculean task for Shin. She has been tackling the pressure of clearing the examinations of abacus and book keeping, as her grades have been very poor in both. She has little interest in studying abacus and book keeping, further she utters to herself, that all she wants is to read novels and become a writer. In this regard, her cousin lends her money to join academies to clear abacus and book keeping.

Having known that her scholastic achievements are low, Shin plans to apply in the first and second tier universities. Teacher Choe advises her to apply at Seoul Arts College, on Mount Namsan, in the creative writing department. The entrance exam is a writing assignment on Dream, Shin has penned down about her fourth - grade science teacher. Soon after the interview, her professor commented that her scholastic achievement test scores are low. On hearing the comment of Professor, Shin's eyes welled up with ears. When strenuous efforts of hers are braced by the assistance of Cousin, Teacher Choe and Third Brother, nothing seems to be out of reach, not even the most complicated entrance examination. She clears the exam like a cake walk and enters the threshold of college education. It is the only path that will lead her to the desired destination of becoming a writer. More than the identity of being an industrial worker, Shin prefers to acquire the identity of a writer.

Writing is the driving force that will provide her the license to live with dignity. "Writing, in itself, allowed me to dream about things that in reality were impossible to achieve, things that were forbidden" (179). It is indispensable for her to transform into a writer, as she desperately wants to escape from the past industrial life. Life of an industrial worker is not just tiresome but is also tainted with guilt, loneliness, shame and regret. A change in life would result in a change in identity, which in turn will aid her in shedding the excruciating baggage of her past life: Hence, it is not just a dream for her to be educated but a striking desire and passion that surges inside her mind. It is this passion that keeps her going and offers her the sense of peace and calmness. Education seems to be an elixir for their lives, as it will not only feed them but also will enable them to walk with head held high. Between pages of reality and fiction, there shimmers human emotions and social crisis radiating is the poignant chapters of Shin's life.

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Revamping Marginalised Identities: A Study of Sarah Joseph's *Othappu: The Scent of the Other Side*.

Aparna Ramesh¹, Teena.V².

The identity of women lies in her ability to voice against the dark forces that plunge her into the ocean of sorrow. Man, being a social animal is conditioned by society to act according to the set standards. *Othappu: The Scent of the Other Side* is a Malayalam novel written by Sarah Joseph in 2005. The novel under consideration is an English translation from Malayalam by Valson Thampu where he has very well retained the originality of the source text.

Othappu tells the story of a young Christian woman called Margalitha who sheds her nun's habit and steps forward to voice against the patriarchal regimes of the church. The novel can be seen as an exploration into a woman's yearning for a true understanding of spirituality and her own sexuality. The Malayalam word 'Othappu' regarded as a colloquial equivalent for 'Uthappu', a word taken from the Malayalam (Catholic) Bible means 'falter' or 'stumble', that is to cause someone to turn into evil ways. When Margalitha decides to step out from the convent she is regarded as an outcaste by the church and also her own family locks her inside a dark room. "An irritumuri. A dark room. Stuffy. Sultry. Where neither the faintest ray of light nor the slightest breadth of air could enter." (Joseph 1).

The writer stresses the darkness of the room to relate it to the darkness inside the family of Margalitha who was harassed for seeking her true self. Even her own mother turned against Margalitha for going against the morality of the church. The Christian religion, particularly the catholic faith lays so many orders on people that often curb their free thinking. Those who wish to enter church as a priest or nun has to take vows of celibacy, hence they should promise in the name of god to serve the poor and also to lead a life away from worldly pleasures. Margalitha, being one such woman who wanted to serve the poor joined the church to become a nun but what she experienced inside the convent was a different kind of supremacy that marginalised people. Margalitha, being a woman with her own self could never succumb to the patriarchy that deprived people of their identity, thus she had to take a daring step into freedom. The freedom of a woman depends on her familial and social circumstances. There are woman who sacrifice themselves to a life of celibacy by entering the church as a consequence of the pressure imposed on them either by their family or society.

When the girls sacrificed their lives to become a nun, it brought immense prestige to the family of Aabelamma and also resulted in an economic boon for her brothers. Women are the ones destined to suffer and their vocation becomes a kind of transaction

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for the benefits of others. Aabelamma could very well empathize with Margalitha when she wanted to free herself from nunnery. Margalitha had to make a supreme choice and she, 'was like an old, noisy pendulum swinging wildly from one extreme to the other'(Joseph,6).

Thus she made a daring choice to leave her habit and go in search of her own self, which she had lost after joining the convent. When Margalitha changed into the clothes provided by Aabelamma she could sense the insignificance of the nun's habit which she had worn once with lots of hope to bring about a change in the lives of poor. Thus she left the church 'like the wind that never returns' (Joseph 7). Women have always been an object of marginalisation in the hands of a male dominated society. Margalitha who wanted to live a free life like any other woman by experiencing each and every worldly emotion also yearns for love and sensual pleasures. Her nun's habit confined her to a futile existence wherein she was not supposed to express her emotions and thoughts freely as they were considered against the moral standards of a nun. Margalitha could only do so if she is out of nunnery and out of a system, where strict religious doctrines curbed and restricted a woman's free thinking. Even the respected priest Roy Francis Karikkan faces the same problem of fighting with his true self and with a conscience built on the basis of the morality of the church..

The role of women throughout history and culture was regarded as the 'other', whereas man has been the 'self' with his own identity. "Woman has been subjected to man, who, partly with woman's consent, has made her an extension of himself" (Vintges, 134). Simone De Beauvoir in her book *The Second Sex* published in 1949 mentioned that through the access to paid work and availability of contraceptives, women can develop into a self. Beauvoir argues that both women and men have to change by accepting their bodily existence as individuals.

Men should no longer consider women as their mirroring object and women should not succumb to the status of being called them as objects. In the novel both Margalitha and Karikkan are able to see each other as individuals and they try to repress their emotions in order to be faithful to the church. But according to Freudian psychoanalytic theory, all repressed emotions will come to the surface at one point of time. The same thing happens in the life of Margalitha and Karikkan, the more they tried to control their feelings for each other, worse they became and ended up going against the so called morality of the church. Karikkan is in constant war with his inner self of having committed the sin by following his heart. Even when he starts a new life with Margalitha, his father's death frequently haunts him. Margalitha in order to earn a livelihood undertakes all kinds of menial jobs to take care of Karikkan and his child in her womb. Karikkan instead of accepting reality often plunges himself into deep sorrow. There is a common notion that women are regarded as the weaker sort who cannot stand up against any challenges in life. But in the novel Margalitha revamp all those marginalised identities bestowed on women and assumes

the role of a sole breadwinner for the family. Even when Karikkan leaves Margalitha, she boldly accepts her fate and continues with her life.

Identity is often constructed and seen as restrictive. Society constructs different roles for women and they are supposed to act out their roles with full acceptance and dedication. But identity is much criticised in postmodern or feminist thinking. The post modern thinker like Judith Butler wants identity to be deconstructed rather than being constructed. The identity of a woman who is marginalised depends on various aspects and it is not centered on one aspect alone. Margalitha's identity depends on her achievement of a true self and she becomes successful in her vocation. On the other hand Karikkan finds it very difficult to revamp his lost identity when he faces marginalisation from a society deeply rooted in its moral values. Some of them becomes successful whereas others escapes by committing suicide when they fail to accept harsh reality. This is very well evident from Karikkan's father who fails to accept his son and kills himself. Beauvoir through her monumental work *The Second Sex*, argues for a conscious construction of one's own identity out of many aspects. Everything a person thinks or does should contribute to his own identity. As Beauvoir says, "Renouncing all previous anger and desires and giving preference to the emotions of the moment means to smash human existence into worthless fragments, erasing the past"; instead, "it is the task of everyone to realise his individual unity by involving his past in aims for the future" (Vintges, 139). The deconstructed concept of identity can be analysed in many ways. For example, a woman can defy all the conventional 'feminine' aspects and can take up 'masculine' roles to revamp her marginalised identity just like Margalitha who does all kinds of menial jobs in order to earn a livelihood. Helen Cixous, an American feminist accepts the coexistence of femininity in men. Cixous also doesn't rule out the fact that, there also exists an element of masculine in each Woman. There are many instances where women have acted like a father to their children. Thus identity is something that can be redefined according to different situations in life. Hence liberation of both male and female consciousness is prerequisite to revamp the marginalised identity

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A Culinary Journey of Faith, Hope and Love

Dr.Olive Thambi¹

‘We have many of our biggest moments in life either preparing or sharing a meal’

- Aaron Sanchez

The culinary journey has a mélange of influences in terms of culture, ethnicity and beliefs. It is a journey which restores faith in humanity and brings people together. Lifestyle and food preferences may differ across the globe. But nevertheless, exotic food brings people together. Food transcends barriers of religion, caste and creed. People always enjoy good food.

The novel entitled *The Hundred Foot Journey* by Richard C.Morais is a brilliantly read book revolving around a Muslim family whose livelihood hinges on the culinary skills of its members. Set against a background of Mumbai, the Hajjis, as they are known, make a modest beginning. As the popularity of the restaurant grows by the day, the Hindus resent it for religious reasons and very soon the Hajjis’ restaurant is aflame in the midst of a mob fury which unfortunately claims the life of the matriarch of the family. Hassan is the protagonist and the memory of his mother haunts him and his entire family for decades. His father vows before his dead wife that he would leave the country for good. They travel to London where they fail to find a footing. So they move to Lumiere and face challenges there as well. In Lumiere, they set up an Indian restaurant. Just a hundred foot away, there is a French restaurant owned by one Mrs. Mallory. Mrs Mallory in her own formidable way tries to downplay their business but to no avail. In the market, the best produce is bought by the Hajjis even before Mrs. Mallory reaches the market. The much coveted third Michelin star which Mrs Mallory yearned for, kept evading her.

One day. Hassan’s father and Mrs Mallory get into an altercation where some mishappenings take place. Mrs Mallory pushes Hassan’s father and right behind him Hassan had been cooking. Hassan is knocked down and he sustains burn injuries and is immediately hospitalized. Mrs. Mallory visits Hassan in the hospital with pastries. She questions him about the ingredients and to Mrs. Mallory’s utter amazement is able to tell all of them distinctly and for the first time in her life she recognizes Hassan as a talented chef. This is the turning point for Mrs. Mallory. Guilt stricken and remorseful, Mrs. Mallory pleads for forgiveness and implores the Hajjis to send Hassan as her apprentice after his full recovery. After long deliberations, Hassan’s father relents and Hassan is trained along the lines of French cuisine.

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Hassan finally emerges as the connoisseur of French cuisine and is ready to take on the culinary world. He gets an offer in Paris and he goes there, leaving behind his aged grandmother, his father, sisters and brothers and after a lot of twists and turns, emerges as one of the most celebrated chefs with a three star Michelin.

Food brings people together and it is an important aspect of culture. Traditional recipes have been handed down from one generation to another. Food helps people bond with one another and build relationships. When immigrants sell food in another country; they do not sell to their own country men. They have to therefore morph their dishes to suit the palate of their customers. Minor alterations could create new flavours that still preserve the cultural significance of the dish. What goes into the dish is not only part of the culture but also the history of lifestyle, beliefs and customs. Hassan says "Papa first fell in love with her smell. His head was down in a library book when he caught the most intoxicating whiff of chapatis and rose water"(8). So, food had brought them together. Hardly did they know that they would be making a mark in food trade in the years ahead and their son would be one of the most sought after chefs in the future.

After the fire accident involving Hassan, Mrs. Mallory who had been rude to the Hajis (Hassan's family) changes after an encounter with God in the chapel. Her heart melts and she recalls her father telling her in her childhood that she had to exercise restraint in her words. When Hassan's father whole heartedly agrees to offer Hassan as her apprentice, she sets about the work in right earnest. The journey between Hassan's restaurant and Mrs. Mallory's was just a hundred foot away but when Hassan moved over, the parting was painful. Hassan's father however told him to be a Haji till the end. During the first weekend when Hassan came over to his own kith and kin, he was smothered with a lot of love. It was like the old days when he was in the midst of all fun and frolic, enjoying family jokes and savouring every moment of it. Love from his family members was showered on him through the choicest home made food.

Back in Mrs. Mallory's restaurant, Hassan underwent rigorous training as her apprentice. In the midst of all this, there was one Mrs. Degenerate who also taught a heart warming lesson to Mrs. Mallory. As she was wont to, one day, Mrs. Degenerate was dressing the ducks for a special dish, when she recognized an old duck all of a sudden. This duck was no ordinary duck. It had mothered the orphaned ducklings from their mother which was shot dead by a hunter. Mrs. Degenerate said "Imagine a duck showing more kindness than a human being. I can't have that" (124). As can be seen, kindness plays an important role in one's life. She learnt over a period of time that her culinary skills had to be tempered with kindness and this in turn could touch lives. Mrs. Mallory who was dreaded earlier began making inroads into people's hearts.

Hassan's reputation as an apprentice to Mrs. Mallory earned him laurels and he was soon offered a very good job in Paris where he carved a niche for himself. That is where he settled ultimately having made his mark in the world. After that there was no

looking back. Fighting against all odds, he emerges as one of the best of the contemporary connoisseurs.

The paper has been analysed along three parameters: (a) Food as a symbol of cultural identity (b) Food as a forum of connection and (c) Food as transcender of barriers. Coming to the first parameter, food has always been a mark of a cultural identity. In fact, people have an inherent desire for their own food irrespective of the place they are in. They crave for their own food in some form or the other. Food from home often becomes the comfort food which eases homesickness and other frustrations. Immigrants are often seen taking their recipes to other countries to preserve their culture. In the novel, *A Hundred Foot Journey*, Hassan's grandparents were selling snacks to British soldiers in Mumbai. They made sure that they were given their native snack, which was kidney pies. As they began eating, "each soldier tried to outdo the other and soon the tent filled with oohing and cors and excited palaver"(6). As for the Americans, she recreated her tandoori in her own way. "There was for example a kind of Indian bread and butter pudding dusted with fresh nutmeg which became an instant hit with the Americans"(6).

Secondly, food can be considered as a forum of connection. It is at the dining table that most people learn to connect, vent feelings and feel good. There is more to food that can be palpably felt. Throughout the Bible, God showed up at tables where people congregated. In fact, the Lord Jesus' picture of the passover in the chapel moved Mrs. Mallory's heart and softened her heart. Until then, she had been insensitive to people's feelings.

Thirdly, food transcends all barriers across the world and unites people. Even the mayor of the City is appreciative of the Hajis' recipe much to Mrs. Mallory's frustration. When Mrs. Mallory asks the mayor why he was eating their food and encouraging foreigners, he just said "Because Gertrude, the food is excellent"(100). Mrs. Mallory herself later accepts Hassan as a connoisseur and employs him as a chef in her own restaurant.

The novel *A Hundred Foot Journey* by Richard C. Morais is an endearing story of faith, hope and love set against a backdrop of family and friends. It takes the readers through a gamut of emotions and gives wonderful insights on the culture and lifestyle of people across different countries. Finally, the message is, food served with devotion and love makes a difference in the world. There is a love language in food which transcends all barriers of culture.

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Culture of Alternative Sexuality: A Reading of Mahesh Dattani's *On a Muggy Night in Mumbai* and *Bravely Fought the Queen*

Veerendra Patil Gowda C K¹

One of the most significant writers of contemporary Indian drama, Mahesh Dattani has elevated Indian drama in English to a major genre of social criticism. He is the first Indian playwright to win the prestigious Sahitya Akademi Award in 1998 for his collection of plays – *Final Solutions* and *Other Plays*.

This paper deals with Dattani's handling of a very crucial issue of our times that is the presence of alternative sexuality in Indian society in his two plays namely *On a Muggy Night in Mumbai* and *Bravely Fought the Queen*.

In India, homosexuality is a taboo for the civil society and the government. However, it is said to have a historical origin; in the past it was not considered as the criminal act as it is considered now. The latest Supreme Court judgement on homosexuality defines it as a criminal offence setting aside the Delhi high court judgement in 2009 which had decriminalised sexual relation between persons belonging to the same sex. Although, the Supreme Court has made it a legalised offence, homosexuality still exists in India being a normal and natural variation of human sexual orientation. However the Supreme Court of India has legally given permission to all gay and lesbian oriented individuals. But the society will take long time to recognize it as a natural sex.

On a Muggy Night in Mumbai is a play about a community of homosexuals, especially the gays. The play deals with the stories of Kamallesh, Ed, Ranjit, Sharad, Bunny, Deepali and Kiran. Apart from Deepali (who is a lesbian) and Kiran (who is a heterosexual), the rest of the characters are gay. *On a Muggy Night in Mumbai* unveils the presence of homosexuality in India and the pressure and constraints under which the homosexuals have to continue their living in India. Under such social repression, they embrace hypocrisy as a means of escape. The play takes the reader to two different worlds — one is the inner and the private world of the homosexuals and other is the outer world dominated by the heterosexual order, and the clash between these two worlds.

Apparently, *Bravely Fought the Queen* is a play about a number of women characters and their experience of different forms of violence in different phases of their life. However, the play is also about the invisible presence of homosexuality in Indian society. The play takes place at the Trivedi household which consists of Jiten and Nitin; their two wives Dolly and Alka and Kiran, the mother of Jiten and Nitin. Sridhar and Lalitha is the another couple that appears on stage. Both are related to the Trivedi household via business ties. The play is divided into three parts namely – “The Women” “The Men” and

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“Free for all”. The two worlds namely “The Women” and “The Men” meet and confront each other directly in the third section which is named as “Free for all”. In this third section the play reaches its climax exposing the hidden realities of homosexuality, alcoholism, adultery and violence affecting the lives of the characters.

Centering on Kamalesh’s life, the play proceeds to represent a group of well to do homosexuals and lesbians, their self-discoveries, their revelations and the dilemmas they carry with them. Kamalesh, the chief protagonist is represented as a weak and sensitive fellow who is completely broken up after he becomes separated from his gay partner Prakash. Prakash like Kamalesh is also afraid of publicly revealing his gay identity. Hence, he decides to marry Kiran, Kamalesh’s sister, so that he can continue his love affair with Kamalesh as his brother-in-law. Under his pseudonym as Ed, Prakash is in love with Kamalesh’s sister Kiran while as Prakash he is the lover of Kamalesh. Likewise, Bunny - another gay character in the play also maintains a double stance by performing the role of a good husband at home and taking care of his wife and children, and enjoys being a gay with his male partners. Ranjit enjoys his gay identity by visiting abroad where he has a gay partner. Only Sharad is bold enough to accept his gay identity publicly and comfortable with his life. On the other hand, Deepali is a representative of lesbianism in the play. She is bold, more restrained and comfortable with her lesbian identity. Contrary to what is happening inside the flat of Kamalesh, there is a wedding that is going on outside the flat. The wedding stands for the heterosexual world which celebrates the union of a man and a woman. The projection of the wedding in this context intensifies the contrast between the two worlds - the heterosexual and the homosexual.

On a Muggy Night in Mumbai provides an authentic representation of the existential dilemma and identity crisis faced by the gays and lesbians. They have to be under the constant fear of being labelled as “abnormal” or the “pervert”. The normative discursive practices are so dominant in our society that whatever does not come under these practices is immediately side-lined.

Dattani has chosen Mumbai as the backdrop for this play because it one of the metros where the marginalised and alternative sexes think that they will find a space to live their lives. They hope to find some kind of acceptance of their marginalised sexualities in such metros. The intolerance against them creates a claustrophobic environment for them everywhere. Hence they assemble in Kamalesh’s flat to find a space of their own—a space for them to belong to, far away from the outside world.

Thus, *On Muggy night in Mumbai* deals with the entire community of the homosexuals and how the homosexuals put up a performance of normal sexuality under the social pressure. The speech of Bunny reveals the repressed environment in which they have to live. He says: “I know. Just as the man whom my loves does not exist. I have

denied a lot of things. The only people who know me—I the real me—are present here in this room. And you all hate me for being hypocrite....” (2019: 102).

Unlike *On a Muggy Night in Mumbai* which is play about the community of the homosexuals, *Bravely Fought the Queen* approaches this issue through the story of Alka and Nitin. In the course of its action, one comes to know that Alka’s marriage with Nitin is a forced which makes her life completely miserable. Nitin adopts a very indifferent outlook to her which makes her crazy. Her loneliness becomes so intense that she has to take recourse to total alcoholism to cope up with her present life.

Mahesh Dattani has taken a bold step to reveal the presence of this invisible issue in our society. But, what makes Dattani’s treatment of homosexuality or alternative sexuality remarkable is that he does not treat a homosexual merely as victim. Many of them fight back and find out their means of survival.

The two different plays discussed in this paper deal with one common issue, that is the presence of alternative sexualities in India and the kind of suppression and disguise under which these people have to live. Directly or indirectly, the dominant heterosexual order enforces them to adhere to it and those who try to defy this order are termed as aberrant or unnatural. In order to get rid of such social ostracism, the homosexuals adopt various manipulative and hypocritical means which become heavy on themselves and others. Both the plays represent a realistic and balanced representation of the various aspects concerning alternative sexuality in India. Delivering his presentation on ‘The Playwright’s Quest’ at Confluence – Asia International Literary Festival, held in Guwahati, Dattani said “Theatre being a mirror to society has a great deal of truth to society, has a great deal of truth, no matter whatever theatre one creates”. This is what he actually follows in his own writings where one sees an overt attempt to mirror the contemporary urban Indian society. His plays give voice to the unheard and the unseen; thereby using theatre as a space for the minorities to be seen and heard. However, as a playwright, he seems to maintain a non- judgmental stance while scripting these social concerns, and makes the audience contemplate on these issues by themselves.

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Delineation of Parsi Culture in Bapsi Sidhwa's *The Crow Eaters*

K.Deepika¹

Culture is the social behavior and norms found in human societies. Culture describes a certain set of customs, ideas and social behavior of a group of similar people in a society. Some characteristics like language, religion, food habits, social norms, music and arts stay specific in one particular culture. Cultures have been maintained from time immemorial and have been handed down from one generation to another. Cultures help people connect with each other and build communities, within the same cultural background. Individuals belonging to the same culture are usually like-minded and have the same ancestral values.

Bapsi Sidhwa's first novel *The Crow Eaters* was published in 1980 which was widely appreciated by the readers in Europe. Bapsi Sidhwa is Pakistan's leading diasporic writer. She has produced four novels in English that reflect her personal experience of the Indian subcontinent's Partition, abuse against women, migration to the US, and membership in the Parsi community. *The Crow Eaters* addressed serious historical and cultural issues written in farcical and humorous style portraying the Parsi culture elements. Bapsi's work has pulled together positive and bright critical attention for giving an exceptional Parsi view on politics and culture of India's partition.

The Crow Eaters is a loosely constructed narrative, which begins with an extended flashback. Faredoon Junglewalla tells the story of his early years to a captive audience consisting of his seven children and some neighbouring kids. Freddy decides to uproot his family from a nondescript village in central India and move north to greener pastures. His destination was Punjab, the fertile land of five rivers and the land of the holy *sapta sindhu* of the ancient Zoroastrian texts. And so the young Freddy with a pregnant wife, young daughter and mother – in - law set off in a bullock cart to Lahore.

With help from the local Parsis, Freddy settles down in Lahore. What follows is a cat and mouse game between him and his cantankerous mother - in- law Jerbanoo. Old Jerbanoo is often greedy and sticks to her blind customs. And much to Freddy's chagrin, this fact goes almost unnoticed by his wife Putli, who is now busy taking care of their expanding family. Interspersed in their family saga are the stories of the Parsi community, their births and weddings, the customs and tradition and their domination over their female members of their family. Then, he starts his business. As a Parsi man, he wants to prosper in his business. His sole aim to become a rich man among his community men. Then he sets fire to his own business spot and gets a large sum of money.

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Freddy, as he is shortly known, prospers in his business. He becomes a very important Parsi man in his community. He is respected and given a very significant position in the society. Years pass by and his children are now grown up. As a shock to Freddy's peaceful life, Soli – his elder son dies. Yazdi, another son renounces worldly life out of frustration after the failure of his love affair with an Anglo-Indian girl. Hutoxi, his daughter and Billy – his last son are well settled in life.

In the latter chapters, Bapsi writes about the religious beliefs, appearance, culture and ceremonies of the Parsees. In Parsi community, the man and woman wear the dresses which differentiate them from other cultures. They wear other dresses too but their traditional or cultural dresses have some distinction. Men wear the white pyjamas with starched white coat – wrap fastened with bows at the neck and waist as described about Freddy – the heading figure of novel. The women wear saris with white Mathabanas which cover their head like a skull cap and a holy thread around their waists. Putli and Jerbanoo are often seen in the novel following strictly this dress scheme.

A culture is truly recognizing by the language and living style of its individuals. The novel shows that Parsi style of speaking is much louder just like yelling on others. The word yelling has often been used in the novel referring to the way of speaking of Jerbanoo and Freddy especially when both are shown talking to each other. The very title of the novel shows the capacity of too much talking Parsees. Since the novel is about Parsi community the title very aptly justify its selection for the book.

Parsees have their own way of doing with their dead ones. They have open – roofed enclosures atop hills, where their dead ones are kept to be drowned by vultures. These enclosures are called as Tower of Silence. Parsi consider smoking a crime because the fire is sacred for them and it is a sin to puff at it. When in Freddy's home, a servant boy is caught smoking a *beeri*, a severe reaction comes from every member of the family and the boy gets a beating. Fire is the most sacred thing for them. In Freddy's house a lamp is always kept burning. Sandalwood is a necessary element of their prayers.

Parsi community has a strange belief in stars and astrology. The exact time of birth of a baby is noted with the help of stopwatch to know the exact horoscope of the baby. Women blacken their eyes and soot their cheeks to avoid the evil things and black magic. Off and on in the novel, Freddy is shown to have a firm belief in the movements of stars, superhuman and supernatural things. Whenever he is dejected and depressed he goes to some fortune-teller. His visits to the tenement *fakir* and Brahmin Gopal Krishan are examples of his faith in such men.

Parsees have an interesting way for the young ones to give an indicating of their desire to get married. They add a fistful of salt into the drinking water. Someone from family approaches to them to know their wish. Faredoon used the method at the time of his marriage. And the same is shown repeated when Yazdi wants to get married. Parsees

do not like to allow out – of – community marriages. In *The Crow Eaters* when Yazdi sees his wish to marry an Anglo – Indian girl Rosy Watson, Freddy slaps him and strictly refuses to allow this. Mrs. Easymoney accepts the proposal of Billy for her daughter Tanya just on the grounds that the boy was well off and a Parsi and she knew it was hard to find a good Parsi match. Parsi women do not wear burka. There is no concept of wearing *purdah* in them.

At the outset, *The Crow Eaters* is an outstanding novel of its kind. The sole object of writing this novel seems to introduce the Parsi community, its culture, rituals and customs to the world. There are traces of Freedom Movement, World War II, the colonial impacts and things like that in the novel. But the limelight throughout the novel has been on the Parsi community and its way of living. Bapsi has been more than successful in her attempt to present, in detail, the community to which she herself belongs.

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A Craving for Identity and Home in AminehAbouKerech's Poem "Lament for Syria"

Dr. Narasingaram Jayashree¹

AminehAbouKerech is a thirteen years old Syrian girl, who has sought refuge in Egypt and later moved to England. Influenced by everything that she sees or listens to, and drawing from these everyday influences, she has chiseled this beautiful and emotional poem, "Lament for Syria". In 2017, this poem won Betjeman Poetry Prize under the category for ten to thirteen years old children, shortlisted among more than two thousand entries. She began writing poems during the four years her family stayed in Egypt. Later they settled in England, where she had to come to terms with the new language and culture, which has made her task of writing poems a dauntless one. The poem is half in English and half in Arabic, and is translated with the help of her teacher.

Amineh was only eight when her family fled from Syria. The thought of her motherland moves her emotionally. She recalls the time when her family lived in Darayya, a suburb in Damascus where the anti- government protests had reached its peak, as a result of which her family sought refuge in Egypt. Her family was constantly on the move for a year seeking shelter in and around Syria. They had then constantly lived fear, having lost everything, catering to their basic needs alone. It is this deeply disturbing experience that has prompted Amineh to turn her lament into poetry. Four years later, her family moved to England, and settled in Oxford.

Syria is a country rich in mineral and fuel resources. It was a flourishing country. From the year 2000 onwards, the people in Syria had faced severe unemployment, corruption and lack of political freedom. The conflict that ensued and intensified was an off shoot of the 2011 Arab Spring Uprisings. A series of demonstrations were held against President Bashar al Assad, who responded by killing thousands and injuring many more. The government has since then used brute force to crush this unrest and uprising. This delicate situation has been made complex because of the involvement of many countries, each with their unique agendas and are also accused of nourishing hatred between Syria's religious groups. To add to this mayhem, jihadist groups like Islamic State and Al Qaeda believe that they too have stakes in the country which has led to unspeakable atrocities, shredding communities and disparaging any chance of peace in the country. The result is a long bloody war which has left 1.5 million people with severe disabilities. 6.2 million Syrians are displaced inside the country itself and 5.7 have sought refuge in other countries.

According to UNHCR, 6.9 million people have faced displacement and only 300,000 have been embraced by other countries. As many as 6.9 million people have been internally

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displaced. The citizens have faced every form of atrocity- from starvation to rape to chemical weapons- men, women and children have faced it all. It is but little wonder that Amineh, who also has been a witness to this great tragedy, has been deeply impacted by the war and its aftermath.

The poem begins with very powerful lines, which reflect a yearning for quietude and at the same time, invoke sadness in Amineh. The image of dove is symbolic of peace that has been denied to the Syrians in recent times. Their crooning of the doves is soft, a gentle murmur, it is a prompt, a mere whisper, that has been suppressed under the pandemonium and chaos of gunfire and bombing. Peace is within reach, and at the same time it is also a distant and an unattainable dream which ultimately dawns upon the poet for the cry of the doves move her to tears:

Syrian doves croon above my head
their call cries in my eyes (1-2).

The poet then has a vision- an endearing intuition which prompts her to sketch a mental image of her country, which would be akin to her poetry- just as her imagination is boundless, so too her country should progress, liberated from the clutches of fear and death. She wants Syria to be a heaven of tranquility, bereft of the soldiers, who march forcibly, acting as ambassadors of death. The poet also merges the image of Syria in the likelihood of her face and abhors the thought of them both being reduced to nothing. Her individual self, her home and her identity are blended into a single fabric that it is impossible to separate the one from the other:

I'm trying to design a country
that will go with my poetry
and not get in the way when I'm thinking,
where soldiers don't walk over my face (3-6).

The poet's hopes are authentic and are an earnest plea, a distant and unreal dream, considering the situation at hand, but nonetheless it is a vision, an image, a fantasy. The words, city, love, peace, concord and virtue are not only personified, but the values mentioned here are linked to the "City", which obviously is Syria. The poet drives her point home by focusing on the harsh reality that the war- ravaged country which at present is bereft of all these merits, it is a mere shell, a piece of land, a desert filled with strife, which can once again become the oasis it was, only if goodness and humanity thrive in it. It tears her to shards to think that her home, her identity is reduced to nothing. All that Amineh yearns for is:

. . . a City
of Love, Peace, Concord and Virtue,
fear of mess, war, wreckage and misery (10-12).

The poet reiterates her profound love for her home, her identity, by again addressing Syria as her love and the ensuing lines in the next paragraph wherein she repeats or emphasises her feelings, thereby creating a sense of urgency. The image takes a contrasting turn, where the crooning of the doves becomes the screaming cry of Syria, symbolising yet again that there is no peace in the country, the damage done is too profound, too severe to be mended and the abysmal torment faced both by the country and the poet are in unison:

I left your land and merciful soil
And your fragrance of jasmine
My wing is broken like your wing (17-19).

Amineh then indulges in nostalgia and takes pride in her motherland and its rich culture, so affluent and opulent that the people value even “a discarded piece of bread” (21) and prevent it from going a waste as they revere food, where sons are taught not to render violence, even by chance and even on the smallest of creatures, respecting and loving life in all its forms. Syria was a place where there was reverence for elders and one filled with everyday rituals and strengthened familial bonds. These things are from a distant past, or so it seems to the poet, “From a place which endured, which waited, which is still waiting for relief” (30). The thought of her lost home and identity frazzles her. The overflow of emotions is so powerful that the poet swears by her country:

Syria.

I will not write poetry for anyone else (31-32).

The final stanza is an urgent and desperate plea to someone who can help the poet create a motherland. The task of rebuilding the nation brick by brick, from its very foundation is a mammoth and gigantic one. If this could materialise, the poet alone would not be indebted to the one who can help her attain this miracle for she can revel in her root, her home, her identity:

Heartfelt thanks if you can,
heartiest thanks,
from the house-sparrows,
the apple-trees of Syria,
and yours very sincerely (35-39).

Through this moving poem, Amineh empowers the readers to partake in the misadventure of migrants, who with their bare hands carry their hopes, their livelihood, and their heritage and only a lucky few reach a safe haven, the country into which they seek refuge. Very delicately she arouses the emotions and makes the reader to embark on a tearful journey with her, as she visualises herself with broken wings, and is sad that the readers are unaware of the wonderful heritage of her country.

Trauma is of three types: acute trauma, resulting from a single incident; chronic trauma which is a result of prolonged and repeated domestic abuse and complex trauma which is caused by exposure to diverse and manifold traumatic events very often of an aggressive and interpersonal nature. Sigmund Freud develops on his initial assessment of trauma theory and identifies what is called as traumatic neurosis, a condition faced by World War I veterans. Traumatized individuals are confronted with a state wherein they encounter the repetition of a series of events or attempt to avoid them completely. In 1917, Freud wrote the essay, "Mourning and Melancholia", and states a couple of diverse states of sorrow and loss. Mourning is natural which gradually disappears over time. Melancholia also is a similar state; but mourning is to disconnect oneself from the world and melancholia is a disconnection from oneself.

Interestingly, Amineh is a victim of complex trauma as is visible from her poem and from the political turmoil that her country is currently facing. Freud's Trauma Theory can be applied to assess her dilemma, for she has crossed over the mourning state and is currently in the melancholia state, for in her poem she is not concerned with her personal needs but transgresses them to express a strong love for her country, thereby distancing herself from her own individual self.

Born in a country, taking root, growing up with near and dear ones, steeply embedded in one's culture and tradition, being proud of one's distinguished heritage, not knowing that one day the heaven one has built for oneself would be shaken to its very foundation, uprooting oneself, rendered homeless in one's own nation, fleeing one's beloved motherland, experiencing unspeakable trauma in the process, seeking refuge in a foreign land, enduring insurmountable hardships and then re-rooting is a colossal process. It is a deeply painful process that involves loss of home, safety and identity. The physical and mental abuse rendered to an already homeless, dejected and disheartened individual is something immeasurable. To surmount these insurmountable barriers and spring up a new and renewed hope for living requires superhuman mental prowess. Despite the psychological duress, people like Amineh have scripted a new future for themselves. It is their vision, their quest for their lost home and identity. This paper is an attempt to showcase the deadly impact that war has on innocent children and adults alike and a study on its resultant impact, which is trauma or psychological neurosis.

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Evolution of the Social Condition of Women in Marjane Satrapi's Memoir: *Persepolis*

Keerthana R¹

Marjane Satrapi is an Iranian born French woman who achieved fame through her production of graphic novels. She identifies herself as an author, illustrator and director. Satrapi apart from her native language Persian, speaks six other languages which helped her in translating her own works. In her works she explores the sense of humour which relieves the stress from serious situations and artistic vision. She is the member of Iranian diaspora. Her other works are *Chicken with Plums* (2011), *Embroideries* (2005), *Monster are after of Moon* (2006), *The Sigh* (2011). Most of the works deal with protagonist's struggle to survive and are related to the life of women in society. She published her first autobiographical memoir *Persepolis* in four volumes in French between years 2000 and 2003. The novel later translated into two volumes in English as *The Story of a Childhood* and *The Story of a Return* in the year 2007. There is a balance in art and the narrative technique incorporated in the novel and one of the reasons for the success of the novel is its originality in narration.

The title of the novel *Persepolis* is symbolic as it refers to the Persian Empire, ancient capital city which is now in ruins. It also symbolizes the Iranian Islamic Revolution which transformed Iran from monarchical power to Islamic republic. The novel depicts the life of Marjane in Iran during the period of pre – revolution and post – revolution and as a woman in a revolutionary society, her struggles to shape her identity. Through this novel, readers will have an insight of culture, beliefs and traditions including perspective and descriptive stereotypes of gender roles that are followed by people who belong to the contemporary Middle East.

The phase when Marjane's grandmother lived faced a stereotyped social condition. Women during that period are traditionally confined to manage their home and raise children. It is the period in Iran history when Reza Shah desired for the overthrow of Persian Emperor with the help of British army. The army in return demanded for oil because it is the great wealth of Persia. Through the conversation between protagonist Marjane and her father Mr. Satrapi, readers come to know about the sufferings that grandmother underwent during Shah's regime. It is noted that Marjane's grandfather was a prince and he is the son of an Emperor. Later he was imprisoned for all his political beliefs. Thus he lost all his properties and his family suffered in poverty. It is grandmother's effort to bring her family to a level in social status. The struggles experienced by the family is depicted in a single sentence as she says they just boiled water so that the neighbours will never know that they had nothing to eat. Through the statement she makes on the condition of

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her family she says, "To survive I took in sewing and with leftover material; I made clothes for the whole family" (27). She tells to Marjane about Shah's way of ruling as violent and there were always celebrations of ancient rulers. People never gave importance to these celebrations which led to revolution. Grandmother experienced life as a victim of an unconventional society where it was all about death and poverty. She is a supporter of western culture as she also attends parties with her family in the midst of the revolution. She is not rebellious but shows acceptance of Islamic laws later owned her freedom of living through her experiences.

In 1978, Iran revolution begun and in Tehran demonstrations took place to bring Emperor Shah down. The historical phase to which Taji Satrapi belongs is when the Shah left was exiled. It was then the regime of Ayatollah Khomeini and Islamic laws were established. It is the period of oppression especially for women who were forced to wear veil. She is represented in this novel as an independent woman and she wanted her daughter also to be independent as she claims it is Marji's time to "defend her rights as a woman"(76). Taji Satrapi was rebellious against all imposed Islamic laws on women. Taji is a victim of patriarchal as well as unconventional society like her mother but she voices out for her rights against Islamic laws. Taji tells her daughter Marjane about her childhood days when her father was imprisoned and their family was in poverty. Taji was a rebellious woman but struggles to face consequences. This characteristic of Taji is seen when Marjane explains a situation where Taji once participated in revolution and a German photographer took a photo of her and it was published in a magazine. She made herself to appear in a different way so that guards would not identify her. Taji also accepts western culture as she goes out for parties with her family.

The graphic novel *Persepolis* begins with the year 1980 which was a year after the start of Iranian Revolution (1979) and it is in this period veil was made obligatory. The social condition of women was affected and their struggle for gender equality lost its ground. It was during 1980s and 1990s occurred massive change in the condition of women in Iran. Marji as a ten years old girl child, she says "I really didn't know what to think about the veil." She represents herself standing between both religious as well as modern aspects. As a child she was very much influenced by political books and people around her. She is concerned much about difference in social class. She grew up as a rebellious woman in the middle of imposed Islamic laws who face all oppressions with the help of her mother's support and grandmother's experience. She depicts mixed perceptions of both Iranian and western women. This characteristic of Marji can be seen when she wore the punk jacket which her mother bought from Turkey and also wears veil saying, "...And of course, My Headscarf" (131). This also shows her fragmented identity which is similar to other women of her nation who also have no identity of their own. She then moves towards western nation in search of her identity where she underwent traumatic situations as a woman. This shows the general oppression of women. Marji herself in

certain situations stereotyped as in her love life she faced only failures by allowing the person she loved to exert control over her actions. She returns to her homeland in a state of depression and isolation. Her life in Iran saw women fear towards revolutionary guards and Islamic laws. She finds herself different from other women traditionalists. Later she left Iran permanently and moved to France, which shows her growths as she broke all the imposed Islamic laws to find a different way assert her own individuality.

The depiction of three generations of women in the novel *Persepolis*, shows the influence they have from their previous generation which helped them in their evolution in certain social conditions. As scholar Amy Malek suggests, "Iranian women have also served the Iranian diaspora by helping the second and third generations understand their cultural history and diasporic heritage" (Malek, 2006). In fact that Marjane and the women in her family embrace contrasting cultures shows the influential power of cultures. The novel depicts evolution of women in Iranian social condition from fundamentalists to modern individual. The novel depicts women of third generation who make their own choices through the life lessons they learn from other previous generations who have no identity of their own. This shows the evolution of women from following a stereotyped society to shape their own identity and this helps them to explore as an individual women. As Toni Morrison says, "Freeing yourself was one thing; claiming ownership of that freed self was another".

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The Protagonist's Identity as a Cultural Leader in Chinua Achebe's *Things Fall Apart*

Roshinie¹

Chinua Achebe was a Nigerian novelist, poet, professor, and critic. His first novel *Things Fall Apart* (1958) is often considered his masterpiece and is the most widely read book in modern African literature. He became fascinated with world religions and traditional African cultures, and began writing stories as a university student.

Things Fall Apart is the debut novel of the author that was published in 1958. It is seen as the archetypal modern African novel in English, one of the first to receive global critical acclaim. It is a staple book in schools throughout Africa and is widely read and studied in English-speaking countries around the world. The aim of this article is to show the passion one has towards one's own culture and how things fell apart for the protagonist, Okonkwo when he found that the other tribes didn't really support him in his fight to save his Igbo culture and prevent his community from getting converted into Christians and following the British culture.

The Igbo people are one of the largest ethnic groups in Africa and are native to the present day south-central and south eastern Nigeria. The actual origin of Igbo culture still remains a mystery as people are unaware how exactly the group came into form. Geographically, the Igbo homeland is divided into two unequal sections by the Niger existence river - an eastern and a western section.

The novel can be divided into three parts. The novel's protagonist Okonkwo is famous in his village as a wrestling champion. He is extremely strong, hard-working and strived to show no weakness. He didn't like the idea of being like his father Unoka, who is remembered and mentioned as the laziest man of the community, who is interested only in music. Unoka also died a shameful death and left many unpaid debts in the shoulder of Okonkwo. Okonkwo often beats his wives and children to prove his masculinity unlike his father. He is the leader of his village and lead a prosperous life.

Okonkwo is selected by the elders to be the guardian of Ikemefuna, a boy taken by the clan as a peace settlement between Umuofia and another clan after Ikemefuna's father killed an Umuofian woman. The boy lives with Okonkwo's family and Okonkwo grows fond of him, but doesn't express it because of the fear of becoming weak. The boy looks up to Okonkwo and considers him as a second father. The Oracle of Umuofia eventually pronounces that the boy must be killed. To avoid seeming weak and feminine to the other men of the village, Okonkwo disregards the warning

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from Ezeudu, and kills Ikemefuna. For many days after killing Ikemefuna, Okonkwo feels guilty and saddened.

Shortly after Ikemefuna's death, things begin to go wrong for Okonkwo. During a gun salute at Ezeudu's funeral, Okonkwo's gun accidentally explodes and kills Ezeudu's son. He and his family are sent into exile for seven years to appease the gods he has offended.

While Okonkwo is exiled, he stays in Mbanta, where he learns that white men are trying to invade and has also started living in Umuofia with the intent of introducing their religion, Christianity. As his son, Nwoye turns to follow Christianity, Okonkwo is highly angered. Since the number of converts increased, the white people easily formed a new government. The village was forced to respond with either appeasement or resistance to the imposition of the white people's society.

Returning from exile of seven long years, Okonkwo finds his village entirely changed because of the presence of the white men. When a convert harmed their ancestral belief, the villagers destroyed the local Christian church. As a result of this, the District commissioner representing the British government, took Okonkwo and several other native leaders as prisoners and asked them to pay a fine of 200 cowries. At the point when the prisoners were shaved and whipped before the release, the members of Igbo community gathered for a great uprising.

Okonkwo, a warrior by nature and adamant about following Umuofian custom and tradition advocate war against the white men. Okonkwo beheaded one of the two British messengers. Because the crowd allowed the other messenger to escape, Okonkwo realized with despair that the people of Umuofia are not going to fight to protect themselves and also to save the traditions and customs of Igbo community. In the end of the novel, the local leader comes to the village to arrest Okonkwo, he finds that Okonkwo has hanged himself to death just to avoid being punished by the colonial court.

The symbols actively involved in this novel to bring the Igbo culture to lime-light are the locusts and fire. The motifs are Chi and animal imagery. The author uses straight forward diction and simple sentence structures. The inclusion of Igbo-language text demonstrates the specificity of the Igbo cultural world. It has the overall effect of situating this novel within the rich and culturally specific world of the Igbo people in Nigeria.

The culture as shown in this novel is intense and very strong. The native of Umuofia don't easily give up to the Christian missionaries. Since they didn't have a proper leader to guide and also because Okonkwo was exiled and out of Umuofia for seven long years, the natives gave in to become converts. After becoming a

convert, the natives weren't allowed to follow their own custom, tradition and cultures. They were completely following the Christians and the British culture.

Okonkwo, the protagonist of the novel is very adamant to follow his own custom, tradition and culture throughout the novel. He is very much determined not to become a convert or support the idea of following the Christian cultures. On knowing that his natives are turning to become converts and with the increase in the number of converts the Britishers formed a new government, Okonkwo is extremely angered and was waiting for the end of his seven years of exiled period to save his Igbo culture, to fight against the Christian missionaries and to stop their forced invasion.

On returning from Mbanta, after seven years, he rightly represents himself as the leader to save his Igbo culture. As a cultural leader he tried all possible ways to save his culture from destruction. His love for the culture, made him thoughtlessly behead one of the two messengers. This marks the end of our adamant culture follower, Okonkwo. It is here where the things actually fall apart.

The end of the novel, shows that the natives didn't dare to fight against the strong and powerful British government and our protagonist, Okonkwo is left all alone to face the crisis and solve the issue. All his fight was to save his natives from forcefully becoming converts and the decline of age old Igbo culture. Since the natives weren't ready to help Okonkwo, and the British government has decided to punish Okonkwo for beheading one of their messengers, Okonkwo desperately bad.

Things started falling apart for him and he finally decided to hang himself. Though he knew that this kind of death will be considered a shameful act and is against the traditions of Igbo culture, he hanged himself to death in order to avoid being brutally punished by the British government. Yet, he is the most sincere and adamant cultural leader.

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Consciousness of Post Colonialism in Salman Rushdie's novel *Midnight's Children*

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This paper deals with the Consciousness of Post Colonialism in Salman Rushdie's novel *Midnight's Children*. Before analyzing the complexities, an attempt is being made here to define the term "diaspora". A diaspora is "the movement, migration, or scattering of people away from an established or ancestral homeland" or "people dispersed by whatever cause to more than one location", or "people settled far from their ancestral homelands". The word diaspora has been taken from the Greek meaning "to disperse." Diasporas thus live in one country as community but look across time and space to another. The migrant Diasporas and their descendants experience displacement, fragmentation, marginalization and discontinuity in the cultural discourse of the subject countries.

Rushdie's *Midnight's Children*, published in 1980 and was perhaps the seminal text in conceiving opinions as to interplay of post-modern and post-colonial theory. The title of the novel refers to the birth of Saleem Sinai, the novel's principal narrator, who is born at midnight, August 15th 1947, the precise date of Indian independence. From this remarkable coincidence one is immediately drawn to the conclusion that the novel's concerns are of the new India, and how someone born into this new state of the 'Midnight's child', interacts with this post-colonial state. To characterize the novel as one merely concerned with post-colonial India, and its various machinations, is however a reductive practice. While the novel does at various times deal with what it is to be Indian, both pre and post 1947, it is a much more layered and interesting piece of work. *Midnight's Children's* popularity is such that it was to be voted 25th in a poll conducted by the Guardian, listing the 100 best books of the last century, and was also to receive the Booker Prize in 1981 and the coveted 'Booker of Bookers' in 1993.

Midnight's Children deals with India's transition from British colonialism to independence and the partition of India. It is considered an example of postcolonial literature and magical realism. The story is told by its chief protagonist, Saleem Sinai, and is set in the context of actual historical events as with historical fiction. *Midnight's Children* is a loose allegory for events in India both before and, primarily, after the independence and partition of India. The protagonist and narrator of the story is Saleem Sinai, born at the exact moment when India became an independent country. He was born with telepathic powers, as well as an enormous and constantly dripping nose with an extremely sensitive sense of smell. The novel is divided into three books.

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The book begins with the story of the Sinai family, particularly with events leading up to India's Independence and Partition. Saleem is born precisely at midnight, August 15, 1947, and is, therefore, exactly as old as the independent republic of India. He later discovers that all children born in India between 12 a.m. and 1 a.m. on that date are imbued with special powers. Saleem, using his telepathic powers, assembles a Midnight Children's Conference, reflective of the issues India faced in its early statehood concerning the cultural, linguistic, religious, and political differences faced by a vastly diverse nation. Saleem acts as a telepathic conduit, bringing hundreds of geographically disparate children into contact while also attempting to discover the meaning of their gifts. In particular, those children born closest to the stroke of midnight wield more powerful gifts than the others. Shiva "of the Knees", Saleem's nemesis, and Parvati, called "Parvati-the-witch," are two of these children with notable gifts and roles in Saleem's story.

Meanwhile, Saleem's family begins a number of migrations and endures the numerous wars which plague the subcontinent. During this period he also suffers amnesia until he enters a quasi-mythological exile in the jungle of Sundarban, where he is re-endowed with his memory. In doing so, he reconnects with his childhood friends. Saleem later becomes involved with the Indira Gandhi-proclaimed Emergency and her son Sanjay's "cleansing" of the Jama Masjid slum. For a time, Saleem is held as a political prisoner; a few passages contain scathing criticisms of Indira Gandhi's overreach during the Emergency as well as what Rushdie seems to see as a personal lust for power bordering on godhood.

The technique of magical realism finds liberal expression throughout the novel and is crucial in constructing the parallel to the country's history. The events in Rushdie's text also parallel the magical nature of the narratives recounted in *Arabian Nights*. He also notes that, "the narrative comprises and compresses Indian cultural history. 'Once upon a time,' Saleem muses, 'there were Radha and Krishna, and Rama and Sita, and Laila and Majnu; also Romeo and Juliet. *Midnight's Children* chronologically entwines characters from both India and the West, with post-colonial Indian history to examine both the effect of these indigenous and non-indigenous cultures on the Indian mind and in the light of Indian independence.

Midnight's Children is a book that outwardly, deals with 1001 children born on August 15, 1947, the first day of India's independence from Britain. The book deals more specifically with two of those children, however, both born in a Bombay nursing home and switched at birth. One of them belongs to a wealthy Muslim family with roots in Kashmir, the Sinais, while the other belongs to a Hindu street singer and an Englishman she happened to meet. The aristocrat, who grows up believing he's poor, is named Shiva; the poor half Hindu, half English boy, who is taken home by the aristocratic Muslim family, is named Saleem, and it is Saleem who is the narrator of the book.

Midnight's Children, however, is far from being a conventional story of "switched babies." Saleem, of course, is given every luxury, but even luxuries cannot prevent accidents, and one day, when Saleem suffers a bump on the head, he discovers that he has a gift for telepathy. It is through this gift for telepathy that Saleem "learns" the secret of his own parentage and that all of the 1001 "Midnight's children" possess special gifts no "ordinary" person ever could hope to achieve. Some have been gifted with the ability to travel through time, while others can change their sex at will. Only one, however, is telepathic...Saleem.

Saleem is the "leader" of the "Midnight's children" and they await his call to meet and pool their supernatural resources for the good of India. There is a problem, however. Saleem fears Shiva, the child whose life he has stolen, the child who grew up on the streets of Bombay and should have grown up with every luxury. Although Saleem uses his powers to bring about death, destruction and evil rather than good, the 581 surviving "Midnight's children" do eventually meet, but under very different circumstances than those originally ordained, and their fate is a fate to be feared rather than envied.

Midnight's Children is, of course, a "big book," encompassing many characters, subplots, metaphors and even several themes. *Midnight's Children* is no lush, dreamy romance, embodying an India that never was. It's coarse, slangy and very aggressive...just like India can be. Rushdie exposes, rather than hides, all that's wrong in India, and thus, *Midnight's Children* paints an extraordinarily rich and evocative, though really a rather vulgar, picture of Bombay. *Midnight's Children* begins on a rather contrived note, but as the book progresses, the story takes on a much darker quality, especially as it becomes more and more clear that the character of Saleem is a metaphor for post-colonial India.

Midnight's Children is definitely a masterpiece. The blend of the historical and the fantastic is perfectly balanced, the prose is brilliant (though wild and angry), there is humor, there is pathos and there is bitter irony in the book. *Midnight's Children* is much more than of interest to the reader interested in post-colonialism, is possibly due to its strong elements of magic realism, a literary device that goes hand in hand with postmodernism.

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Vedic Culture depicted in *Shiva Trilogy* by Amish Tripathi

Akshaya Lekshmi.S.R.¹

The *Shiva Trilogy* revolves around the perfect society Meluha which is the so called Indus valley civilization. Through the novels, Amish has given a wonderful description of a well civilized society. The novels portray how these people are well-developed in all aspects of life. Though the Trilogy is about the legend of Shiva, one can see many aspects of a perfect society.

The story begins with the Meluhan or the Suryavanshi way of life. It is a perfect one established by lord Ram himself. He wanted all his citizens to be treated equally and so has made laws that makes Meluha a wonderful society. There are lot of reformations introduced by lord Ram. A Utopian life exists in Meluha: "He created our systems, our rules, our ideologies, everything. His reign is known as 'Ram Rajya' or 'the rule of Ram'. The term 'Ram Rajya' is considered the gold standard in how an empire must be administered, in order to create a perfect life for all its citizens. Meluha is still governed in accordance with his principles" (TIM, 35).

The motto of Suryavanshis "Satya, Dharma, Maan" which means Truth, Duty and Honour itself signifies their great life style. The Suryavanshis are great patriots who consider their duty to their motherland far more important than their personal life. Meluha is a country which is rich in technological skills and provides all the availabilities to its citizens. Shiva feels awestruck when he entered the boarder province of Meluha, Srinagar. Srinagar is an example for the excellent engineering skills of the Meluhans. It was built up on a massive platform which protects the city from both enemies and flood. The city was decorated with temples, gardens, meeting halls, market areas and everything else that is required for a sophisticated urban living. Another important aspect in that entire city is a picture of cleanliness, order and sobriety.

The Meluhans never allowed immigrants and foreign traders to mingle within their province. They always provided separate quarters to the immigrants and the entry of the foreign traders was restricted to some particular areas. It defends their country from foreign attacks since the foreigners know nothing about the defence system of Meluhans, as they are not allowed within the main areas. The defence system of Meluha is very systematic and perfect. A healthy relation between the officials and soldiers form the back bone of their defence system.

Another glorious aspect of the Meluhan society is the use of Somras, a divinely drink. The scientific reason why Somras slows down the process of ageing was explained

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through the words of Brahaspathi, “The oxygen helps convert the food we eat into energy. But it also causes the release of oxidants into our body which start reacting within us. We rust from the inside and hence age and eventually die. After a lot of research, Lord Brahma invented the Somras, which when consumed react with the oxidants, absorbs them and then expels them from the body as sweat and urine. Because of the Somras, there are no oxidants left in the body” (TIM, 136, 137).

The Suryavanshi way of life, they follow a particular way of caste (Varna) system, which is clearly expressed in the amulets they wore: Brahmana, Kshatriya, Vaishya and Shudra. All castes follow the duty assigned to them by their kingdom to create a unity among them. All these divisions are created by Lord Ram. He believed that a person’s caste should be determined only by a person’s karma. Not his birth. Not his sex. No other considerations should interfere. This is equivalent to Lord Krishna’s principles where he says, “It was I who created the four Varnas based on the karma and character of the person. (*Bhagavat Gita*)

Meluhans also believe in Rudra, the previous Mahadev. They believe in keeping the law and always try to follow the truth. All philosophies of vedic culture are points of view. They are true in their way. They take the aspirant step by step, stage by stage, till they reach the acme or the pinnacle of spiritual glory. In “All about Hinduism”, Shri Swami Sivananda explains: The Rig Veda proclaims truth is one, sages call it by various names- ‘*Ekam Sat Viprah, Bahudha Vadanti*’. The Upanishads declare that all the paths lead to the same target, just as cows of multicolours yield the same white milk. Lord Krishna says in the Gita: Howsoever men approach me, even so do, I welcome them, for the path men take from every side is Mine”. All diversities are organised and united in the body of Hinduism (105).

Meluha is a country that has great respect for women. They are given equal rights and are allowed to enjoy equal job status in the society. So many women characters in the novel are warriors of no less valour and strength than men. The first glimpse of Sati herself shows her valour and courage which is further exhibited in many situations even in her last fight with the assassin, Swuth. Even Swuth who has no great respect for woman respected Sati for her martial arts and her valour. He wanted to give her a honourable death.

Throughout the Trilogy Sati’s decisions, stances of her valour are so realistically pictured by Amish that for his impartial sketches of woman characters are convincing. One is also able to see Ayurvati’s marvellous treatment which saves Shiva and Sati in different situations. Those were the days when women were as free as men to learn skills and work.

The next important woman of strength in Meluha is Kanakahala, the Prime Minister of Meluha. Both Sati and Kanakhala had chances of choice. But they choose the path to

truth, which lead them to their death in fighting for the great cause. Anandamayi takes decision of staying with her husband Parvatheswar even in high risk of life even in situation of standing against her brother. Tara, a scientist helped in the production of Somras as well as daivi astras, like Pashupatastra and Brahmastra.

Thus throughout the novels one can see wonderful descriptions of the great vedic culture. Amish has minutely explained every details so that a marvellous picture of the vedic society unfolds to the reader through his exquisite narrative that has the fast pace of a modern thriller.

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The Reflection of Modern Society in Shoba De's Select Novels – A Study

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Shobha De, a modern novelist, portraying the sexual mania of the commercial world in a very frank and straight forward way, shot into literary limelight by writing her first novel, *Socialite Evenings*. She believes that a man's personality can be judged in a true perspective only when one goes into the interior more than his exterior behaviour. Sex, 'the root of all our energy' plays a very vital role in the fictional world of Shobha De. Most of her novels analyze the various aspects of sex, a great urge of human beings.

The way she narrates human relationship in general and man-woman relationship in particular, is really insightful. Conservatives in India may criticize her for her open discussion on sexual matters. But her fiction has got tremendous response from all over the world including several European countries.

Socialite Evenings, the first novel of Shobha De, is about the journey of a prominent Bombay socialite Karuna, from a gauche middle class girl to a self-sufficient woman. Karuna is born in a dusty clinic in Satara, a remote village in Maharashtra and does not remember much of her childhood except the strict vigilance of her father. Her mother, who was preoccupied with domestic chores, does not devote much time to "know" her daughter. Karuna's life starts only when they migrate to Bombay because of her father's official transfer. She meets Anjali, a prominent socialite and the wife of a wealthy playboy.

When Asha Rani, in *Starry Nights* (1991) the famous heroine of Bollywood decides to quit films all of a sudden when she is at the peak of her career just to live with a fellow co-star, Akshay Arora, her mother tries to dissuade her from doing it. Asha Rani designs a code of conduct for herself which is free from the prescribed gender rules and sexual constraints. This shows clearly that women in Shobha De's novels can't be always taken for granted that they will be dutiful and self-sacrificing daughter to their parents. They will certainly revolt when their self-interest is at stake.

Karuna's world changes in course of time and Karuna starts dreaming of a career in films and holidays abroad. When she enters college and gets married to Bunty, a rich business man, the family accepts him because of his social status. But he is not the right "husband material", discovers Karuna. "He was just an average Indian husband-unexciting, uninspiring, untutored... He wasn't looking for any stimulation either intellectually or emotionally". She gets bored with her husband who does not share her interests, tries to down her blues in reading books and crossword puzzles.

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In *Starry Nights*, women in upper class society have no concern about public. The concept of morality arising out of love for one and the same person is considered to be outdated. The women in Shobha De's novels believe in breaking the age old traditions of enjoying life with pre- marital affairs and extra- marital affairs. She takes a plunge extra into the hearts of the liberated upper class women in contemporary Indian society.

Shobha De constantly tries to shatter patriarchal hegemony and raises a voice against the male-dominance by presenting the concept of the 'New Woman' who is new literary female model, assertive and self-willed, searching to discover her true self. The new woman is in fact an urban middle –class woman who still suffers but not in silence as she needs to be. The modern Indian woman who is at the centre of fiction of Shobha De, is no longer a model of Vedic or Pre-Vedic woman, nor is she modelled on the past-Aryan woman who is portrayed passive in nature and accepts the dominance of men in society. Her women characters in most of her novels like '*Socialite Evenings*', '*Starry Nights*', '*Sisters*', '*Strange Obsession*', '*Sultry Days*', '*Second Thoughts*', '*Snapshots*', '*Shooting from the Hip*', '*Small Betrayals*', '*Surviving Men*' etc., represent the picture of a new woman. The feeling that *Socialite Evenings* first induces in us is of incompleteness. De's novel is populated with more stereotypes than characters. The stereotypes are mainly of women. The heroines all subscribe to a role-model tailored by the patriarchal set-up. The character Anjali, described very early as "memsaaby", (SE 9) is a good example.

Shobha De's depicts women in their true colours. They are portrayed as what they actually are and not what they should have been. Therefore real pleasure is defined differently for different people. It may mean erotic sex for some women while it may be soft touch and sensual love making as described between Mikki and her husband Binny Malhotra on the moonlit night in his place before their marriage.

A more effective mode of male control is reflected in De's portrayal of the woman's sexual dependence. The heroines start off as sexual libertines. And yet, they all fall prey to the "I-cannot-live-without-a-male" syndrome. Anjali gives up her career, independence and a husband for the homosexual Kumar. The heroines are attracted to the masculinity of the male in *Socialite Evenings*. Karuna is herself attracted to a different kind of masculinity – to the intellectual snobbery of Girish (film director). Thus, the heroines of De ascribe to their men a definite higher status sexually and intellectually. The men therefore automatically become protector-provider for the women, a truly romantic "knight-in-shining- armour" feature. The dependency and vulnerability of the heroine is tied to the theme of chastity/purity. In *Socialite Evenings*, women fail in their relationships until they turn monogamous.

Heroines in De's novels institute their identities in line with male pre-determined ideals. Karuna is initiated into the life of a model by her mentor Anjali (SE 10-12). Karuna had always "yearned to be a part of the smart and beautiful set" (SE 10). Modeling helps her create an identity for herself. The glamour is retained up to a point and then quickly tarnished. The reader can understand that Anjali's own tragedy with her husband Abe.

Karuna wants Anjali “to remain her queenly self” (SE 29). In *Socialite Evenings*, the woman is constantly reminded of her identity until she assimilates this identity as herself. It was Asha Rani who initiated the love making when she was with Akshay and she used various tricks to arouse him and give him pleasure which always culminated in sexual satisfaction and she succeeded in doing it always because after the love making process, Akshay was a contended man. The traditional Indian woman tries to adjust her nature with her man but it’s just the opposite with Shobha De’s women. They are independent and free from social and moral restriction.

All her heroines, be it Karuna, Aparna, Mikki, Alisha or Asha Rani are rebellious modern Indian women who challenge the orthodoxy of social taboos. They are different from the sexually ignorant Indian woman which is quite contradictory to most Indian male writers who feel that sex is as unpleasant subjection to man’s desire- necessary in order to have offspring. The women seem to support the radical feminist proposal of replacing the patriarchal way of life. Dominance over the patriarchal system in our society gives rise to sexual revolution which has resulted in making the women bold, wild and lusty. Their activities and thoughts show their belief that a radical change is necessary to make the present system congenial for women and give some space of existence to women.

Shobha De’s women characters are very frank about their expression of sexual desire by snubbing the sexual morality which is essentially ordained for women in the patriarchal system existing in India. Their reference to the sexual act in unambiguous terms shatters the traditional image of women that presents her as a submissive, docile, calm and meek. Shobha De has shown in her novels that a woman can be a seeker of pleasure simultaneously. They want it in various ways and the man who gives them using different tricks is very much admired by them. They love these men and can do anything for them. After Mikki got the sexual satisfaction from her husband before marriage, she immediately got married to him without giving second thoughts to her decision. Contradicting the myth that women should meekly obey their husbands during the love making process, Shobha de’s women are aggressive and sometimes become sexually violent to destabilize the idea of male domination. Therefore we can say that the concept of pleasure for Shobha De is complete sexual freedom with no intention of fidelity. Her women love to experience pre-marital sexual encounters, post marital affairs and love to explore the forbidden areas which are defined by the rigid norms of the society.

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The Reflection of the Migrated Society in the Select Novels of Chitra Banerjee Divakaruni

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The literatures that were produced during the time following India's independence clearly fall under the broad umbrella of post-colonial literary study. Diaspora describes the historical event of shifting of a community from one land to some another one collectively. Being an immigrant herself, Chitra Banerjee Divakaruni is fairly prolific as a poet, short story writer, novelist and essayist.

The Mistress of Spices ventures into an unfathomable world of magic and daily experiences of the characters. It is cloaked in fantasy and the prologue with its strong poetic overtone convinces us that this is literature of fantasy. The fantasy and the reality in the novel complement each other rather than separating them. The story reveals the character of Tilottama, the main protagonist living in two cultures, where she is caught between her heritage and her new found world. The two edges that Tilo find herself caught up is the harsh reality of immigrant Indians in America. The word "mistress" also denotes of an individual's quest for identity. One can see the transformation of Tilo from the beginning of the novel and it continues till the end. The filial love of a daughter is not received by Nayan Tara. She suffers from not being accepted and loved by her biological parents. Her parents' reaction contrasts with the meaning of her first name, "Star of the eye", yet, Nayan Tara is scared by her family and village because of her supernatural powers to see the future. Nayan Tara is forced to look for other persons who would bring her love. She happens to meet the Old Woman whom she calls the First Mother. The First mother promises her a sense of security and love. Nayan Tara changes into Tilo. Kafka tracks the development of Tilo and observes that when the young Tilo (then named Bhagyavati) meets with the sea serpents, they do not want her to leave them: "They predict that if she does not remain with them, everything she possesses – the ability to see, to speak, her name, even her identity will be lost"(158). Due to her diverse experience and transnational existence, Tilo is "chameleon like, and she keeps changing throughout the novel, making clear how complex is the problem of identity crisis that Indians try to cope with in a foreign land"(Mitra).

She has been changing her name from Nayan Tara as a good daughter, then to Bhagyavati during her stay with the pirates, then to Tilo, and finally Maya, when she finds her love. One can pause and ask whether Maya is real or another illusion created by the author to enhance the magical suspense in the novel or the new found identity of Tilo. The name 'Diaspora- Redefined' as in Divakaruni's *The Mistress of Spices* is noteworthy since the novel has magic element and the name "Maya" substantiates the theme. The

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physical body is the primary assertion of identity, both in appearance and action. A person is usually judged first and foremost on what they look like – tall, short, thin, fat, light-skinned, and dark-skinned. For immigrants, the experience of physical difference can be multiplied as they often have different ethnic features that differ from many of their American counterparts. In each instance in *The Mistress of Spices* where the body is involved, Divakaruni skillfully employs horrific effects of diaspora on the physical condition of the immigrant. Divakaruni's *The Mistress of Spices* also tries to find answer regarding love, duty, cultured woman, identity and displacement. After the complication of the training that Tilo underwent to be the mistress of spices, she has to go through the Sampath fire and choose the country she wants to go. There are certain codes of rules to be followed as the mistress which Tilo ultimately breaks during the course of her transformation. For, Tilo breaking the rules are significant in terms of defining one's identity. Homi Bhaba asserts that "the very place of identification, caught in the tension of demand and desire, is a space of splitting" (44). She is caught between the two worlds; duty as a mistress and her personal needs as a human being. The strong emotion of love compels her to act against her duty at various levels. Tilo has done her last bit of breaking – she has broken away from all expectations, rules, and desires of others and finally in her moment of resolution found the ability to voice her own needs, and a willingness to build life in her own identity formation – almost as though she is born into a new identity.

In *The Palace of Illusions* Divakaruni has tried to cope up with a creative genre of recreation of the epic Mahabharata from the only perspective of Panchaali. She herself has termed it as "*PANCHAALI'S MAHABHARAT*", she has made only Draupadi to speak this novel; other characters speak only casually. In this novel Draupadi's birth from fire is the example of her unusual or enforced exile from the heaven to earth. She before her birth resided in devlok with her brother but on the call of King Drupad they were forced to come. But after entering on the earth she was always treated as an unwanted child. Her father Drupad performed the yagya to have a son who may avenge his insult done by Drona. He got a son with a daughter from the sacred fire but remained an enforced child with a special responsibility because she was professed being able to "change the course of history" (Divakaruni 5). Her nurse tells her the story of her birth from fire many a times on her insistence, "...Dhai Ma puffed out her cheeks at my tendency to drama, calling me the Girl Who Wasn't Invited" (Divakaruni 1). Draupadi like an immigrant who has left her home at first got rejected by her new home and its members. Though she doesn't have the nostalgic feelings regarding her lost home land but is very astonishingly fascinated about her new home. Her displacement from heaven and rehabilitation in King Drupad's palace both the events have put some influence on her attitudes towards her life. Now she is a grown up girl but during her childhood she tried hard to assimilate with the ways of living in the palace. Slowly she starts becoming the centre of attraction due to her beauty. Now her charm and the prophecy started making her an alien in the world of normal or we can say ordinary human beings. She becomes afraid on the very idea of the

destruction and killings of her son's and her brother Dhri. She wants to change her destiny because she doesn't want to become the cause of destruction of mankind at such a large scale. The sage gave her a new name Panchaali and suggested her that now onwards she should make others to call her by this name. She got enthralled on knowing that in her honour a swayamvar would be organized and in that ceremony she would be able to choose her husband. She put the garland into Arjuna's neck and started her journey with him. On the way to his home in jungle she realizes, "An insidious voice inside me said, Karna would never have let you suffer like this" (Divakaruni 99). And with this one her problems increased by a great number. Her mother-in-law Kunti has not allowed her to find love for herself in Arjuna alone. The first thing she said to her son is to share her among the brothers that disturbed everything. After her marriage she felt her life has totally changed with her five husbands as she meditates over, "I couldn't quite believe what a transformation my life had undergone" (Divakaruni 139). She pokes fun at Duryodhana when he falls in the illusory pond which looked like a carpet to him. She laughed on this incident and satirized him by calling him Blind's son is blind. This instance conditioned all the mis-happenings that happened with Draupadi later on. She visited Indraprastha with her husbands and her mother-in-law, totally unaware of the things that would shape her future. She is stripped before the whole assembly due her husbands' defeat of themselves and their wife as a slave. After her this disgrace they were forced to go on exile in forest. She recorded all her humiliations into her heart for the whole period of her exile. The revenge she has craved for years finally came in the shape of Battle of Kurukshetra and a huge bloodshed occurred. It is a similar blending of process called Diaspora in recent times, as William Safran has given three key words to describe the whole process. He has said that a person who can be said on an exile from his homeland undergoes through three main processes: displacement, homelessness and return to that homeland. Distance and dislocation has provided Divakaruni a new insight to see through the heart of society she has left behind and the epic is retold and with a new vision making Research the national and cultural boundary extended by memory.

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The Predicament of Women Protagonist – A Study in Chitra Banerji Divakaruni's *Sister of My Heart*

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The post-colonial literature effectuated a number of Indo-Anglican writers. The main focus of these writers laid on the immigrants and their incomer problems. Specifically, Indo-Anglican women writers centered on the involuntary immigrants and their miseries. AnitaDesai, Chitra Banerjee Divakaruni, Jhumpa Lahiri and Bharathi Mukerjee are the prominent ones. The Women novelists raised their hands to diasporic sensibility, gender discourse, isolation and alienation. The real head of women and their alternative perspective were also brought into light.

Chitra Banerjee Divakaruni, a commanding diasporic writer was born in Calcutta on 20th July 1956 and she spent nineteen years of her life in India. She is a South Asian diasporic poet, short story writer, novelist and essayist. She received her PhD in English from the University of California at Berkeley in 1984. She is the author of many books including the award winning short story collection *Arranged Marriage* and the novels *The Mistress of Spices*, *Sister of my Heart*, *Queen of Dream* and *The Palace of Illusions*. Her works were translated into eighteen languages. Two of her novels *The Mistress of Spices* and *Sister of my Heart* have been made into films. The novel, *Sister of my Heart* is divided into two books. The first book of the novel is titled as “The Princess in the Palace of Snakes”. This is symbolized by the traditional fairytale of the princess in the palace of snakes waiting for her Prince Charming to rescue her. The second book is titled as “The Queen of Swords”, which is not a traditional fairytale.

Her works portray her own country people in all shades of life in the form of caste segregation, marriage customs and family issues. In particular her novels delineate female protagonist and their emotional pain. Her second novel *Sister of My Heart*, presents how two female protagonists namely Anju and Sudha are brought by their widowed mothers and the way of their life, before and after marriage. Both Anju and Sudha are born on the same night in the same home. They share joys and pains of each other with full love and affection.

It is an absolute example of diasporic wherein Divakaruni is recollecting one's own country and thereby recreating a tradition which has got separated physically but mentally reminds one's identity. Strongly rich and complex, *Sister of My Heart* eloquently

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reveals the underlying stress between the wishes of the girls' mothers, who embrace traditional Indian culture, and those of the Sudha and Anju, who are more enticed by Western philosophies. But an even greater obstacle penetrates the Chatterjee household. The worrying truth about the circumstances under which Sudha and Anju were born is only known by Sudha, and the secret tortures her and weaves a threatening through their relationship. When the cousins are physically separated by arranged marriages, their uncommon bond faces its hardest test. Anju travels to America, and Sudha remains in other part of India each to lead lives of more secrets. Sudha lives in India in a patriarchal society. Anju had dreams about America and always wanted to live in America. She felt extremely happy marrying a settler in America. She had lot of dreams about the life in America but after reaching America, all her expectations broke and she was shocked. "It's not what I imagined my American life would be like" (SMH173). Her husband is fully westernized and compelled even Anju to act so. She never liked the attitude of her husband. Many immigrants faced same sort of issues after leaving their country.

At the same time Sudha moves to another part of India and submits herself unwillingly to an arranged marriage and is desperate for a child. She comes to know her husband, Sunil to be a mysterious person. He is a man of seclusion and orthodox. She, finding things difficult at home with her in-laws expecting a male child, decides finally to en route herself "A future built by women out of their own wits, their own hands" (SMH 294).

When disaster strikes both, they determine ascertain that, even with space and marriage, they must go round to each other once again for support and bondage. Divakaruni has cleverly imbued each character with not only personal disappointments and shortcomings but also public ones as well as those that are nearly irreconcilable within orthodox Indian community divorce, single parenthood, childlessness and adultery. She explores women searching for their identity as human beings, independent of their traditional role as a daughter, wife or mother. Anju and Sudha demonstrate the female independence that Divakaruni celebrates, although such independence is achieved not with trauma and pain. She suggests that women can determine to assert themselves as individuals who can set their own boundaries with their parents only through the importance given to education in their lives.

Divakaruni's review on Indian culture both in India and in America is full of critical insights which enable us to have an enriching experience. Sudha and Anju together represent the twin aspects of the composite young female of the times. Two girls are not unique identities; they represent the dual aspects of Indian womanhood of the 80's. In this split of the female composite, Sudha is the submissive half of Anju's revolting half.

Sister of My Heart is unique because, it throws light on the voices of two sisters explored beautifully in this regard. Common concern of diasporic literature is acculturation of immigrants. The immigration plunges into the present and is able to accept changes. This is highly evident in Divakaruni's novels.

The protagonists attempt to confront to the traditional feminine roles allocated by the male hegemonic society. The girls lived in a matriarchal home in which there is absolutely no male control. The spinster life of the girls was not dominated by man, except Singhji, the driver who has no authority towards their personal well being. The world of the Chatterjee women is completely transformed into a feminine one. The male world only creates trouble for the protagonists. Marriage tears them apart and Anju moves to America while Sudha to rural Bengal. Their lives are shattered when they attempt to confront to the rules of the masculine society. Anju almost loses her mental stability and Sudha her freedom.

Divakaruni makes Anju and Sudha speak alternately in their own voices, constantly shifting perspective, underlying their sister friend relationship as much as the events of their lives, fates of their fathers, and the circumstances of their birth. It is always Anju who has to bring Sudha out into the world and Anju's voice is always clear and unambiguous. The characters Anju and Sudha bound together. They easily overcome all the critical and difficult circumstances, because they are in co-ordination, co-operation and mutual understanding as Anju feels "I could never hate Sudha. Because she is my other half. A sister of my heart" (SMH 11).

Sudha's role is expressed as a strong and stubborn woman, who has to face the problems with her husband and mother-in-law. But finally she takes correct decision of joining Anju and move to America. By doing this, she regenerates and energises all the women in the world. She tries to be the role model to the society. Thus the author thoroughly explores the themes of womanhood, such as the limits of a female, social and economic freedom as a wife in and outside of India. She has recognized the strength of mind and potential of the twenty-first century women who gain independence and autonomy leading to assertion of the self. She portrays the female world and the alienated immigrant's world. She clearly paints the hurdles underwent by them in the patriarchal society and spells out how female are suppressed by both male and female in a world where gender is an issue even in their mother's womb. As Eswari quotes "Divakaruni succeeds in presenting the new identity of the immigrant who validates her cultural past to reconstruct a meaningful presence in the world. Thus the novel ends not with the celebration of assimilation but with the creation of new identity and new home" (217).

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From 'Immigrant' to 'New Woman': Transformation of Lalita in Chitra Banerjee Divakaruni's *The Mistress of Spices*

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Diaspora dream figures are found prominently in all the fictions of Chitra Banerjee Divakaruni covering many moods of expatriation – nostalgia, frustration, uncertainty and despondence. The word 'New Woman' has come to signify the awakening of a woman into a new realization of her place and position in the family and society. Stevens points out that "As New Women, women stand for the nation and its quest for modernity – modernity understood as an admirable state of civilization, strength, and progress" (83). In the Indian society, since ages, traditionalism is deeply rooted; women have been the major relentless victims of circumstance and convention. Simone De Beauvoir in her *The Second Sex* talks about what marriage does to a woman, "Queen in her hive, tranquilly at rest within her domain, but borne by man out into limitless space and time, wife, mother, mistress of the home, woman finds in marriage at once energy for living and meaning for her life" (435).

Chitra Banerjee is interested in charting out her diasporic journey while standing firmly in the native tradition. She tries to mitigate her diasporic condition by relating herself to the usable past. Her aim is to exploit a multitude of relational selves derived from her interactions with the place where she has lived. Her main characters are middle class Indian women, but this implication is left unspoken and creates the assumption that every woman is granted the same possibility of upward mobility because, "the image of womanhood [is] an image based on purity and fidelity, on a morality highly regulated by patriarchal power" (Jain 1654).

Ahuja's wife, Lalita's in *The Mistress of Spices* is a story of dispossession. She does not want to get married. It was only before three days to the wedding that she has seen her husband. He comes from America. He is totally different from the photo shown to her. Surprisingly, Lalita's parents instead of objecting, show only their interest in pushing their daughter into a hurried marriage with Ahuja. She does not like him but she could not explain her desires to her parents. She leaves the settled and comfortable life at her father's house to get married to a violent man, an alcoholic who abuses her. It continues in America too. Unhappy in her domestic life, Lalita wants to start tailoring again in America. She likes to continue to have her bank balance and freedom in life which she has enjoyed in her parents' house in India and curses her husband's domination: "Recently, the rules. No going out. No talking on the phone. Every penny I spend to be accounted for. He should read my letters before he mails them" (103).

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Lalita loves to do needle work but she is not allowed to do so by her husband. Instead he expects her to obey in bed, whenever he is in need: "In bed especially I could not forget those nights in India. Even when he tried to be gentle I was stiff and not willing. Then he would lose patience and shout" (103). But she could not neglect the voice from her inside heart, which lays out the condition that outlines womanly duties for her. She is a human-being sandwiched between the cynical indifference of her husband and viciousness of his family. Her privacy, her desires, dreams and future are snatched away ruthlessly from her and her life is painted with black, "What do I have to live for? Once, more than anything in the world I wanted a baby. But is this any kind of home to bring a new life into?" (103).

Chitra Banerjee's novel *The Mistress of Spices* looks at social history from the perspective of the family. While exploring the man–woman relationship in Indian society, the novel offers an intimate and domestic chronicle of the subtle tyrannies suffered by women and the pain of coming to self-knowledge.

A self-respecting woman has no other options to advance on her way to self-reliance but to quit her home. The new woman refuses to be stifled under oppressive restrictions. The new woman's demand for her rightful place, recognition and respect that is due to her is prompted by an inner urge to make her existence a meaningful one. Lalita mourns: "There are voices in my head every day. They whisper, He's learned his lesson, things will be different now, would it be so bad to go back? . . . pray for me that I will remain strong enough to find it" (272). The emotional satisfaction that she gets out of this ride is well described by Simon De Beauvoir, "she comes out of a feminine world in which she has been taught feminine good deportment and a respect for feminine values" (447) In an interview Chitra Banerjee says to Rettberg,

I have studied both eastern and western literature, I also like to bring the two together in my writing. I feel it is a way to enrich both traditions. I have been influenced by many of the feminist ideas of Virginia W. . . particularly as such an idea is foreign to traditional Indian society.

The traditional society expects a woman to behave in accordance with the whims and fancies of her husband. Lalita's tragic condition worsens with the continuous beating. She is subjected to humiliation and sexual torture by her husband: "I need to get home. He must have called one dozen times. When he comes home tonight—" (104). Whenever Lalita says no to physical union, Ahuja can be patient only for a couple of days. When she refuses the third time he becomes violent. Her attempts to claw and bite receive a slap on the head: "Not hard, but the shock of it makes her go limp so he can do what he wants" (101). He shows no trace of compassion for her.

However, the new woman is capable of finding her own way and is not just an appendage to man. Economic independence gives her ample scope to fight against

subordination and suppression. In her childhood itself, Lalita makes economic independence as her goal in life. The prominent feature of the new woman in the changed India is her constant effort to live as an economically independent individual. After leaving the house of her husband Lalita is afraid of her future and becomes frustrated. The Indian women in the organisation understand her condition and “they can help me [her] set up a small tailoring business” (272).

The Mistress of Spices celebrates the courage and humanity of suffering woman Lalita who rebels against oppressive patriarchy. The novel concerns not with growing up but growing up with family ties. This helps Lalita to discover a pattern of human relationship emerging under the weight of multi-dimensional pressures and tensions.

Woman like Lalita questions the validity of the accepted set of values and rebels against the existing moral codes and social norms which deny woman the oxygen of freedom that nourishes individual self. Lalita in *The Mistress of Spices* asks: “Why not I go see the doctor and see what is wrong, why I am not becoming a mother” (269). To view her as a mere champion of feminism is doing an injustice to her. Hence, Chitra Banerjee’s woman Lalita is conscious of her emotional needs and hence cries for a change of order that starves her of individual fulfilment. She is a woman who long for an atmosphere congenial for self-expression and conducive to self-fulfilment and also reveals the female experience of woman who is self-actualising.

Moving away from the centre is one way of accepting modernity without its central rigid concepts. In a way, this is an idealisation of the borders, in place of the centre. Of course, Chitra Banerjee creates centre in the borders, as the postmodernists would do. Lalita leaves India in search of her dreams but only in vain. Homi Bhabha in *The Location of Culture* points out: “the very place of identification, caught in the tension of demand and desire, is a space of splitting” (63). Lalita comes out of the shelter and proves that married women need not live under the shelter of her husband, no matter what the condition is.

The novel manifests the cross section of the mind set of the immigrants when they are placed alongside the Americans who have already undergone the first stage of settlement and transformation. The common thread which underlines in all Chitra Banerjee’s novels is the theme of immigration and transformation. The immigrant’s dream of wedding themselves to the American soil and becoming Americans, the troubles and tribulations they have to go through to achieving this goal notwithstanding. When the immigrants uproot themselves from their countries and come to America, either by choice or out of necessity, then they are actually trapped forever in – between two distinctly different worlds. Expectations and self-expectations double and uncannily haunt the celebrating tone of the transformational processes.

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Diaspora and Transposition of Raihana in Amulya Malladi's *The Sound of Language*

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Diasporic cultural development often assumes a different course from that of the population in the original place of settlement. Amulya Malladi is an upcoming Indian writer who has produced a good number of novels so far. Amulya was born in 1974, in Madhya Pradesh, spent her childhood in Hyderabad and settled in Denmark after marriage and began her writing career.

Amulya Malladi's fifth novel, *The Sound of Language* published in 2007 is a multicultural novel speaking about the cultures of Afghanis and Danes. This novel is unique as Amulya had exclusively presented only the Middle East and not India. The novel is set in Denmark portraying the sufferings of the refugees from Afghanistan

Raihana is the protagonist who moved to Denmark as a refugee from Afghanistan. She was married to Aamir and he was taken away by the Talibans leaving behind Raihana alone. It was the time the Talibans attacked the American Twin towers and the US was revenging Afghanistan by killing innocent people too. The nation was in no control and people ran away to save their lives. There were groups voicing against Talibans and those people were taken away to the prison and was never heard about again. The Talibans insisted all Afghan men should have beard and that everymen's face looked similar making it difficult to identify even by the family members.

Aamir was taken away by the Talibans and Raihana was left back alone and unsafe. So having no choice, Raihana entered Denmark as a refugee and stayed with her cousins Layla and Kabir and their son, Shahrukh. In thoughts of Aamir, Raihana didn't mingle with other refugees including Layla, Kabir except with Shahrukh and helped Layla in household chores. Soon she joined the language class as it was compulsory to know Danish language and take up a job for existence. Danish was taught in many modules and praktik (internship) was compulsory as a part of the language study. Raihana excelled well in learning the language than Layla and Kabir. She was then let to do her internship under a Danish man, Gunnar, a widower. He and his wife, Anna were into bee-keeping business and they were very successful. But after Anna's death, Gunnar lost interest in everything including his home and business. It was at this time, Raihana met Gunnar as a trainee and neither of them showed interest in praktik but continued.

As days passed, things changed for the better and Raihana who had zero knowledge about bee-keeping learnt things faster and improved her Danish language too. Gunnar also turned positive to Raihana and helped her to improve her language.

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They maintained a genuine friendship but that was suspected as an affair by other Danish people and spread rumors about them. Layla and Kabir being Raihana's guardians were worried about this but never suspected Raihana nor Gunnar. Soon to end such rumors they arranged Raihana's wedding with a Pakistani businessman Rafeeq. Raihana was not interested in second marriage as she hoped her husband Amir will come back to her freeing himself from the Talibans. Understanding this, she was not forced for her second marriage and was let to continue her internship. It was then some Danish people attacked her and even dropped fire bombs at her place. She luckily escaped those disasters and things were settled with the support of the police and Gunnar. People around Raihana understood her genuine quality and felt bad for degrading her character. The story then closes with Raihana and Rafeeq's wedding in Denmark and the celebrations of the Afghan refugees along with Danish people.

Transpositional approach formulated by Rosi Braidotti, highlights the importance of creative and ethical insight in engendering other, alternative ways of knowing which acknowledges and respects difference as an amalgamation of interrelated multiplicities. Increasing transnationalization of borders in Europe has given rise to a new economy of xenophobia and nationalist sensibilities. Xenophobia is a discriminatory rhetoric whereby the ethnic, racial and gendered subject is variously othered under the guise of social and political inclusion that excludes primarily non-western migrants and refugees on the basis of their presumed difference.

The concept of knowing, being and becoming based on Braidotti, forms the central theme in Malladi's novel, *The Sound of Language*. In Braidotti's terms, Transposition is a means of transforming social and historical boundaries, encouraging harmonious relationships across different contexts.

The Sound of Language centers on the question of integration, racism, multiculturalism and immigration laws in Denmark. Diasporic aspect of the characters and how they suffer otherness state by being a refugee has been clearly portrayed in the novel and this aspect in life of the protagonist, Raihana is presented in this paper. The refugees are not able to adapt to the surroundings of a new nation and are also treated alien. Language, culture and people are all alien and the refugees cannot take liberty due to the restrictions of the native people. The immigrants cannot voice their views against the natives and no law will come to save the immigrants.

This proves the difficulty of Raihana in integrating herself to a new language and land as mentioned by Braidotti. The Danish people were very stubborn in not letting the refugees integrate with them especially the Muslims. But Christina, the language trainer was an exception from the Danish crowd due to her empathetic nature who never treated the refugees inferior at her language school. She encouraged Raihana greatly, thus marking a beginning for the integration of different people.

Apart from social integration, racism was also a major factor that threatened the refugees and Raihana. Gunnar himself had no good opinion over Raihana initially and criticized about her to Christina when he was approached to train Raihana learn Danish and bee-keeping. This was the actual reason for Gunnar's disinterest and Raihana's discomfort in her internship. He even went to the level of suspecting Raihana to be a terrorist due to the common assumption about Muslims.

Fortunately things changed for the better and Raihana successfully continued her training but then fell prey to the gossips and rumors with Gunnar. She felt disturbed and heartbroken when her own country refugees spoke ill about her but remained real and confident. Also the Danish people were so severe towards the refugees and they went to the extent of attacking Raihana with stones and also dropped fire bombs to kill her and that she escaped.

Raihana's otherness state is proved not only in language learning and friendship but also in her dressings. She never followed the traditional style of wearing Burkha as her husband, Aamir wished her not to be traditional and that was criticized by others around her. Finally she threw away her dilemmas and lived her new life and married Rafeeq later.

The paper thus presents the stereotypes that homogenize Afghan women as tokens of the oppressed and Oppressive orient with "other" and also shows the diversity within individual cultures and communities in Skive. Afghanistan is presented as a multi-cultural nation while Denmark provides shelter to various nations like Pashtuns, Sunnis, Tajiks and Uzbeks. Analyzing the life of the protagonist Raihana, one can understand that leading a life as a refugee is hard and most painful. Giving up one's native land, culture, tradition, language and others is not very easy and instant. The mind has to understand and then adapt to an alien land, new people, stick to the restrictions and leading a scary life is the worse experience any refugee or a migrant can pass through in the life time. In this story too, Raihana has underwent all the above mentioned factors, lost her four months baby in her pregnancy during her migration to Denmark, struggled and faced lot many hardships but proved successful in life. She overcame all hardstones through her determination and got rid of her dilemma about Aamir and married Rafeeq. Raihana was finally successful in Denmark and proved her genuine friendship with Gunnar and announced her decision of starting bee-keeping business on her own and settle in Denmark. The analyses thus makes the readers understand the diaspora of Raihana who longs for her native land and Aamir and how she led life against all odds and stands transpositioned and strong, setting an example for other refugees as an inspiration in a new land.

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A Study of Post colonialism in Rohinton Mistry's Novel's *Such a Long Journey* and *A Fine Balance*

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A post colonialism or postcolonial study is an academic discipline that analyzes, explains, and responds to the cultural legacy of colonialism and imperialism. Mistry was born in Mumbai, India in 1952, into a family that was part of the community of Bombay Parsis, a minority ethnic group originating from Iran, who practiced the Zoroastrian religion. Mistry's early life in both India and Canada, as well as his experience of immigration, forms the backdrop for much of his fiction. Rohinton Mistry, an Indian Parsi writer who settled in Canada some four decades ago, is a product of postcolonial times.

Tales from Ferozsha Baag, a collection of short stories, Mistry has written till date three major novels, *Such a Long Journey*, *A Fine Balance* and *Family Matters* besides a novella *Scream*. In all these fictional works, the community of Indian Parsis is mainly in focus. Despite the reservations and debates, research in Postcolonial Studies has continued to grow because postcolonial critique allows for a wide-ranging investigation into power relations in various contexts. Some of the best known names in Postcolonial literature and theory are those of Chinua Achebe, Rohinton mistry, Salman Rushdie and so on.

Mistry again deals with the Parsi environment in India. He explores the loss of innocence of the protagonist, Gustad Noble, as he attempts to define himself in relation to his family and his country during the chaotic times of 1971 India, during which India and Pakistan went to war over the liberation of East Pakistan, or Bangladesh. The novel gives extremely detailed description of the lives of Gustad and his family in their apartment in Bombay, which serves as a contrast to outside world which disrupts family order. Mistry presents the outside world as a rotten and corrupting force on even the most decent members of the inner sphere.

Mistry is praised all over the world as a brilliant narrator of stories. In his novels, he presents a detailed narrative of the Parsi culture against the backdrop of Bombay which is a sort of mini-India. Being a Parsi Post Colonial writer, Mistry is also engaged in an effort to repossess his cultural territory. He is involved in creating a unique identity for himself because he is better described as Parsi 'Diaspora'. The diasporic background of the Parsis is unique. It is a community which is declining very fast. Being a Parsi himself, Mistry is concerned about the fate of his community. As such, he has taken upon himself the responsibility to preserve a record of how they lived to some extent when the Parsis become extinct. His novel *Such A Long Journey*, not only presents the problems of Parsi

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Diaspora in the Indian situation, but also brings forward his anti-colonial resistance. Charu Chandra Mishra observes in this regard, “Almost all the characters of this novel are chosen from the middle-class Parsi background and are shown resisting the snares of power in their own idiosyncratic way” (101).

Thus, Mistry has skillfully captured a sense of loss and nostalgia in the experience of the immigrants and the alienation of Parsis in India in his very first novel. His most outstanding feature is that he belongs to the Parsi community. The bitter realities of the Parsis in the Post Colonial India find a subtle expression in his novel *Such A Long Journey*. He has emerged as a potent and perceptive historian of his community. *Such A Long Journey* is a long, but sad journey that symbolizes a sad and sorrowful life. Most of the sufferings of Gustad Noble stem from the decline of the Parsi ambience. The story of Gustad’s friend, Major Bilimoria, is an important sub-plot. He joins the R. A. W. and gets involved in the Mukti Bahini affairs. This situation is the outcome of the devious path that the history and politics of India after independence. Mistry shows the murky politics of India where millions are laundered at will. Such indeed is the history of most of the decolonized colonies in the Post Colonial context. He gives a detailed account of the Parsi superstitions which show that even after centuries of residence in India; the Parsis continue to stick to their centuries-old unscientific beliefs. The Parsi women always play a second fiddle like all Indian women. It is a profound analysis which can be categorized as gender study. The Parsis are a very miniscule, but meaningful, minority in India. Their rites and rituals provide a beautiful introduction to the non Parsi readers

In 1995, he published *A Fine Balance*, which won the Giller Prize and the Commonwealth Writer’s Prize. *A Fine Balance* also made the short-list of nominees for the prestigious Booker Prize, and was the basis for a 1998 film of the same title. In 2012 he won the Neustadt International Prize for Literature.

The Parsis are a small religious community in India, devoted to Zoroastrianism, whose ancestors fled Islamic persecution in Iran (ancient Persia) during the eighth century. The Parsis tended to be on the edge of Hindu society due to their Zoroastrian faith. In terms of the history of British colonialism in India, Parsis were often viewed as agents of and collaborators with the British. Although they enjoyed good relations with the British colonizers, they suffered the stigma of trying to be too Western. The unpopular position of the Parsis at the end of British rule in 1947 influenced another Parsi Diaspora, this time to the West. Mistry’s literature reflects his position as a member of a twice-displaced people, and explores the relationships in the Parsi community in India’s troubled historical context.

The novel, which is set in India in 1975, during Indira Gandhi’s declared State of Emergency, gives intense descriptions of extreme poverty, and shows the bond that develops between four main characters, despite the barriers created by their differences

in religion and social status. Dina, a Parsi woman who refused to return to the home of her domineering brother after the death of her husband, allows two tailors, whose homes have been burned by the government because of their attempts to rise out of the caste of leather workers, to share her apartment. Maneck, a Parsi student who suffers from alienation from his family (who lost their lands in the 1947 Partition), also joins the apartment. Mistry gives detailed descriptions of the lives of the characters and the hardships they endure humiliation, torment in a government work-camp, torture, and disillusionment. The novel poses the question of the possibility of the existence of atrocious acts and beliefs in the face of the world's beauty. Similarly, "strategic post colonialism" is likely to be a self-defeating strategy, since most writers on the subject publicly and endlessly debate the problems associated with the term.

However, those of us unwilling to adopt the label "postcolonial" are hard put to find an appropriate term for what we study. The old "Commonwealth literature" is obviously too confining and outdated as well as being extremely Eurocentric. "Anglophone literature" excludes the many rich literatures of Africa, for instance, written in European languages other than English, and taken in the literal sense, it does not distinguish between mainstream British and American writing and the material under discussion. "New literature written in English" puts too much emphasis on newness and again excludes the non-English-speaking world. "Third-world" makes no sense since the collapse of the Soviet Union and the Communist "second world."

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Identity Crisis in Bharati Mukherjee's novel *The Tiger's Daughter*

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The immigrants encounter unique problems with regard to racial and cultural identity. The identities of the immigrants cannot be considered in isolation, as they are a reflection of their native land as well as the country they have migrated to. They willingly face the challenges that come in their way to seek a dual identity, which makes their existence all the more unstable. Writers like Bharati Mukherjee and V.S. Naipaul have painted a poignant picture of the expatriates in their fiction, depicting their shattered dreams and loneliness. Living on the foreign land is very difficult for the immigrants. The blurred memories of homeland instigate a craving for "home" among these individuals. They suffer from a cultural dilemma when their cultural practices are mocked at and their cultural identity is at stake.

The Tiger's Daughter (1972) is the first novel written by Bharati Mukherjee after she moved to Canada. The novel sketches the beautiful manifestation of cultural conflict and reflects the personal experiences of a woman entangled between two cultures. During her interview with Sybil Steinberg, Bharati Mukherjee gave the following statement about this novel: "It is the wisest of my novels in the sense I was between both worlds. I was detached enough from India so that I could look back with affection and irony, but I did not know America long enough to feel any conflict. I was like a bridge poised between two worlds."

This novel sketches an interesting story of an upper class Brahmin Bengali girl, Tara who moves to the US for pursuing higher studies. The story of the novel dates back to the year 1879, when the grand wedding ceremony of daughter of Hari Lal Banerjee, the zamidar, took place. After a few years, Hari Lal Banerjee was assassinated and the reputation of the Banerjee family started declining. Tara Banerjee is the great granddaughter of Hari Lal Banerjee. While in America, Tara would sometimes grieve for her family and analyze the reasons why the family had gone down in their fortunes.

Tara returns to India after seven years only to realize that she is neither an Indian nor an American. She is perplexed and searches for her lost Identity. In Poughkeepsie, she feels miserable and homesick. She had been brought up in an affluent family and so she was not used to any kind of denial. She sensed discrimination even if her roommate refuses to share her mango chutney with her. As Tara hails from a royal family, she is unable to take in any criticism and insult and she strongly defends her family and country. Incidentally, Tara meets David and falls in love with him. Tara had never ever dreamt of

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marrying an American. Bharati Mukherjee has conveyed her own life story, as she also happened to meet Clark Blaise and decided to marry him.

David Cartright, whom Tara chooses to be her husband, is totally westernized in his outlook. Tara is unable to bridge the cultural gap that existed between them. Tara is apprehensive about communicating the finer nuances of her family to him. She is unable to share her poignant feelings with David as he often misunderstands her love for her family as overdependence. She is extremely insecure about her relationship with David as in Western countries marriage is a contract between two persons rather than the union of two families.

When Tara returns to India after seven years, she was under an illusion that on her return to her native land all her fears and insecurities will be wiped out. However, to her utter distress this does not happen. All her dreams about her home country are shattered and she had to confront hostile situations in her home country. Tara now views India with the perception of a foreigner. Shobha Shinde refers to this expatriate weakness as follows: "An immigrant away from home idealizes his home country and cherishes nostalgic memories of it" (58). She recollects the incident that took place in New York, which does not make her, feel comfortable:

New York, she thought now, had been exotic. Not because it had Laundromats and subways. But because there were policemen with dogs prowling the underground tunnels. Because girls like her, at least almost like her, were being knifed in elevators in their own apartment buildings. Because students were rioting about campus recruiters and far away wars rather than the price of rice or the stiffness of final exams. Because people were agitated over pollution... New York was certainly extraordinary, and it had driven her to despair....(*The Tiger's Daughter* 34)

Tara's childhood friends no longer accepted her. Her relatives and family members condemned her marriage to an American. She is shattered and develops a split personality. Tara is in a state of dilemma. She cannot share her feelings with her friends as in their opinion she is a sinner and she has polluted herself by marrying a 'mallecha' (outcaste).

Tara Banerjee is oscillating between Indian and American identity, which is creating a feeling of desolation, and she is feeling like an alien in her own land. Tara suffers from a psychological, social and cultural displacement.

Tara's perception about Calcutta was very different. She "longed for the Bengal of Satyajit Ray, children running through cool green spaces, aristocrats despairing in music rooms of empty palaces" (*The Tiger's Daughter* 105). Tara is unable to cope up with the situation. She is bewildered and she decides to go back to David. Mukherjee had faced a similar situation and so she could articulate identical responses deftly. Many critics have identified Tara Banerjee, the female protagonist, as the writer herself. Mukherjee has

drawn a satirical portrait of Indian society. Tara, after staying in America for seven years, finds the morals and values of her native land very strange and weird. In an attempt to Americanize herself, Tara loses her Indian identity.

Bharati Mukherjee has expressed her anguish through her female protagonist, Tara when she says, "Oh, God, I can't do it again." The author has expressed her feeling of dejection in her interview with Ameera Meer: "for me and perhaps for other immigrant writers, there's death and a series of rebirths. It is very painful and traumatic letting go of the old self. *The Tiger's Daughter* was written while I was still an expatriate".

Bharati Mukherjee's expatriate sensibility has overpowered the feminine issues which she is not unaware of. Her psyche has a high degree of Indianness but she has avoided getting into the controversies of stigma attached to feminine issues by the Indian society. She has portrayed her protagonists as docile and submissive females who struggle hard to find solutions for their problems without dominating their male counterparts. Her characters keep experimenting with various options and thus sometimes appear abnormal. They have an innate desire to live life on their own terms and conditions. In spite of her association with traditional American writers, her fiction is untouched by obscenity which clearly defines her Indian roots.

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Marginalised Fanny, *Far From the Madding Crowd*

Yovanna.C¹, Dr.S.Kalamani²

Thomas Hardy attempts to preserve the dying cultures and traditions. His novels are set in Wessex, a fictional place in the south and southwest of England. All of Hardy's novels exemplify nature and the rustics. He explores their livelihood, entertainment, beliefs and practices. R. J. White in his book, *Thomas Hardy and History* says that "The temperament of Hardy, the peculiar organisation of his moral and emotional being which evinces itself everywhere unchanged and unchanging throughout his work, was the offspring of a civilisation which was dying when he was born and which is now as extinct" (13-14).

Far From the Madding Crowd is Hardy's second novel in his category of Novels of Character and Environment. Alan Chedzoy in the introduction to the novel says, "Hardy is still able to celebrate a rural tradition finely tuned to the needs of the contemporary world" (14). The novel portrays the genuineness of the rustics and craftiness of the outsiders. Hardy also explores the various kinds of love that exist in man.

Gabriel Oak is a bachelor and a farmer by profession. He is a simple man who has good character and sound judgement. He falls in love with Bathsheba Everdene, a young woman whom he terms "Vanity" when he first sees her. The proud Bathsheba is visiting her aunt and declines Oak's offer as she feels he will not be able to tame her. Bathsheba inherits a property from her uncle in Weatherbury and becomes a farmer herself. In the meantime, Oak loses all his sheep when his young dog drives them over a cliff. He wanders looking for a job and unexpectedly ends up in Bathsheba's farm to put out a fire. Bathsheba hires him reluctantly after much persuasion from her workers.

Bathsheba now has another admirer, Boldwood, a middle aged bachelor who falls in love with her as he truly believes the trick she plays on him in sending him a Valentine card. Oak who is still in love with Bathsheba is disappointed but does not express it. Fanny Robin, is Bathsheba's maid who goes missing when Oak arrives in Weatherbury. People believe that she has gone away to her lover who is in the army. Fanny Robin is seen knocking the windows of a barracks and converses with a man who promises to marry her.

Bathsheba in course of time meets Seargent Troy. She is smitten by him and secretly marries him though Oak and Boldwood warn her about the man's fleeting passion. Later, she becomes heartbroken when she realises that Troy is Fanny's lover. Boldwood and Oak fail in their attempt to search for Fanny; nor do they hear any news about her.

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Later in the novel, Fanny is found pregnant and crawling on the highway. Troy tries to dismiss her without Bathsheba's knowledge. Fanny and her infant die. Bathsheba decides to give her a decent funeral and sends for her coffin. She discovers that Fanny is with child and also witnesses Troy mourning over his lover and baby. Troy orders a tombstone for Fanny and leaves home.

Bathsheba hears news that Troy has drowned in the sea. The news emboldens Boldwood to woo her again. He persuades her to agree to marry him and gives her some time to prepare herself. While Bathsheba hesitates, Troy makes his reappearance; Boldwood kills him and walks to the prison himself. Boldwood's closet is filled with expensive clothes and jewellery with Bathsheba's name on them. His unrequited love drives him to insanity. Oak becomes Bathsheba's counsel throughout her tribulation. At the end of the novel, Oak marries Bathsheba. Bathsheba discovers Troy's history but survives with support from the community.

Hardy describes the night of Fanny's meeting with Troy through a window in the barracks and enquiring about their wedding thus: "It was a night when sorrow may come to the brightest without causing any great sense of incongruity: when, with impressible persons, love becomes solicitousness, hope sinks to misgiving, and faith to hope" (97). She longs for love and understanding but Troy does not have any trace of them. Fanny's hopes are dashed when she arrives at the wrong church for her own wedding. This instance also sheds light on the ignorance that is found in the rustics. It is worthwhile to make a note of Virginia Woolf's comments in her essay *The Novels of Thomas Hardy* in this regard: "In all the books love is one of the great facts that mould human life. But it is a catastrophe; it happens suddenly and overwhelmingly, and there is little to be said about it" (177). Fanny is considered an outcast in the society for her actions. Though the community may have been willing to help her, Fanny decides to bear her burden alone; she leaves Bathsheba's house and does not return until she's brought back as a corpse. Troy, the invader who is the reason for much of the pain and suffering for many in Weatherbury, traverses the countryside with no sense of guilt or shame. He even returns to claim Bathsheba back after his supposed disappearance and death in the sea. Fanny is portrayed as a timid character but she is but her strength is shown when she manages to reach the abbey alone with the help of a dog. In spite of her poverty and fragility, she tries to live an honourable life keeping away from the community and being faithful to Troy. Fanny, while making her last journey to Casterbridge, is dejected, lonely and devoid of hope; yet she is trying to keep her misery a secret as she crawls with the help of a dog. Hardy describes her forlorn state in the following manner:

The ultimate and saddest singularity of woman's effort and invention was reached . . . Whilst she sorrowed in her heart she cheered with her voice, and what was stranger than that the strong should need encouragement from the weak was that cheerfulness should be so well stimulated by such utter dejection . . . the woman listened to human sounds only to avoid them. It was evident that she had

an object in keeping her presence on the road and her forlorn state unknown.
(263)

Hardy portrays not only the weakness of the human heart but also of humanity as a whole. His works describe the sufferings faced by the low and the poor. In *Far From the Madding Crowd*, Hardy points out the criteria by which people marry one another. While the rustics choose to marry for love, the invaders decide to marry for money and fame. Those in the lower strata of society cannot wish to live a life of love and joy. They are doomed to suffer and live in misery while under the same circumstances, those above them, glide through with support rendered by the affluent and wealthy. Hardy, in all his works, is always on the side of the downtrodden. Hardy's invaders are those who do not hail from the countryside and those who do not believe and practice the values of the rustics. These invaders eventually disrupt the peace of the rustics.

Troy lives comfortably and freely even after he is found to be flirtatious and unfaithful. Bathsheba's nature of choosing the most eligible man is not spoken of or criticised by the community. Fanny is aware of the community's nature to admonish and marginalise those who are poor and in the wrong. She secludes herself, fearful of their reaction and treatment of her. Fanny dies believing that no one cares for her. The concern for her by the community becomes evident only after her death.

Hardy sets the rustics apart projecting their integrity even when they are marginalised and not always cared for. He speaks for those who do not have a voice in society, highlighting their pitfalls, good nature and innocence. Ganpat Rai in his book, *Thomas Hardy's Realism and Pessimism* says,

Hardy was not a reformer. He neither attacked nor defended the order of things, nor did he feel it necessary to prophesy. But he did not sit silent. He voiced current evils – among them, that of instability, and he had the wisdom to record the beauty and worth of a perishing way of life, unwritten, local tradition, chronicles and folklore, which gave it continuity. But it is against a backdrop of doubt, upheaval and unrest that we must watch Hardy move if we are to understand his life, philosophy and work. (144)

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Migration in A.D. Hope's "The Death of the Bird"

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Birds, generically and genetically, hold unique ubiquity in the terrestrial life. Humans and Non- humans have been connected reciprocally in the literary imagination from ancient to the present age. Humans formed a mixed relationship with non human beings which, in turn, are well reflected in the dynamics of writings. Literary ornithology is not a new literary flavor. It has been there since time immemorial. The mounting interest in the world of birds culminated in throwing a considerable amount of light on Birds anatomy. From ancient times to the present, bird vocalizations have been the flashes of inspiration ranging from Geoffrey Chaucer to A.D. Hope. A host of writers experienced an epiphany that human life is diametrically different from non human life for some reasonable reasons. Non human life is marked by purity, naturalness, spontaneity, casualness and freedom from constraint. All these binding factors have the magnetic charm for humans.

The writings of Edmund Spenser, William Shakespeare, William Wordsworth, John Keats, P.B. Shelley, Thomas Hardy, Emily Dickinson, D.H.Lawrence, W.B.Yeats, Edgar Allan Poe and Ted Hughes showed their scholarship in incorporating the image of birds and animals which are ubiquitous in life and in literature. In the light of their subjective experience as a bird watcher, they become completely besotted with the world of birds. The agenda of their writing is to adroitly adore and admire the colorful plumage of birds, thereby discussing the various facets of birds. Technically speaking, Literary birds like Albatross, Falcon, Phoenix, Peacock, Skylark, Nightingale, Cuckoo, Raven, Doves, swan, Sparrows, Vultures, Thrushes and peacock showed an incredible feat of agility. They celebrate its life with aplomb in the lap of nature. These gods- like creatures kindle the innate interest of writers to convey the different hues of nature and birds.

Birds have a pivotal role to play in the domain of mythology and religion. In Greek mythology, Phoenix is an important bird that raises form its ashes. It is a symbol of strength. It represents transformation, death and rebirth in its fire. Christianity too attaches much more importance to the world of birds. The Dove is the symbol of the Holy Ghost. Birds are believed to appear as messenger of deities in some cultures. It is also believed that God send message through the image of bird. The Raven, the swan, the crane are closely associated with the Celtic mythology. These birds are said to be sacred animals in Celtic myths and legends. In Europe, they have their own method to worship birds. The Eagle is considered to be a scavenger of Europe. It is said that it is linked with the concept of death. Hawk is a powerful bird. Metaphorically, hawk is portrayed as an ego-centric bird.

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Ted Hughes talks about an array of feral animals and their foraging techniques in anthropomorphic terms.

Literary birds are all eyes and ears from Romans to Romantic poets. Romantic poets, in general, have a special fascination towards the flight of birds. To forget the fever and fret of the world, they admire the ineffable beauty of bird. Since freedom is the watchword of their life, they are fascinated by the wonderful plight of birds. Their mind is filled with image of bird which is different from other image of flower, moon and sun. As a result, they collectively evinced a genuine interest in presenting the vicissitudes of life through the image of birds. They uniformly hold a view that their world is full of happiness whereas human life is full of sorrows and miseries in the terrestrial life. Impregnated by their life style, a host of writers, poets and novelists have literary leanings towards the sheer ubiquity of birds

Birds are a part and parcel of nature. It connotes different thing to different poet. Every romantic poet adopts their own method to unconditionally glorify the world of birds. The image of bird offers a solace to man. William Word worth presents a contrast between the world and nature. The song of cuckoo is highly beneficial to him. It becomes a metaphor of hope and love. William Wordsworth is enraptured by the song of solitary reaper. The minute he hears, he compares a cuckoo song to the song of solitary reaper. Shelley consider skylark as a "blithe spirit" rather than a bird. It is close enough to heaven and "soars and sings" over the deep blue deep. He strongly feels that the song of skylark is sweeter than anything else in the world. The song enables the poet to follow its flight. The poet contrasts the sorrow of human life with the joy of the skylark. John Keats, on the other hand, incorporates some layers from Greek mythology to point out the happiness of the bird. In actual fact, he feels jealous towards the bird. He listens to the nightingale in the darkness. Hearing the song makes him happy and he feels that it would be a rich experience to die, "to cease upon the midnight with no pain" while the bird would continue to sing ecstatically. The song becomes an objective correlative for him.

Samuel Coleridge goes to the extent of saying that humans do not have the right to kill birds. He firmly feels that birds have an equal right to live in this world. The Rime of the Ancient Mariner, he advocates a view that birds is the creation of god. If we kill the bird, god also punishes us. The Mariner commits a terrible sin when he kills the albatross. He faces a lot of problems. When he learns to love both humans and non humans, the ship begins to move. It is crystal clear that these poets use bird to convey some journey of the mind.

Taking a cue from British poets as well as American poets, new crop of writers try to present the image of birds in a different manner. In the context of new literature, the image is bit different from the British poet. Australian literature is, in a way, a part of new literature. It is a realistic reflection of its culture. A.D.Hope is one of the leading luminaries

in the galaxy of Australian writers. He loves to talk about the national identity in his poems. He, in his poem "The Death of the Bird" presents the concept of death through the image of bird. The bird is neither skylark nor nightingale.

" For every bird there is this last migration:
Once more the cooling year Kindles her heart:
With a warm passage to the summer station
Love pricks the course in lights across the chart." [1-4]

A.D. Hope describes the migration of the bird season after season. It is a known fact that a bird lives in a country only when season is favorable and feasible to it. He Migration is also a part of bird's life. It becomes a habitual action for some species of birds to migrate one place to another place for leading a healthy life. Hope, at the outset, describes the last journey of the bird. He tries to say .how the bird is persuaded to migrate year after year. The bird spreads its wings and raises high in the air. While flying, it happens to come across ever so many dangerous phases of flying- deserts, valleys, unnatural Palm trees, temples, palaces and moorland cliffs. Death is indirectly hinted by the strangeness of nature. Even Palm tree is casting a shadow that is not its own shadow. The female bird seems to begin its journey from Australia toEngland. Since the bird topography is not good enough, it culminates its own death. The bird was forced by a "speck on the map" and now it is a "vanished speck". He feels that even the landscape is uncaring to the aging bird. The movement of the bird gradually becomes weak. As a result, the bird suddenly lost its way. It is far away from the member of its family. It becomes weak. Unable to fly, it dies and falls.

"And the great earth, with neither grief nor malice,
Receives the tiny burden of her death." [30-32]

Since there happens thousands of deaths on earth every day, the earth received the body of the bird, just as small burden. It has no grief and no malice against the bird. Migration obviously means survival. But this last migration means death. The poet indirectly talks about the conditions of Australia through the image of bird. There is a drastic change in presenting the image of bird. Unlike romantic poets,Modern poets, to some extent, have some hesitation in glorifying the world of animals. They use the image of birds to pinpoint the pathetic conditions of their own country.

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Plight of Women in a Dystopian Society: Discourse on Power and Surveillance in *Leila*

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Cinema plays a significant role in contemporary society as it has become a medium of conveying ideas and messages. The arrival of platforms like Hotstar, Netflix, Amazon Prime has changed the way in which the audience watch and examine the series and the movies streamed.

Netflix offers variety of services and recently they have started to produce movies and web series which are known as Netflix original. *Leila*, the 2019 original series is based on Prayaag Akbar's novel of the same name and is directed by Deepa Mehta, Pawan Kumar and Shanker Raman. *Leila* focuses on an anti-utopian society where the women and the marginalised suffer and are deprived of their rights. Prayaag Akbar released his novel *Leila* in 2017 and through his work he portrayed the quest of a mother Shalini for her child that was taken away from her. The novel was later adapted into a web series and it was released in June 2019.

Michel Foucault and Jeremy Bentham the prominent figures in the field of literary criticism proposed theories that are of great significance and depict the structure of power and surveillance through their works. Panopticon is an institutional building and a system of control that was designed by Jeremy Bentham. In the system the inmates are constantly watched from a tower that is situated at the centre of the system. The inmates have restricted freedom and the fear of constant surveillance urges them to control their movement. Michel Foucault in his *Discipline and Punish* speaks on the mechanics of power discourse. Through his work he gives an insight of power and surveillance and mentions about structure and how people should be controlled when there is an outbreak. George Orwell in *1984* introduces a fictional character, Big Brother. The existence of big brother in the society results in a chaotic situation where the people are controlled and observed. The people in the system are constantly reminded of the slogan 'Big Brother is watching you' and the people are forced to control their behavioural patterns.

Utopia was a term that was popularised by Sir Thomas Moore in his *Utopia*. The idea of the utopian society can be traced back to the paradise, Eden where there was no sin, no inequality until the serpent invaded the minds of Adam and Eve. The people who are part of the community try to build a society where people are not deprived of their rights and are treated with equal wages and respect. Dystopia on the other hand can be stated as a society where the voices of the marginalized are oppressed and the living condition of the people are disputable. The dystopian society is futuristic in nature and it

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throws light on the upcoming terror and dictatorship. Literature has produced certain utopian and dystopian works. James Hilton's *The Lost Horizons*, Jonathan Swift's *Gulliver's Travels* are examples of utopian fiction, whereas Margret Atwood's *The Handmaids Tale*, George Orwell's *1984* falls under the dystopian genre.

Leila is one of the most discussed Indian web series in the recent times as it brings out the horrendous face of a dystopian society. The series is set in 2047 and the nation is known as Aryavarttha and the leader of the nation is Sir Joshi. Aryavarttha believes that peace can be instilled only by segregation hence; cities are divided into sectors with the help of high sky walls. People of one sector are not allowed into the other and if found it is a punishable offence. The series portrays the quest of a mother, ShaliniPathak to find her daughter, Leila who was taken away by the repeaters (confidants of Joshi). Shalini was married to a Muslim, RizvanChowdhury and in Aryavarthathis is a criminal offence. Children born out of intercaste, inter religious marriages are treated as mixed blood and they are taken away by the repeaters. Shalini is taken to a women's centre where she encounters women of similar stories and their stories shatters her. The women are treated as mere commodities and they are asked to follow a lifestyle in keeping with the rules of the nation. The women who live in the centre are seen to be wearing red saree and they are not given proper food or water. They are continuously reminded of the qualities of an ideal woman and are asked to chant the lines, "I am blessed to be born in this land, and my lineage is my destiny. She who is a domestic goddess, She who reveres her family, She who spends her life in service, She is the ideal woman" (Ep 1 05:03-05-28).

The women are trained under the guidance of Guru Maa, who is against western traditions and he asks them to embrace the culture and traditions of Aryavarttha. The women at the centre are hopeless but they still believe that they will be rescued from the clutches of Joshi and his confidants. The women fight for water among them as there is a water crisis that has drastically affected the lives of the nation. The inmates of the women's centre are mainly the women who married out of their caste and religion and the women who demanded for equal rights on the parental property Apart from Shalini there are characters like Renu, Kanika and Pooja who fights against the injustice and stand for one another. Kanika is a woman who married out of her caste and was captured by the repeaters. She gives birth to a girl, Karishma. The child is taken away from her stating that Karishma is a mixed blood and is impure. Guru Maa, believes that Kanika is impure and purity can be regained only if she is married to a dog. Kanika is unable to bear the loss of the child and commits suicide.

PoojaTripathi is another character in the series and her crime is that she being a category 5 (panchkarmi) married from category 2 and this is a serious offence according to the rules of Aryavarttha. When the authorities of the centre come to know that Pooja is pregnant they assign Renu, a doctor to perform the abortion. Renu states that she has completed the task but in reality she does not. Smrithi another woman conspires against

Renu and Pooja and they are caught red handed. The women are asked to undergo a purity test and the women who pass the test are free to leave the centre. Guru Maa selects Shalini for the test and she is asked to execute Renu and Pooja for their deeds. Shalini is unable to perform the task and Smrithi takes over the position of Shalini and accomplishes the task. Even though Smrithi is successful in the test she is not allowed to leave the centre as her family abandons her. Smrithi is disillusioned by the reality and realises that there is no escape from the centre.

Shalini who fails the test is taken to the labour camp and the condition of the women and men living in the camp are miserable. Shalini tries to escape from the camp but her attempts go in vain. Naz Chowdhury, brother in law of Shalini reaches out to the authorities when he comes to know that Shalini has come in search of Leila. Shalini realises that it is her own family that conspired against her and that resulted in the death of her husband and abduction of her daughter Leila. The women in the Aryavarta are trained in such a way that their loyalty towards the nation has to be their priority and anything that comes in between them and the nation is evil.

Leila has certain associations with Margaret Atwood's *The Handmaid's Tale*. The novel is also set in the future and the nation is known as the Republic of Gilead. The women of the nation are categorised mainly into handmaids and Marthas. The handmaids are the fertile women and are forced to give birth. The autonomy of their bodies is taken over by the government and they are observed and punished if they rebel against the lawmakers. The attire of handmaids and the women in the women's centre in *Leila* has some similarities as they are seen in red. They are asked to cover their bodies and are disciplined for the benefits of the state. The women in a dystopian society undergo mental and physical trauma and their rights are divested from them. The prevalence of patriarchy is a threat to humanity. It can be analysed that women and the 'powerless' are segregated in the society. The women are subjected to certain stereotypical roles and when they rebel against it they are repressed. Power and surveillance are the concepts that were popularised by Michel Foucault and Jeremy Bentham. The writings and the theories suggested by the theoreticians are of high relevance in the current society as they shed light on the future that can turn out to be dystopian in nature. The emergence of Netflix in India has given the makers and producers the opportunity to create content that is free from censorship. *Leila* depicts the hard core realities of a dystopian society where the lives of the people are under constant scrutiny.

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Child Marriage and Widowhood with reference to Ashapura Debi and Gudipat Venkat Chalam.

Lakshmypriya P.P¹, Nandhini I.²

Culture can be broadly defined as the ideas, customs and social behaviour of a particular society. One can even call it as a defining factor of that society. It was not even a century ago when young girls were married off before they even hit puberty. They would be sent off to a strange home exposed to complex family problems and the lust of a husband who would most probably be a teenager himself. They give birth to children at very early ages and undoubtedly, many die during labour. If the wife dies, the husband can marry anyone else even within an year, but that was not the case when the scenario was reversed. If the husband died before the wife, the poor girl would be pushed into the tremulous gyre of widowhood.

This was not an isolated incident; it was practiced in all states, all societies and all language groups. It won't be ironic to say there was unity in diversity when it came to these matters. Sadly enough, it was the culture of our nation, a part of its very being. One can say that these were things of the past, that Child Marriage Restraint act was passed early in 1929. One can also say that Raja Ram Mohan Roy, through Brahmosamaj, married off widows even before independence. This paper talks about the practices specified the functioning of social, economic and political forces. It also looks upon how they define the social power structure that are said to produce the diverse forms of cultural phenomena and endow them with their social meanings, their acceptance and relative value and status. Based on Ashapura Debi's novel "The First Promise" which can be said as a text from the north and Gudipat Venkat Chalam's very feministic short story "Widow", which can be noted as a text from the south, the paper discusses the social meaning, similarities and basically the social evils of Child marriage and widowhood prevalent in the whole of India. Every young girl walks on the road paved by the sacrifice and hard work of the women before them, which is exactly why their roles in the society need to be discussed. Chalam does not give a name to the child widow. One can call her Vani, Veni, or anything. But why not let her be something, a representative, of many such women who suffered, cried out and whose voices were ignored.

In *First Promise* the introduction of the protagonist itself is interesting. "Perhaps those driving past will laugh when they turn the pages of history in idle curiosity and come across Satyabati. Nose-ring dangling, heavy anklets around her feet- the eight-year-old Satyabati!" "Though married for a couple of years now, she still lived at her parents'." (First Promise 2) Chalam does not specify the age of the girl as such, but through her

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internal monologue, one understands that she was married at twelve and widowed the same year even before the nuptials as her husband was a sick man. She also says that she is “not even eighteen” (Readings on Society 66). From these we see a pattern, where girl children are married and made to sleep with their husbands at a very young age.

When the husbands die, the situation of the girls worsens. There is an instance in *First Promise* where one of Satya’s cousin-sister-in-law thinks it is better to have a hundred co-wives than to be a widow and the sad truth is that she is absolutely true. Their head, along with their self respect would be shaved off and they would be made to live a life with two meals a day sided with tiring rituals, fasting, un-appreciated labour, unrequited love and sexual advances of men wanting to take advantage. Above all that they would be left with shame and blame for their bad karma in the last life, the result of which is their husband’s death in this life. The young girl who wouldn’t have even known or been with a man will end up a widow, all her passion and dreams would be curbed and she would be treated, as Chalam says, as ‘Kalagni’ or devil fire waiting to burn down the world.

The Reminiscent child widow of *Widow* also talks about the thoughts she had when she was newly widowed “They will remove my crown of hair, it seems. Let it be done. I’ll be rid of a nuisance. Have it to please whom?” (Readings on Society 65) These ‘almost destitute’ women had no other choice but to follow the custom, have their heads shaved and lead a life like an unpaid servant. Just like Ramkali’s nameless aunt was made to do thankless labour, the child widow was not spared either. She is introduced to us having made to spend a cold night alone on the floor, her shawl snatched away by her sister-in-law with the haunting thought of waking up early the next day to draw water from the well and boil it while her sister-in-law slept peacefully.

A striking comparison can be seen between the child widow of the short-story *Widow* and Shankari, an eighteen year old widow residing in Ramkali’s house who is his aunt’s granddaughter-in-law, of *The First Promise*. Shankari, raised under her aunt’s strict eyes was married off at the age of seven but her married life was over within eight days as her stupid husband got himself killed from falling off a tree. Everyone blamed her for the boy’s death and she was tonsured and made to live a life of a widow even before she became a wife. Nagen, her aunt’s nephew from her in-law’s side had an eye on the powerless pretty girl. When she refused to get intimate and run away with him he takes the route of blasphemy. “All right, I’ll see to it that you get an even better battering. Here, see how I brand you; I’ll spread rumours in your in-law’s village about what you did with me...” (First Promise 88) were Nagen’s exact response when she begged him to leave her alone or else her aunt, who beats her for no actual reason would batter the life out of her if she saw them talking. The child widow was married to a rich man who was ill and he died before the nuptials. Like Shankari, she was blamed, tonsured and made to live the life of a servant. Lakshmikantam, a man living in the neighbourhood tries to take advantage of the poor little girl. He tries to touch her while passing her the keys and he even tells her

that other men in the locality have cast their eyes on her. One can find a similar pattern of unsentimental brutishness directed towards them from the society. Both were married young, both virgins, widows and held responsible for their husband's death. Ashapura Debi in *The First Promise* gives answers to all these questions through a stream of thought that went through Ramkali's mind when his nine year old daughter questioned him about his treatment of a woman and her plight in his household.

Ramkali is an ayurvedic physician, a man of knowledge who broke convention and took up for himself what he actually liked to do in life. He was well versed in scriptures, yet he considered women inferior. We are a society that believes in 'Shakti' the female incarnation of the ultimate superpower and yet learned men mistreat women. Virginia Woolf in *The Room of one's own* said that "Some of the most inspired words, some of the most profound thoughts in literature fell from her lips; in real life she could hardly read, barely spell and was the property of her husband." The Indian scenario happened to be painfully, yet not surprisingly, similar.

In India young girls were respected and called Kanyakumari the Goddess on the day of Chaithrapaksha Ekadashi only to be married off at the age of seven or eight and live the life of a slave. The customs deceive women in every way possible, curb them and leave them helpless and battered. In Telugu a virgin is called a 'kanya' and a widow 'vidvarulu' and in Bengali a virgin is called a 'kumari' and a widow 'bidhaba'. But if one is asked for the 'pullinga' or the masculine gender for these words, they won't be able to find it. In most of the Indian languages words like Virgin and widow are feminine and there is no masculine gender for them at all.

Taking into consideration *Widow* by Gudipati Venkat Chalam and *The First Promise* by Ashapura Debi, we now have understood the power structure, social meanings, similarities and basically the social evil of child marriage and widowhood practiced in the whole of India specifying on the Northern state of West Bengal and the Southern state of Andhra Pradesh. One can include these, though fiction, as glimpses of history and life of people of the nation. The twenty first century can no more take the frail hero and a virile history and it is this history that needs to be remapped.

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Ecofeminism in Representing the Identity Of Women

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Ecofeminism helps to draw on the concept of gender to theorize on the relationship between humans and the natural world. The term 'ecofeminism' was coined by Francoise d'Eaubonne, a French writer, in her book *Le Feminisme ou laMort* in 1974. Ecofeminism aims for an egalitarian society, where people are equal and deserve equal rights and opportunities. In the words of Francoise d'Eaubonne, ecofeminism connects the oppression and domination of all marginalized sectors with the oppression and domination of nature. Ecofeminism, an activist and academic movement sees the critical connections between the exploitation of nature and the domination over women. Ecofeminism, though it has multidimensional perspective, mainly addresses the parallels between the oppression of nature and the oppression of women. Nature and women, when oppressed leave inefaceable mark on the environment and society:

Ecofeminism brings together elements of the feminist and green movements, while at the same time offering a challenge to both. It takes from the green movement a concern about the impact of human activities on the non-human world and from feminism the view of humanity as gendered in ways that subordinate, exploit and oppress women. (Mellor 1)

Gloria Naylor, an African American novelist's novel *Mama Day* (1988) can be cited as an example for cultural ecofeminism. Willow Springs, the fictitious island, has its own legacy of freedom and throughout the novel Naylor speaks about the "futility of the white world's attempts to control either nature or the decidedly black world of Willow Springs" (Meisenhelder 406). The city developers who come to know about the unclaimed island, Willow Springs, which "ain't in no state. Georgia and South" (*Mama Day*4), where the land and forests are unpolluted, show keen interest in buying the land. *Mama Day*, the eighty five year old matriarch of the island, who protects the island and the people, decides not to give the land to the city developers, as it will first wreck nature and then tradition, culture and the respect for women which they hold strongly for centuries. The balanced environment pictured by Gloria Naylor in *Mama Day* represents the empowered, independent women in the island Willow Springs. In Social Ecofeminism women and nature are closer than men and nature. Social ecofeminists find similarity in women and nature in getting oppressed by the patriarchal society. The present paper identifies Gloria Naylor, Alice Walker, Arundhati Roy and Sudha Murthy as social ecofeminists who compare nature and women to represent the domination of patriarchy on women and nature.

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In *The Women of Brewster Place*(1982) the first character whom Gloria Naylor introduces is Mattie Michael. The first thing that disturbs Mattie Michael, when she shifts her house to a dilapidated apartment in Brewster Place, is the wall. The six feet wall blocks the sun and there is no light for her plants. The plants which suffer because of inadequate sunlight are the symbol that Naylor uses to present the state of lives of women in the Brewster Place. Like the plants which struggle to survive without sunlight, the women of Brewster Place are driven into a 'dead end' where survival is difficult. Gender and racial discrimination diminish the hope of the women. The ramshackle buildings of the place, the oppressiveness of the wall and the segregation speak about the state of women of Brewster Place who are the victims of the gender and economic inequality, racism and sexism.

Alice Walker, though in many places, in her novel *The Color Purple* uses nature in positive affirmation, never fails to connect the destruction of nature with the depression of human beings, especially with women. The black rural South community in which Walker sets the novel is extremely patriarchal. The ruthless domination of men makes the women to feel inferior and worthless. In letter thirteen, when Celie talks about the domination of her husband, compares her with wood. As wood is not able to stop its own destruction Celie is incapacitated to stop her husband ruining her life. "He beat me like he beat the children. He say, Celie, git the belt. The children be outside the room peeking through the cracks. It all can do not to cry. I make myself wood. I say to myself Celie you a tree. That's how come I know trees fear man" (22). Celie desensitize her physique and mind. Human's dominance over nature is compared here with man's dominance over women. Sexual harassment and gender disparity make women reject their own real 'self' and accept the stance portrayed by men and society. The oppression that Celie faces keeps her life devoid of emotions. In the same work, the people of the village Olinka were unaware of the oppression of the white men on their land and culture in the beginning. The land and culture becomes vulnerable to avoid the invasion of a foreigner, in the same way, women become vulnerable to avoid the harassment of men, especially when the men belong to their own family.

Arundhati Roy's *The God of Small Things*(1997) presents a parallel picture of exploitation of women and exploitation of nature and its resources. In *The God of Small Things*, patriarchy does not permit women to act independently and male dominance makes the women to face endless struggles and ruin their lives. The distraught condition of nature is because of the negligence shown by the society and the desolate state of women is the result of the negligence shown by the men. The setting of the novel, Ayemenem, a village in the South India, and the river Meenachil, symbolically present the deterioration that takes place in the lives of women. The unpolluted land and river get polluted because of urbanization. The conversion of the history house into a luxurious hotel and other capitalist initiatives lead to destruction of nature. The irrecoverable losses

the women face in *The God of Small Things* direct the reader to compare them with the degraded ecology. The male dominated life of Ammu, the suppressed life of Ammu's mother Mammachi, the losses that Baby Kochamma and Rahel face because of the patriarchal society can be compared with the environment which has lost its own richness because of the insensitive approach of the society. The ecological degradation depicted by Roy symbolically represents the subordination of women. The irrecoverable losses the women face in *The God of Small Things* direct the reader to compare them with the degraded ecology.

Sudha Murthy's *Gently Falls the Bakula*(2008) presents the unintentional oppression that takes place in many families. The symbolic meaning of the novel is the life of women is closer to the flowers of the Bakula Tree. Bakula is a medium-sized, evergreen tree which can soothe any noisy and cluttered environment. As the tree is a boon for earth, Shrimathi is a boon for Shrikanth's life. As the flowers of the Bakula tree graciously spread the scent the life of Shrimathi is spreading happiness and success in the life of her husband, Shrikanth. Shrimathi's love for Shrikanth goes with a popular saying 'lasts like the scent of maulsari (bakul)' but the same kind of love and care Shrimathi does not receive from Shrikanth. The Bakula tree lives for hundred years. The attraction to the tiny, pale greenish tree is flowers. It has a divine fragrance. Even when the flowers dry and become brown, the flowers shed mild fragrance. Women are like the flowers of Bakula. They sacrifice their career and complete life to the welfare of their family members.

African American writing and Indian Writing in English carry similarities in depicting the patriarchal ideologies as the cause behind the oppression on women and the exploitation of nature. The patriarchal society, with its materialistic approach fails to protect its women and nature. The present is the prime time to protect nature and women and to establish the principle that the earth is common to all and not only all people but also nonhumans deserve equal rights and opportunities to live comfortably on earth.

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Damsels in Transition- Metamorphosis of the *Princess* in the Select Movies of the Disney Princess Franchise

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“Movies can and do have tremendous influence in shaping young lives in the realm of entertainment towards the ideals and objectives of normal adulthood.”

-Walt Disney

After a period of actors playing different characters and using elaborated sets and props, a new field of cinema came into being and it was called Animation. The vivid colors, moving pictures and lively music accompanying them bring these magical tales, to this dull world. Children found new friends in animated movies and cartoons. These new friends introduced the children of the twentieth century to great many things. Taking up the role of their predecessors in the print literature, these cartoons and animated films, in their own way, interested their young audience on the moral grounds. They highlight the importance of relationships, the respect and reverence that nature deserves and also dealing with the tricky issues of growing up. In short, they guide children into the society by showing before a model on screen. Walt Disney, an American film producer and entrepreneur, produced the first full length animated movie, complete with colour and sound in the year 1937.

The Disney Princesses franchise has adapted popular fairytales and legends from across different cultures and still has managed to retain its originality by making their own ways of telling them. There are a number of modifications that have been carried out in the basic plot to suit the age and audience. These changes reflect the ideals that have been projected indirectly and expected to be followed. The primary audience of these movies being children usually below twelve years of age, the impact is immediate and lasting.

Lawrence Kohlberg’s theory of Moral Development can explain this clearly. These children fall under the first two stages of moral development- the Pre-conventional stage and the conventional stage. In the first stage, “children are only interested in securing their own benefits. This is their idea of morality. They begin by avoiding punishment, and quickly learn that they may secure other benefits by pleasing others.” And in the second stage, “They learn that there are certain ‘conventions’ that govern how they should and should not behave, and learn to obey them.”(Alexandra)

The movies produced by the Disney studios are usually classified under three categories; movies that belonged to the Classic era, the Disney Renaissance and Disney

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Revival. This division of the movies makes it easy and logical to study the changes in the adaptations and how they have altered the portrayal of characters in the stories. The movies that have been produced from the year 1937 till the year 1960 fall under the classic era. The Princess movies made during this period are *Snow White and the Seven Dwarfs*, *Cinderella* (1950) and *Sleeping Beauty* (1959). The princesses in these movies are the stereotypes of damsels in distress. They are personifications of classical beauty; fair and fragile, innocent and hopeful. They were never complained and always hoped for a better future. They all had a dream which involved a prince every time. Their characters were portrayed in a simple way, without much development in the due course of the movie. For instance, Snow White, the exiled princess, ends up in a forest where she stays with seven friendly dwarfs. She cleans their cottage, cooks for them and become a motherly figure despite her young age of fourteen. This portrayal is just the reflection of what was considered as the ideal woman in that age. She did not go out to fight the evil queen and her rescue from the death like sleep is when a prince kisses her. It is fate and the prince who get her out of her distress.

The movies *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992), *Pocahontas* (1995) and *Mulan* (1998) came out during this period. The characters, both male and female, are not content with their present life and seek adventure. There are voyages, expeditions and magic carpet rides that open a whole new world to them. Even though the prince was also a part of those dreams, at some point, it was the adventure sought that was predominant and prioritized. In the words of Belle from *Beauty and the Beast* they “wanted much more than just a provincial life.”(Woolverton) For them, their present life wasn’t giving them all they wanted and deserved. They were not afraid to venture forth and seek adventure that they thirsted for. Another important quality that cannot be overlooked in these princesses is that they were well aware of their duties and responsibilities. By shouldering some of their parent’s responsibilities and learning to make right decisions overcoming moral dilemmas.

In the cases of *Pocahontas* and *Mulan*, it is easily noticed that they were ready to take up what was considered traditionally a man’s duty. Both the heroines had to tackle not a conflict that would surround only her, but her community as a whole. *Pocahontas* had a tribe to lead and they face the British colonizers who came to set up Jamestown in 1607. She dreamt of a future when her tribe of Native Americans and the Englishmen lived in harmony. Similarly, *Mulan* was a fighter in every respect. She dons the guise of a man and takes her elderly father’s place in the army to fight the invading Han army. When she reflects upon her actions, *Mulan* says, “Maybe I didn’t go for my father. Maybe what I really wanted was to prove I could do things right, so when I looked in the mirror, I’d see someone worthwhile.”(Hsiao) Her affections for the army general, Li Shang, does not distract from her duties. Another interesting change in the characterization is that *Mulan* is not a princess by birth or through marriage. However, she is officially acknowledged as

a Disney Princess by the production house. This representation of character has its impacts in the minds of the young audience. Knowing that a common girl is raised to the platform of a princess when she is noble and brave gives them the urge to be like her.

Disney Revival began in 2009 when, after a lull, the production house began producing a series of successful movies. *The Princess and the Frog*, released in the November of 2009, is set in a much more modern time and place- New Orleans in the early twentieth century. The heroine is an African- American young woman who works hard with three waitressing jobs. She has a dream too and it does not involve a prince, but a restaurant of her own. Tiana, the heroine of the movie, is responsible, hardworking, independent woman of her age. Even though she becomes a princess through her marriage to Prince Navin after their magical adventures as frogs, Tiana doesn't let that new status alter her personality. She remains the same industrious, self reliant woman, who achieves her dream. She even reforms the irresponsible, easy-go-lucky Prince into someone who cares about other's dreams and takes up responsible decisions.

The change in the representation of the hero has been undergoing a gradual transition from the stereotypical Prince Charming over the years. With the adventurer Capt. John Smith in *Pocahontas* and the army general, Li Shan in *Mulan*, the change was becoming more prominent in the movies that followed. Flynn Rider, the hero of *Tangled* is a thief with a noble side, which is revealed when he helps Rapunzel, the heroine, to achieve her dream and also freedom and is thus raised to the status of a prince later. This change in the male character is even more prominent *Frozen* (2013), where a real prince turns to be a villain, while a humble ice seller, a noble hero. Another change in the movie is the representation of true love. The love that the sisters Anna and Elsa have for each other is represented as powerful enough to "thaw a frozen heart" (Lee). The sisters have their own identity to discover, understand and embrace in the adventures they have. The men they meet are just companions and the role they play is supporting while the women take the centre stage. Even when they find themselves in distressed situations, they are capable of rescuing each other and do not depend any knight in a shining armor.

The independence and self sufficiency of the heroine is much more complete in the latest movie of the franchise, *Moana* which came out in 2016. The eponymous heroine is the first Polynesian Disney Princess, who along with a shape shifting demigod, Maui, saves her island and nature in general by returning the heart of the goddess Te Fitti. The relationship between Moana and Maui is platonic and they mutually help each other without the clichéd romantic interests.

Tracing this metamorphosis of the image of 'princess' in these movies reveal how various factors have played roles in shaping this change. These movies not only tell them stories but also show them the characters of these tales. The audio -visual narration has a lasting impression on the young minds and it is through these characters they learn how

to dream, what to dream, and how to achieve those dreams. The metamorphosis of the princess is complete with her transition from a damsel in distress to a self sufficient warrior who can fight her own battles and win them.

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Conflict between the Bourgeoisie and the Proletariats in Neel Mukherjee's *The Lives Of Others* and *A State Of Freedom*

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Marginalization is a social evil, be it of women or the poor or the elderly or the low caste people. It creates a sense of inferiority complex and insecurity among the working class, depriving them of their power and freedom. Marginalisation takes place based on one's economy, caste and religion. People indulge in suppression and subjugation of those who constitute minority in terms of number or weak in terms of physical strength. Neel Mukherjee's novels *The Lives of Others* and *A State of Freedom* talk about the separation between the bourgeoisie and the proletariats and show how the latter are oppressed and marginalized from their rights.

The Lives of Others is a portrayal of political life of India in the 1960s. The novel opens with the death of a farmer Nitai Das. The landowners fail to pay the farmers who till the land in the heat of the day. Farmers work very hard but during famine the owners do not give them even a handful of rice. Unable to bare the pain of hunger and thirst, Nitai das and many other farmers kill themselves and their families. Thus, the novel foreshadows wealth as a main source of marginalization between the ruling and the working classes.

The Lives of Others also juxtaposes the hierarchical and patriarchal divisions in the Indian society by narrating the complexities in the lives of the rich Ghoshes and the everyday struggle of the proletariats under them. Ghoshes are the ruling class, bound by patriarchal customs and codes. There are numerous servants working under them, both in their house and paper factory. It is seen that most of those laborers have been bound for generations together. The Ghoshes extract both physical and mental strength of their laborers but refuse to pay them the due wages. The bourgeoisie make the proletariats work even in the night after all the tiresome works of the day. Regarding this relay system of work of the proletariats, Karl Marx in *Capital* says, "The prolongation of the working-day beyond the limits of the natural day, into the night, only acts as a palliative. It quenches only in a slight degree the vampire thirst for the living blood of labour" (178). The proletariats who protest against the bourgeoisie die in prisons as the wealth of the Ghoshes keeps the judiciary beside them and sometimes the proletariats give upon their demands out of the fear of losing even their one meal of a day.

In *The Lives of Others*, the bourgeoisie seem to have control over the production and live a cozy life out of the sweat of the proletariats. The upper class live in rich mansions with swimming pools and marbles while the workers live in huts not sure of when they will

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lose them. They live in infected slums and platforms, stand in queues for drinking water, piss on the roads, sleep on the mud and eat the left overs of their masters, “Lying on their gamcha, a jute sack, a piece of tarpaulin or plastic or whatever scrap of cloth they can spare after wrapping their bodies...curled up like fetuses”(32).

From the novel it is evident that the proletariats, due to their poverty are made to sell even their dignity to the upper- class people and therefore their self is lost in the violent and abusive nature of the bourgeoisie. The owners do not let their workers address them with singular nouns even if they are elder to them. Somnath, the youngest son of the Ghosh family is seen to be a tormentor of the workers treating them like insects. He is a cruel and an immoral person. While people of his own class refuse to give their daughters in marriage to him, his mother manages to bring Purba- the daughter of their servant as his wife.

Somnath’s marriage with Purba highlights the exception of profaning the patriarchal caste system by the law makers themselves. The Ghoshes celebrate Purba in the beginning but blame her for Somnath’s death who was actually killed by the tribes for abusing their women. Later Purba and her two children face internal discrimination in the family. Purba is treated not as a daughter- in- law but only as a slave. She is made to stay in the corner of the house along with her children who are not given proper food and education which other grand children enjoy. Another faithful servant of the Ghoshes Madan- da and all other servants are falsely accused for stealing of the Ghoshes’ jewelry and Madan is sent to jail. Madan has been their servant for decades but the Ghoshes are unfaithful for all his sacrifice and service to their family. Such circumstances make the proletariats lose their self- respect and dignity. This proves how the bourgeoisie are determined to dominate the proletariats and keep them separated from their own rights.

Similar aspects of class disparity is discussed in Neel Mukherjee’s *A State of Freedom* too. The title of the novel itself suggests that there is an ardent thirst for some deliverance and freedom. This novel is set around the lives of five people all from the working class, who undergo marginalization in different forms. Discrimination due to class consciousness and untouchability is portrayed in this novel. The author goes one step further, unveiling inequality among the oppressed class themselves.

Milly and Renu are domestic workers for a Bengali bourgeoisie family where they are accessible only to the kitchen of the house. From their lives it is understood that the servants are allowed to sit only in the corner to eat the leftovers of their masters which they carry home for their family. While the workers experience such plight the bourgeoisie express dissatisfaction for the variety of dish cooked. Milly’s flashback depicts her as a child labor having worked for different masters; her brother had been cruelly attacked by moneylenders as he had delayed to pay the interest. So Milly’s education in a school which provided her meals was affected. She left her home town to shoulder the burden of her family.

Vinti, Milly's master's child is of the same age of Milly, but instead of developing friendship with her, Vinti behaves like a mistress abusing and fighting with Milly for having touched her books. Vinti's parents are not against this, but they marginalize Milly abandoning her in the kitchen giving her separate utensils and spoiled food. Milly sleeps with the mosquitoes while her masters slept in conditioned rooms. Another child labor of the narrator's family is made to walk several miles repeatedly in hot sun with barren foot. Another little boy is seen punished by his mistress who heartlessly pushes him into the elevator vacuum. At another place, Milly is under house arrest by her mistress but luckily escapes after a long try with the help of a vendor with whom she fell in love through window seeing. Thus, the ruling class has no mercy even for small children of the proletariat class but overburden them with labor for longer hours even beyond their capacity.

A thread is inserted through the hole in Raju's nose and whenever it is pulled the Bear roars and jumps out of pain which men call it as Bear dancing. As Raju is considered an entertainment so are the proletariats tortured and are considered worthless. Sometimes Raju is not allowed to dance in front of the temples as he is considered profane and Ramlal's profession is more profane in the view of the upper class. Ramlal fills his stomach only with the snacks given to the Bear who witness him dance. Ramlal is unable to feed his family who are away from him. He has his small earnings hidden in the neck belt of Raju but does not know how to send them to his family. One rainy night he feels lost and bursts out with tears; there is none to console him except Raju. This shows how the class system has separated him totally from the human world.

Neel Mukherjee has presented a pictography of the evils present in the society. The brutality of class disparity as seen in the selected novels reaffirms the Marxian view: "it is clear that there is no freedom and no democracy where there is suppression and where there is coercion" (52).

To get rid of the social evil of inequality and marginalisation, we need to impart man-making and character building education which in turn will bring about cohesion and harmony in a society. Contemplation of one's own self and one's relationship with the other living and non-living beings on this earth and with that of the cosmos leads to civilization in a society.

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Re-structuring the Self: A Study of Trauma and Identity in Nadia Murad's *The Last Girl*

Sree Lakshmi K¹

According to Stuart Hall, identity is “a ‘production’ which is never complete, always in process, and always constituted within, not outside, representation” (392). It is constructed, in language and is discursive. Autobiographies or life narratives incorporate several models of identity in succession or in alteration to tell a story of serial development. These identities are drawn from multiple, disparate and discontinuous experiences of the writer.

Nadia Murad in *The Last Girl: My Story of Captivity and My Fight against the Islamic State* explores the transformation of her life and self after undergoing the trauma of being a sex slave of Islamic State militants in Mosul, Iraq. The work is divided into three parts which covers her initial life as a normal Yazidi girl, the trauma of her sex slavery by ISIS and her escape and recovery respectively.

In the beginning of her autobiography, Murad narrates her life as a 19 year old Yazidi girl living in Kocho, a small village in Sinjar in Northern Iraq. Along with her life history, she incorporates the history of Yazidis who are a minor ethno-religious community. They are considered as non-believers or kuffar and devil-worshippers, worthy of, by the ISIS. For centuries they have been targets of persecution by larger groups from Ottomans to Saddam Hussain's Baathists who attacked them or tried to convert them, intended to wipe out the religion. But the yazidis held on to their faith. They got used to the pains and injustices meted out on them so much so that it became normal and they started ignoring it.

At school, Yazidi students were asked to abandon their mother tongue Kurdish to learn Arabic. The lessons taught to them were filled with anti-yazidism. This was done intentionally so that the Yazidis give up their identity and take up the identity of Arabs or Kurds. The plan was called 'Arabization' and it failed with the Yazidis.

Yazidi community was a close-knit one and they strictly adhered to their ancient traditions which helped them live in unity.

Women wore the gauzy white dresses and headscarves of their grandmothers; elaborate weddings featured classic Yazidi music and dance; and we fasted in atonement for our sins... It was safe and close-knit, even fights over land or marriage ended up feeling minor. At least none of it had an impact on how much we loved one another. Villagers went to one

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another's houses late into the night and walked the streets without fear...
Kocho glowed in the darkness. (TLG 21)

Most Yazidi women were illiterate which made them superstitious. Their identity was mainly restricted to that of a mother, a sister or wife, something connected with the men in their family. Nadia remembers that women did not hold big dreams and were afraid to do so. Their major aims were to marry, build a house etc. They were also unaware of the political affairs going outside of Kocho.

Murad says that her mother did not have a say in their family. Yazidis were not allowed to marry outside the religion and women were forced to have many children. She says that her mother was afraid to ask her father money to buy birth control pills and conceived each time without her will. Her mother also had to work hard in the farm as their only source of income was from it "a pregnant Yazidi woman was also expected to lug firewood, plant crops, and drive tractors until the moment she went into the labor and afterward to carry the baby with her while she worked" (TLG 16). Men controlled the families and polygamy was accepted in their religion. Nadia's father married for the third time and excused his act by saying that he needed more hands in the farm to help him.

Murad identifies herself as a Yazidi girl who does not want to live anywhere other than Kocho. She wished to have a life like her mother no matter what hardships she has to face. Her only dream was to start a salon in her village. Development of Murad's personal identity was disrupted when faced with trauma of sexual violence at the age of 19. Murad along with other Yazidi girls was taken as sex slaves by ISIS militants and was tortured with inhuman treatments. Murad was first bought by Hajji Salman, a member of ISIS who considered it was his right to rape Yazidis as they were devil worshippers and deserved such punishments. Murad was bought and sold several times by ISIS forcefully. She was called *sabiyya*, the Arabic word for sex slave, by the militants. They considered Yazidi girls as infidels and interpreted Koran in such a way that it supports their action. When Murad tried to resist and escape at the beginning, she was caught and subjected to even harsher punishments.

Murad was able to escape from Musol with the help of Nasser, a Muslim man who believed what the ISIS was doing is wrong. She could pass the borders of neighbouring cities with a fake id until she reached the safety of Kurdistan which was protected from the ISIS invasion. The trauma inflicted on her, changed her perspective on life and self. Her first priority became survival and safety rather than food or clothing. She started being self-reliant by taking up a job in a farm near the camp where she lived with other Yazidis. She became brave enough to speak out against the injustices meted on them by the ISIS including the rape which other Yazidi women feared to do.

Murad became independent as she had only few people she knew in the refugee camp. She voluntarily started taking care of younger Yazidi women in the camp. She also

started to embrace her religious identity more. Murad refused to undergo the re-virginization surgery repairing the hymen offered by the doctors who came to treat Yazidi women in the refugee camp. When many Yazidi women opted for it, Murad was of the opinion that this procedure will not erase the memories of rape or torture. According to her, the damage was not just to one body part but to her whole mental and physical self which cannot be repaired by a surgery.

Murad had the realisation that she could no longer hope for a life she had earlier with her family and instead of looking for happiness, she determined to do something meaningful with her life, giving up her individual identity to a collective Yazidi identity.

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Cultural, Mental and Social Trauma of Nariman in Rohinton Mistry's *Family Matters*

S.Vijayalakshmi¹

A Parsi is a member of a Zoroastrian community, migrated from Iran to Gujarat to avoid persecution in Persia during the conquest of Muslim. The Indian writer Rohinton Mistry is of Parsi origin whose work deals with the experience of marginalization. Even his novel *Family Matters* deals with the marginalization of a Parsi protagonist, Nariman Vakeel and the corruption that prevails in Bombay. Nariman is a retired professor of English. He spends large part of his savings on purchasing a flat for his daughter Roxana and Yezad on their wedding. Coomy makes use of the pension amount of Nariman, which she finds very difficult to run the family. The character Nariman is the embodiment of Parsi community, through who sense of belongingness, alienation and sufferings are treated.

Nariman Vakeel, seven nine year old man breaks his ankle who is already suffering from Parkinson disease. Like trapped animals struggling to break free. What a curse was sickness in old age. This damned Parkinson s, cruel as torture. (*Family Matters*, 357)

He is accused by his step children for acting irresponsibly without recognizing their efforts. He stays with his step children Coomy and Jal. They are very reluctant to attend to his physical needs. This makes him to move to his daughter's house.

This flat is my home, and I put in year names because I did not differentiate between you and Roxana. Would you now throw me out in my helplessness? They would probably laugh that I was getting dramatic. "Lying in bed, here or there, is all the same to me. But it will be difficult for them, in such a small flat. (*Family Matters*, 87)

His daughter Roxana and her husband Yezad live in a small, crowded house along with their two children. Nariman has become an added burden. Mistry explores the Parsi family to portray the changes that has emerged due to modernity. The community absorbs only selective modern ideas which led Nariman astray. The community is liberal to encourage widow remarriage but stands against intermarriage. However, the carefully preserved balance between tradition and modernity is skewed in the attempt to increase the tribe, as the minority becomes pro-western but not secular modern.

Nariman wished to marry a non- Parsi girl Lucy when he was a young man. But it was not accepted by his parents. He suffered mentally and culturally in his youth. He was not able to marry Lucy due to religious restrictions. Nariman requested Lucy to return to her native place and not to come to visit him. Lucy comes to his house every day. She is

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mentally disturbed because of her love and finally meets death. Being shy she does not know any other way to express her love, at the same time she is not able to leave Nariman. She is very stubborn in not leaving Nariman. She has been insulted by Nariman's wife and others for this act. He is forced by elders and his parents to marry a widow with two children Jal and Coomy.

His elders told him "No happiness is more lasting than the happiness that you get from fulfilling your parent's wishes. Remember that Nari". Reluctantly he accepted to marry Yasmin Contractor, a widow with two children. But he was not able to lead a happy married life as he couldn't forget Lucy. This novel is representation of sufferings in the lives of Nariman due to cultural and social restrictions. After Nariman's physical injury he is treated by a doctor of Parsi community.

Nariman is forced to leave his own home and sent to Roxana's house. Nariman experiences the mental trauma when his step children forbidden his stay at their house. Coomy bundles up her father and sends him to the house of Roxana. In the beginning she takes care of her father. But her house is not comfortable to reside. It results in misunderstanding with her husband. She has two sons namely, Murad and Jehangir in a small flat presented to her by her father. When Yezad returns from the birthday party of his father in law he was disturbed and teased by the people on the street which proves that Parsis are not secure in the city of Bombay.

Coomy dislikes receiving Nariman to her apartment in Chateau Felicity and so she damages the ceiling of the house and makes it impossible for Nariman to live in. But her scheme turns out on her which leads to her death. When Jal sees his sister damaging the ceiling, he burst out as "Family does not matter to you! You keep nursing your bitterness instead of nursing Pappa. I've begged you for thirty years to let it go, to forgive, to look for peace." (Family Matters, 193)

After her death, Jal feels guilty and let Roxana live in Chateau Felicity apartment. Though Nariman reaches his own apartment, he is not able to walk as his Parkinson disease has worsened his condition. Throughout this novel, Nariman suffers cultural, social and mental trauma. Though all the characters in Family Matters suffer mental trauma, Nariman suffers more than any other characters.

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Cultural Influences Re-Maps Self-Identity – A Journey through the Characters of Sudha Murthy’s *Dollar Bahu*

S.Sangeetha¹

Sudha Murthy, an Indian novelist of the era, is a resourceful writer in English and Kannada well-known for her simple lucid style of writing. Most of the characters in her novels depict the lives of ordinary people. The impact that her novels leave is incomparable since they deal with the various strata of social life. The strict norms, rituals, and behavioral attitudes force them to run away from reality believing that the other end is greener.

Sudha Murthy’s novel *Dollar Bahu* portrays the life of Gouramma a homemaker and mother of three children namely - Chandru, Girish and Surabhi lived in a small house in Bangalore. Her husband Shamanna, a Sanskrit teacher lived comfortably and was satisfied to live with his family. Gouramma who suffered all her life with restricted finance liked to live a sophisticated and luxurious life. Her wishes and aspirations were unfulfilled as she belonged to an ordinary middle class family. So she was very ambitious that at least children will enjoy what she missed in life.

Chandru, her eldest son was a civil engineer by profession. He had the same vision as his mother and wished to enjoy all the materialistic comforts. He often dreamt of America and its fascinating Dollars which he felt would give him comfort and satisfaction. He worked for a private firm in Bangalore. In the beginning of a novel he was transferred to a place named Dharwad on a project which is five hundred kilometers to North Bangalore. He then stays as paying guest in Bhemanna’s house. Though the house was a dilapidated, Chandru decided to stay there as he was fascinated by the girl, Vinuta with the golden voice. He meets the same girl on his way towards Dharwad in the train from then on he fell in love with her beauty and sweet voice. He found it to be good opportunity to be with her in the neighbourhood. But even before he could express his liking for her, he was offered a deputation project to his dream country America. So without any second thought he took the offer and landed in Florida, America. His vision for dollars blinded him hence he controlled his emotions and rushed to re-map his self-identity in an alien land.

Chandru enjoyed all the material comforts that his new land gave it to him and lived happily. But his mother’s greedy and his ambition forced him to go on ‘Skipping’ in an alien land. This seems to be clearly evident through her lines: “*Thanks for the dollars that you have been sending, we are living much better. I don’t want to face the same old difficulties again*” (DB 27).

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Girish, the second son of Shamanna and Gouramma, a bank clerk who accidentally meets Vinuta on his way in the bus had a liking towards her. Vinuta was then working as a music teacher in the school where Shamanna worked and soon it happened that Shamanna arranged for meeting with the bride's family and got Girish and Vinuta married soon as both of them were agreed to the proposal. Later it was known that his distant uncle Bhemanna who took care of her in her inherited property in Dharwad passed away few months ago and his family moved back to their native. As there was no one to take care of her, she came to Jayanagar to stay with her aunt (Bhemanna's sister).

Girish and Vinuta had a simple wedding, Chandru who was busy in his own land of ecstasy was least bothered to enquire whom his brother is about to get married to. He had just sent five hundred dollars as a wedding gift and kept aloof. Only on seeing the wedding photos of Girish and Vinuta, Chandru really understood what he had really missed. After he got the green card Chandru came to India with loaded gifts and dollars which could not be compared to his loss of Vinuta. *"Chandru looked at the photos. HIS Vinu, the same girl with the golden voice, had become his brother's wife!" (DB 43)*

Gouramma on the other hand like Chandru was after money, she arranged for a grand wedding for Chandru with Jamuna, the daughter of a wealthy property developer, Krishnappa and Parvati. Girish and Vinuta helped physically for the wedding, while Gouramma handled all money matters. When Chandru left for America, the elder daughter-in-law made frequent excuses and went to her parents place and turned up only to intimate the news of her departure to America. But Vinuta was scorned and made to work hard. Jamuna, the *Dollar Bahu* was appreciated more it was clear in her words when she say: *"Look at Jamuna! She has two cars: she can spend money in lakhs because she has money in dollars. The Dollar is all powerful" (DB 59)*

Surabhi, the daughter of Shamanna and Gouramma was a spendthrift, lazy wasted time. Surabhi's interest in Gopinath the son of an ordinary postmaster was rejected and she was married of to Suresh, a lawyer from Hyderabad. Then Surabhi was married to Suresh, a lawyer in Hyderabad. Gouramma initially was not much convinced as she expected groom from abroad but later she agreed thinking that he can take Surabhi's family to live with Chandru's. Her below words are the best evidence of it *"Surabhi, 'You both can come and stay with Jamuna. Suresh can prepare for his bar exams and I m sure he will get through' (DB 78).*

Surabhi's wedding date was about to finalize to suit the convenience of Jamuna but Vinuta who was in her final day of pregnancy was not considered. Vinuta went to Dharwad for her delivery and two weeks before Surabhi's marriage she delivered a boy baby, Harsha. In spite of all the efforts she makes she was never acknowledged or appreciated. Vinuta became depressed by her repeated insults made by Gouramma day after day.

Jamuna became pregnant and the desires of Gouramma to visit to America came true. She proudly went to visit her Dollar Bahu, Shamanna who is not fond of all these cleverly rejected the plan to go abroad. From the day she enters till she left America lot of shocks awaited her one after another. Jamuna's attitude, behaviour, dressing, lifestyle, etc., upsets her a lot. Chandru informed his mother that Jamuna is about to a deliver a girl baby Mansi well in advance. She is shocked when he heard that the baby was named before her birth. The unhealthy babysitting process, leaving the new born in a separate room all alone, pumped milk feed to the child, the food they cook, freeze and warm when needed all seemed so very odd to Gouramma.

Gouramma felt that the life in America is so mechanical mostly run by electronic machines. The next biggest cultural change which was so strange to Gouramma was all the parties, festivals, and traditional rituals including birthday celebrations were scheduled to weekends instead even if it falls on the weekdays, Gouramma was really puzzled of how one could celebrate those auspicious days leisurely as they pleased. The conversation between them reveals that: *'It is a working day, Amma. We get only few days' leave in a year. We have to save it for emergencies. We cannot take leave for a festival. If you are keen, we will celebrate it on Sunday'. 'One can't celebrate festivals according to one's convenience. It falls on Thursday'. (DB 102).* The cultural remapping or adjusting of self always had been a big question mark for her since she could not. She gets to know that the clothes and saris Jamuna gifted Surabhi were her old ones. She overhears Jamuna say how she had made her mother-in-law to come and be a baby sitter.

Her comments and criticisms made indelible scars in her mind in her mind. Only when the true colour of her Dollar Bahu was revealed she got reminded of Vinuta, her younger daughter-in-law and her real worth. Gouramma's dream paradise, America became a hell to her now. Loneliness struck her mind and she longed to go back home. She felt tiresome and bored day after day. As she travelled she visited others. She learnt many lessons. This molded her and changed her perspective of life totally. Each of their real time life stories made her realize that it was better to be with loved ones rather than be lonely in a distant land.

Gouramma, of the novel practically understood the great lesson taught and learnt that the alien land can provide wealth but not peace within. But on her return a greater shock awaits her that her son Girish and Vinuta have relocated to Dharwad when Shamanna told *'Vinuta and Girish are not in Bangalore. They have shifted to Dharwad, on transfer'. (DB 141)*

The story ends as an ironical note that every individual should understand the complexity of life, culture and respect everyone alike.

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Representation of Enslaved Women Exhibited in Anita Desai's *Fasting, Feasting*

V.Gokila¹

A patriarchal society consists of a male dominated power structure throughout organized society and in individual relationships. In spite of patriarchy society dominating women by the various situation. Not only for the male dominating by women, same time their traditional patriarchy ruling and suppressed by many women. Throughout the history woman who fought for their identity and equal rights.

Anita Desai was famous novelist and short story writer. Desai contributed to various prestigious literary publications, including the New York Times Book Review and London magazine. Her most of the novel deals with the culture clashes, contemporary Indian family, and etc.,. Desai's fiction says that "frequently depict the attempts of urban middle class women to harmonize the needs of self with the demands traditionally made of Indian women by family, caste, and society. Her novel *Fasting Feasting* expresses the social commentary is considered to be powerfully and accurately rendered in her fiction.

The study of paper Anita Desai's novel *Fasting Feasting*. It was published in 1999, also shortlisted for the man Booker prize for fiction. In this novel speaks with cultural context structure and she was expressed women whom fought for their identity. It was the main theme, she has explored in her novel. how they suffered, how they treated, how they considered by their own family. and also in this novel speaks about enslavement, identity and marginalisation. In these worth full ideas, Desai has explored in her two characters Uma and Anamika. Both women victimized and isolated by the traditional and family.

Uma is the protagonist of the novel. She was overprotected and starved for her family. Actual proficiently she was a slave in her family. Uma was forced to end her studies, even though she was a good student. Her individual life is reduced to that of a maid in the family. She forced to domestic responsibilities. Desai has explored the characterization of Uma's life, Uma's education system, patriarchal society and the real impact of Indian contemporary society.

Uma's entire life was starving for everything. She was a good student but unable to complete her education. Because of her family system, when her brother Arun was born, her parents demands that Uma leave school to care for her baby brother. Her parents viewed the education of a girl child as unnecessary. Even her mother didn't understand her feelings because she is not educated. Patriarchal family system has strictly believes that education only for a male child. that critical situation, Uma tried many time but

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everything has spoiled. Uma runs away to attend the school and almost she was begs her aunt Mother Agnes. She was helpless to her life. Uma's family gives first priority to male child. They not even considered her wishes and talents. When she was fifteen .her family starts to suppressed her life. In her family treated as slave .when ever her father wants something, after second she have to complete otherwise she was strictly punished.

“More than ever now , she was papa's helmet, his consort.

He had not only made her his wife, he had made her the mother of his son. What honour ,what status.”(31)

Uma has transferred her school girl to marriage woman. On that time everybody has states that unmarried woman . After several failed marriage attempts, Uma's parents resign their daughter to a life at home taking care of them. Uma's parents neglect her emotional values, needs and demanding all of her energies and few freedoms. Yet she loves people, poetry and curious about new people. she was isolated by her own emotions because denied her own family.

Anita Desai's another victimizing woman , Anamika. she was uma's cousin. Desai expresses how Indian traditional dominating by women. Anamika was beautiful and intelligent girl. An excellent student she received a scholarship to oxford. She was eagerly waiting to explore her career in oxford. But her parents denied her scholarship. They not even considered her emotions. Anamika's parents searches for her marriage. Their main focus on well settled family. Their tradition of marriage of marriage proves tragic for Anamika's life. She married into a rich family. After marriage she was treated as slave in her own family. In every day her mother in law and husband brutally beating and treat her like a household servant. She had a chance to leave the house but she didn't. because of her parents. If she comes back in her home , they not even heard and understand her pains. Her parents considered only about, what society has may point out.

Anamika's condition slowly revealed to entire family .Uma and her mother discussion about her condition.

Uma said “I hope they will send her back. Then she will be happy again. Her mother snapped her and said ‘How can she be happy if she is sent home? What people will say? What they will think?’”(72).

Finally entire family has received the message from Anamika's death. After twenty five years of marriage of found burned to death on her porch.

Anita Desai expressed two victimized women by various situation. Uma treated as slave in her own family. She suffered and she wants to prove her identity. Her emotions and wishes denied from her family. Desai's another painful woman Anamika .she was death because of traditional marriage system. Her parents not even considered her own feelings and desires. They believes their tradition and society but they neglect their own

daughter. Representation women enslaved and isolated by the patriarchal family and traditional. In these ideas has exhibited in Anita Desai's novel *Fasting Feasting*.

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The Depiction of Refugee Crisis in Today's World with Respect to the Epic Poem *The Aeneid* of Virgil.

Malavika.R.S¹

The World War II was said to be greatest man-made tragedy. After the World War II, the next greatest humanitarian crisis is the Refugee Crisis. People with unique dreams and their passionate lives unfolded are at the verge of survival crisis. A peaceful night with deep sleep in the middle of starry nights was all they yearn for. But the innocent people are punished for various reasons. Their punishment sees partiality as male, female or children. All are equally involved in the political tension. The brewing of the political tension costs many blameless lives to be sacrificed. There are several people who want to be united with their family, and many people who want to earn a decent living. Mothers long to return to their familial space and children want to have a playful and violence-free childhood.

Refugees seek asylum when there is a local and serious tension. The refugees were prominently brought to light by the World War period. People began to displace from their hometown either to neighbouring countries or inside their country itself. According to the United Nations, eighty per cent of refugees live in countries neighbouring their country of origin. No refugee ever had a good time leaving behind everything in their homeland including happiness, they all suffered unimaginable loss yet they are with the belief to return to their homeland or to make their future bright in the foreign land. According to the UN High Commissioner for Refugees (UNHCR), about fifty nine per cent of the refugees were prominently from Syria, Afghanistan and South Sudan. They reached their neighboring countries in search of life, livelihood, food and shelter. The refugees reached the refugee host countries through each waves mostly in Turkey, Jordan and Lebanon. They became refugees by fate and not choice.

Virgil, "the Poet" in his own time and worshipped as "the Prophet of the Gentiles" in the Middle Ages was an industrious and a meticulous writer. Born as Publius Vergilius Marco in 70.B.C near Italy, Virgil was a poet with no interest in other careers. His major work, *Aeneid* was originally written in Latin and was translated into English which gained Virgil a status of important poet in Western Literature. His *Aeneid* and other works including the *Eclogues* and the *Georgics* gained him much acclaimed status as a poet. These works especially *Aeneid* was a result of Roman Civil War. The English verse translation of *Aeneid* was made by Allen Mandelbaum naming the epic as *The Aeneid of Virgil* acclaimed much appreciation especially from The New York Times Book Review as "Allen Mandelbaum has produced as living Aeneid, a version that is unmistakably poetry".

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The verse epic *The Aeneid of Virgil* is about the Trojan warrior Aeneas who flees from Troy during the final destroying stages of the Trojan War. He was forced to flee from his homeland with his father and son and some ravaged warriors to find a new home. He and his fellow warriors travel through all the harsh circumstances in order to find a safe place. He and his tired members take their refuge at Carthage and from there they go on to seek their fortune in Italy. In the *The Aeneid of Virgil* - book I, II and III, Aeneas describes about the fall of Trojan empire and their flee in search of safe land for better future.

The Trojan War begins with the political tension caused by Helen of Troy and Paris. When the Greeks entered into Troy, hiding inside a large wooden horse, no one thought that a wooden horse would bring destruction to a great nation. Many warriors were killed overnight and when Aeneas sees his country burning and flowing with blood, he tried to fight back with the help of his warriors but being outnumbered, he couldn't win them. Having a vision that his fortune lays elsewhere, Aeneas was forced to leave his mother land in order to continue the legacy of his long lived and brave kingdom was made a refugee and to seek asylum to a foreign land when he himself had given shelter to a Greek.

The ancient land named Carthage was ruled by Queen Dido, who managed to escape from her brother who killed her loving husband, granted asylum to Aeneas and his fellow members. Aeneas who was "fate-driven, wandering from sea to sea" (*Mandelbaum Book I. 49*) was happy to find a shelter for himself and his tired crew begins to narrate their tragic life to Dido. Book I, II and III of *The Aeneid of Virgil* tells about the story of Aeneas, the Trojan horse and the fall of Troy with his own escape with his father Anchises and his son Iulus, and his journey from Troy and his unsuccessful efforts to find a new city. Through the words of both Aeneas and his father Anchises, the readers can understand the grief they hold in their hearts for leaving their homeland. This same situation is faced by the refugees all around the world.

The refugees from Syria hold a very pathetic situation. Their "home burned, were carried over strange seas" (*Mandelbaum Book III.422-423*) hold the way their lives were shattered. They are in a situation as depicted in Aeneid as, "...whom are we to follow? Where / Are we to go, to found home?" (*Mandelbaum Book III.116-117*)

Syria with a total refugee population of 6.7 million people are seeking asylum in various foreign lands due to political distress in their homeland. The political tension is caused by various reasons from 2011 and since then these people are at the verge of danger to their own lives. The Syrian people seek asylum with the terror that befell to their own area or the fear by witnessing the situation of the neighboring areas. They lost their present lives with basic amenities like clean drinking water and free movement in their own land.

Charles Darwin's revolutionary work *The Origin of Species* was based on the Survival of the Fittest theory. Though the term 'Survival of the Fittest' was coined by Herbert Spencer, it was made popular by Charles Darwin. The Social Darwinism theory was based on the Darwin's theory but on the moral and social level. It was brought into light in the nineteenth century. Social Darwinism characterizes a variety of past and present social policies and theories, from attempts to reduce the power of government to theories exploring the biological causes of human behavior. This took hold of the Capitalist and the working class people and in other terms it is between the strong and the weak people.

The Survival of the Fittest theory is applicable to humans who can withstand all the harsh situations they face within their environment. The theory survival of the fittest was made to exemplify the human strength and power against the ruling environment. This exemplifies the imperialism, colonization, racism and refugee crisis. English journalist Walter Bagehot expressed the fundamental ideas of the struggle school in *Physics and Politics* (1872), a book that describes the historical evolution of social groups into nations. Bagehot argued that these nations evolved principally by succeeding in conflicts with other groups. For many political scientists, sociologists, and military strategists, this strain of social Darwinism justified overseas expansion by nations.

Though these refugees are strongly hit by many struggles, they are with a glimpse of hope as mentioned in *The Aeneid of Virgil* as

“Perhaps one day you will remember even
These adversities with pleasure. Through
So many crises and calamities
We make for Latium, where fates have promised
A peaceful settlement...” (*Mandelbaum Book I.283-287*)

Even though the Book III ends with the death of Anchises, it contains the hope of Trojans who were seeking their fortune in Italy to build the Roman Empire. Apollo, the God of Prophecy voices out to the Trojans that,

“...the land
That gave you birth, the land of your ancestors,
Will welcome you again, returned to her
Generous breast.”(*Mandelbaum Book I .125-128*)

Similarly the people in current state of refugee crisis are in need of some hope to sustain their lives. They are in need of safe place to live their life to the fullest with their unending dreams. The only way to help these refugees is to help them with humanitarian notion instead of wars for unwanted issues. Power and wealth does not exemplify glory but it is the age of peace and deeds that glorify an age.

Aeneas became a refugee by fate and not by choice. Virgil showcases the hard life of refugees with some hope for peace. They trust the sea in search of shelter. Like the ancient Aeneas who crossed the Mediterranean in search of asylum, the present day Syria and other asylum seeking countries cross the ferocious seas and borders in search of a safe place to lead their lives. The depiction of refugee crisis in *The Aeneid of Virgil* is the present tragic and saddening scenario for all the present day refugees who are in desperate need, as Creusa, the wife of Aeneas says with definite hope that “There days of gladness lie in wait for you.” (*Mandelbaum Book II. 1056*)

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Chronotope and Nostalgia as seen in *Midnight in Paris*

Rama Sudakar¹

“There is no city like this in the world. There never was.”

The film begins with a montage of around 60 shots of the city of Paris with either a prominent warm yellow tint or elements of greenery. This immediately establishes a romantic image of the city which in turn eases the viewer to instinctively agree with the voice of the protagonist, which precedes the characters themselves, as he says the above-mentioned lines. The tone along with the *mise-en-scène* is enhanced by the background music (here, a popular French song, *Si Tu Vois Ma Mere*) in the preliminary part of the film and also serves as an important tool in the reinforcement of certain implied meanings of various scenes throughout the film.

The scene begins with a conversation between the protagonist who is a struggling writer, Gil Pender, and Inez, his fiancée as they argue about the beauty of the city in the rain in which a classic binary between romanticism and modernism can immediately be identified. Said binary acquires plural dimensions through the employment of several postmodernist techniques. The film, in fact, can be classified under the umbrella of postmodernism for its distortion of time, intertextuality and the many literary allusions that the film showcases. The film is directed by Woody Allen, who is an American director, writer, actor, and comedian whose career spans more than six decades.

Peter Bradshaw, in *The Guardian*, reviewing the movie when screened in the Cannes Film Festival stated - “His new movie was an amiable *amuse-bouche* (...). It’s a romantic fantasy adventure to be compared with the (...) 1985 movie *The Purple Rose Of Cairo*, in which it was possible to step through the silver screen.”

Midnight in Paris is often compared to *The Purple Rose of Cairo* (1985) for its unexplained elements of magical realism, a technique that evolved manifold in the postmodern era. The film alternates between two timelines which further accentuates the two conflicting worldviews, of Pender and of his fiancée. These techniques, distortion of time in especial, provides the required distinction in the transformation of Chronotopes. The theory of Chronotope by Mikhail Bakhtin in the essay, “Forms of Time and of Chronotope in the Novel” in *The Dialogic Imagination* (1937) deals with the transformations and developments in the concepts of time and space as having a direct effect on the changes in cultural attitude and lived experiences. The film also has elements of metafiction as Gil Pender is mentioned to be working on a novel whose protagonist works at a nostalgia shop but in due course, Hemingway discovers his fiancée’s affair by reading his novel

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which suggests that he might have added autobiographical elements after all. Bakhtin comes closest to formulating a definition for chronotope in *Forms of Time and of the Chronotope in the Novel* in the following lines:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. The intersection of axes and fusion of indicators characterizes the artistic chronotope.” (qtd in Bemong, 4)

Temporal and spatial relationships in the narrative, then, form a fundamental unity in the human perception of everyday reality. If the intersection of temporal and spatial factors forms the basis of a text, Keunen’s perspective of chronotopes as “building blocks” of narrative texts and Morson and Emerson’s stance on chronotopes being condensed reminders of the nature of time and space that functions in the fictional world is rational. Bakhtin also states that chronotopes function atleast on four different levels with a major role in the classification of generic types. An important concept in the Bakhtinian theory is the minor chronotope . Bakhtin states in his concluding remarks of *Forms of Time and of Chronotope in the Novel* that each major chronotope that is most fundamental and definitive has a specific chronotope within itself which is called minor chronotope. Some of the minor chronotopes listed by Bakhtin include chronotope of the road, the public square, the salon, the provincial town and the threshold. Three minor chronotopes that play an important role in setting and maintaining the tonality in the film are the chronotope of the road, of the salon and of the public square.

The chronotope of the road is both a point of new departures and a place for events to find their denouement. Time, as it were, fuses together with space and flows in it (forming the road); this is the source of the rich metaphorical expansion on the image of the road as a course. (qtd in Henk, 210)

The road is one of the most commonly located chronotopes in literature and film as it is the most malleable and versatile. In the film, Pender’s love to walk the streets of Paris is made abundantly clear more than once and it is also interesting to note that most of the profound conversations in the film takes place in one of the chronotopes that have been taken for consideration. It is during one of his walks on the street that he is picked up by a car that takes him through the alleys of the past. An important conversation between Pender and Ernest Hemingway takes place during one of these car-rides when even in the most philosophical of conversations, time and place are firmly asserted which not only gives the characters more integrity and authority over the text but also acknowledges the significance that time and space bear in achieving the intended effect of the conversation. The explicit effect, in this case, is the establishment of the collective characteristic features of the Lost Generation. The decadence of the Post war era is

conveyed only through the monologues delivered by Hemingway without which the literary group would most definitely be misrepresented.

I believe that love that is true and real creates a respite from death and when the man who is brave and true looks Death squarely in the face, like some rhino-hunters I know, or Belmonte, who's truly brave (. . .) (ibid)

It is incidentally on the road that the film closes upon the protagonist with a balanced state of reality, having negotiated with both parts of his identity in the midst of a bigger revelation to overcome the fallacy of the "golden-age thinking". The road, in a metaphorical sense, as explored by Bakhtin helps in the examination of the 'course' of the protagonist through the film.

The chronotope of the public square is focused less on the surprise of a particular encounter but more on the mental or physical ramifications of such an event. The marketplace is a motif in which the disparity in the consideration of the past of the protagonist and the fiancée is made clearer. The fiancée is concerned with the value of an antique piece of furniture for their house but is indifferent towards the past that is beyond material value. Pender, however, is concerned mainly with adventures of the past. The time travel is enigmatic to the audience as the event is not verified as authentic or even legitimate. A journal maintained by Adrianna which Pender buys from an old book shop is the only proof of his presence in the past and the effect of his presence that the audience is furnished with. He also meets Gabrielle, who is a fellow enthusiast of the glories of the past and is immediately set at ease unlike the strained atmosphere created by the presence of Inez, her family and friends. The public square then provides a vital bridge between the past and the present and though does not explain the elements of magical realism, dispenses enough detail for the audience to invest in the journey of the protagonist.

The parlour/salon is a motif that occurs in certain pivotal parts of the film. This chronotope, on a broader sense is referenced frequently during the course of the film in terms of cabarets, cafes and parlours. It is in Gertrude Stein's parlour that functioned as a hub for many creative, literary and artistic geniuses of the age that Pender meets Adriana who is the unwitting guide in his journey towards the realisation that a fallacy that he had come to think of as a personal flaw haunts the entire species irrespective of the age they live in. In a conversation between Adriana and Gil Pender, she describes the age that she adulates, Paris during La Belle Epoque – "Another whole sensibility, the street lamps, the kiosques, the horse and carriages and Maxim's then". Maxim's was regarded the world's most popular restaurant and was famous for its Art Nouveau interior décor which they visit in their travel back to La Belle Epoque during which they meet many of Adrienne's cultural idols. Pender realises his predicament only when he watches it happen to Adrienne as she decides to stay in what she considered "the golden age".

The sheer adoration of Paris has unapologetically been translated on to the screen. Cole Porter's *Let's Fall in Love* plays in the background almost as if attempting to entice the audience to fall in love with the city. However, the inclusion of a plethora of literary and cultural figures functions more as a symbol of an age and topography rather than as individuals or characters in their own right. This, further, enables the place and time of the action to be accentuated in the narrative. Gil Pender is fascinated with the idea of the past. When he is escorted to his desired age, he enjoys the idea of being able to converse with his literary idols than with the conversation, in itself. It is because the time and space of Pender's encounters are so immaculately and unmistakably defined in the narrative, rather than the encounters themselves, that the revelation and development in the character takes place. The idea of identity and self is dealt with in a very subtle and quintessentially postmodern style in that to solve the problem of identity is to accept that it is unsolvable – that is to say that the postmodern sense of self is not only non-autonomous but is also constantly evolving and is, in a sense, fluid as compared to the modern perspective of identity.

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Nigerian History and Culture as Seen in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

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Literature and history are important to have a better understanding of human life. Literature has the creative space where there are no limits for imagination. When imagination is based on reality readers can relate to the story more effectively. The novel *Half of a Yellow Sun* written by Chimamanda Ngozi Adichie has an historical backdrop. As Adichie puts it, 'emotional truth' and 'empathetic human quality' are some of the important traits of this novel. (Adichie 9) The novel *Half of a Yellow Sun* deals with war and its effect on common people's lives. War causes damage to people. It deals with Biafran War which took place from 1967 to 1970. More than a million people died because of war. The horrors of the war are brought out in this novel through instances which deals with starvation and Kwashiorkor. The effects of war on children, men and women are also brought out in the novel. Children suffer from malnutrition. From the photographs taken during Biafra, one can see children with very thin arms and fat bellies. When Kainene visits the refugee camp she was able to see how children were suffering from illness. "During this Civil War, an estimated 3000 to 5000 people died daily in Biafra from starvation as a result of the naval blockade." (Hurst)

Most of the characters in the novel are affected by war. This shows the violent side of war. When Olanna visited Aunt Ifeka's house after an attack people were dead laying on the ground. Adichie herself lost her grandfather during the war. The novel was dedicated to their memories and to Mellitus, her parents' houseboy. When Olanna and Odenigbo came to know about the war attack, they were trying to escape from the attack. Odenigbo's mother refused to leave that place and go with them. Later Odenigbo came to know about his mother's death. According to *Times Literary Supplement* "If *Half of a Yellow Sun* strikes one as a fresh examination of the ravages of war it is because of Adichie's poignant handling of human emotions in a range of circumstances from romance to conflict." (Nyairo)

Ugwu was taken to fight in the battle. One day in the bar, a bar girl was raped by a gang of men. Initially Ugwu refused to do it. But later he was also involved in the act since the fellow men teased him. After the war when he returns home he comes to know that Anulika was raped by a group of men.

One of the viewpoints of New Historicism is that literary texts have the ability to make relations of social power within a culture. New historicist study also includes examining a text on the basis of the projection of social realities and problems.

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The name 'Nigeria' itself was given to Nigerians by the foreign people. Odenigbo can be seen as a person who stands for freedom and identity. "Of course the only authentic identity for the African is the tribe", Master said. 'I am Nigerian because white man constructed black to be as different as possible from white. But I was Igbo before the white men came.' (Adichie 20) When Odenigbo and Olanna were standing in a queue, a white man was called by the ticket seller to go forward. Odenigbo shouted at the ticket seller and asked him to apologize to everyone in that queue. "You see a white person and he looks better than your people. You must apologize to everybody in the queue." (Adichie 28-29)

The national spirit was high and Biafra flag and currency were present during the wartime. The people experience psychological trauma especially when they see dead bodies and children separated from their parents. Olanna tries very hard to protect the baby from disease. She also loses her sister Kainene during the war. Odenigbo used to lead a decent life as a Professor before the war began. But during the wartime he goes through a lot of hardship. He lost his mother. Olanna and the baby were living in a small house with a constant fear of attacks. Every time they heard sounds like air raids they climb down the bunker that they have built for their protection. Even during their marriage there was an attack. After the war, when they went back home they were stopped by an officer. The officer questioned about the Biafran number plates. After he came out of the car, he was slapped by the officer.

When Odenigbo climbed out the officer slapped his face, so violently, so unexpectedly that Odenigbo fell against the car. Baby was crying.

"You are not grateful that we didn't kill all of you. Come on carry those wood planks quickly two at a time!" (Adichie 416)

Richard Churchill, a white man was interested to write a book about Nigeria. He was interested in the roped pots and Igbo Ukwu art. He went to meet Nnaemeka's family. There they believed that "he who brings kola nut also brings life". (Adichie 164) The village life of Ugwu also reflects Nigerian beliefs. For example, Ugwu believes that arigbe can soften a man's heart. Arigbe is a kind of herb believed to help forgiving people. Through the incidents which happened at Kano where Olanna's Uncle Mbaezi lives, one can get to know about some of the problems of Igbo people. For example northern schools were not admitting Igbo children. Uncle Mbaezi came up with the idea of building up their school. Few years later, Olanna was able to see Igbo Union Grammar school.

Initially, Richard Churchill wanted to write about Nigeria. But at the end Ugwu writes a book about Nigeria and dedicates it to his Master. Adichie also stated that she wanted to make a political point as to who should be writing African stories.

Financial status plays a major role in Marxist Criticism. Because of the financial status, Olanna's parents were able to escape the horrors of war. They left the country

and avoided the dangerous of the war. The difference between the rich and the poor can be seen in the novel through the characters of Uncle Mbaezi and Olanna's mother. Olanna's family was rich but Uncle Mbaezi's family was living in a small house.

In "Hiding from Our Past" Adichie said "The war was the seminal event in Nigerian modern history, but I learned little about it in school" (Adichie) In a Q &A with Adichie, one of the questions is about conflict present in the story between tradition and modernity.

Subalterns are most of the times oppressed by various social evils. Sometimes the victims are not able to raise their voice because of various threats. In the novel *Night* when people were taken into concentration camps, they were not able to believe that all those things were happening in the twentieth century. When his father was beaten up in front of him Eliezer was not able to do anything about it. When Odenigbo was slapped by the officer, Olanna was witnessing that and she did carry the wooden planks as told by the officer. Freedom and self identity are essential to people. In the novel *Night* written by Elie Wiesel the people in the concentration camps are ill treated. Both history and dystopia are important for people to have a better understanding of life. Through the novel *Night* one can see how history becomes important to people. Dystopia warns people about the dangerous consequences. Likewise history also offers important lessons to people. As *Guardian* puts it , Adiche brings into history "lucid intelligence and compassion and a heartfelt plea for memory." (Jaggi)

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A Study of 'Christian Gaana' as Protest Song

Jemima Farrar¹

Gaana music is a popular urban folk music originating in Chennai and owes its immense popularity to Tamil Cinema. The word Gaana itself denotes 'song' in 'Madras Bashai', a dialect of Tamil, which is a mixture of Tamil, Telugu, Hindi, Urdu and English. Patronized by the urban poor, Gaana has its origins in mysticism. Researcher Vijay Ratna Kumar of Loyola College, Chennai, locates the origin of the Gaana in Siddhar and Islamic mystic songs. The songs were intended to impart spiritual wisdom to the listeners.

A typical modern day Gaana is a commentary on life in general. The themes range from romance to comments on society and politics. Christian Gaana is a new phenomenon wherein the gaana art form has been adopted by Christians, mainly Dalit Christians as a form of worship as well as to voice their protest.

The mainstream churches patronise the Keertanai songs, originating from the elite Carnatic Keertanai traditions, and hymns translated from English and other European languages. But the lyrics, most often in chaste Tamil fail to resonate with the urban Dalits, who instead turned to gaana to express their praise and prayers to the deity.

Over 70% of Indian Christians are Dalits, having converted to Christianity to escape discrimination; but far from being accepted by the Christian community, Dalit Christians continue to face discrimination in the Church and in society at large. Moreover, the Dalit Christian loses the protection offered by the law. In the Church, they are ostracized by the mainstream churches in terms of leadership positions, jobs, etc.

This paper will study o Christian Gaana songs as Protest songs of the Christian Dalit community.

The first song is the Aadharavayaarumilla sung by Gaana Bala.

Aadharavayaarumillailla
Enakuinthaulagathila
Ummaipatrikaelvipattaen
Udanadiyaiodivanthaen'
Yaetrukollumayya
Manithuyaetrukollumayya
Saetrukollumayya

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Sabia inilsaetrukolluayya

Thanimaiyilnaanumthallapattaene
Uruvugalal naan odhukapattaene
Sanjalathil thane kangaliruladainthuponathae
Belanattraensariramsovadainthuponathae
Kalangithavithaen, kaapadidume
Varunthialaithaenenakuvalikaatidumae

...

There's no one to support me in this world
I heard about you and immediately came running.
Please accept me, forgive me and accept me;
Please include me, please include me in the church.
In my loneliness, I was pushed away
I was ostracized by relatives
In my distress, my eyes were filled with darkness
My weak body became discouraged.
I am stressed and troubled, please save me
I plead with you to come with me and show me the way

...

These lines are a poignant reminder of the status of Dalit Christians in society. Having converted to Christianity, they merely lose their 'dalit' status on paper, but the social stigma remains. Moreover, they also lose the protection of the SC and ST Prevention of Atrocities Act, 1989. They also lose the benefits of the reservation system in education and jobs as they are no longer considered Dalits. But mere conversion, does not change their social status. Researcher Prakash Louis cites the instance of the massacre of 12 dalit Christians in Andhra Pradesh in 1993. It was instigated by an incident wherein a dalit Christian youth sat with his feet up in the cinema and accidentally touched a caste Hindu with his feet. The researcher opines that the situation would have turned out very differently, if the offender had been an upper caste Christian. In recent times, Prannay Perumalla a dalit Christian belonging to the Mala community was murdered by a gang hired by his father in law, Maruthi Rao. In May 2018, Kevin P Joseph, a Dalit Christian man was murdered. He and his girlfriend had recently submitted an application to get their marriage registered. There is also the murder of Ayesha Meera in Vijayawada where a Dalit Christian man was arraigned and jailed for 8 years before he was acquitted by the High Court. These are just a few of the innumerable incidences of atrocities against dalit Christians, but whenever they do try to seek protection invoking the SC and ST Prevention of Atrocities Act, their caste is promptly questioned.

In this context, the lines “*Aadharavayarumilla*” is especially significant. It also seeks to remind the dalit Christians at to why they chose Christianity; “*Ummaipatrikaelvipattaen, udanadiyaiodivanthaen*”. For dalit Christians, the theological concepts of original sin, and trinity hold little meaning. For them, the pull of Christianity, is the solidarity they find in Jesus; from the knowledge of his lowly birth in a cow shed, having been turned away by the innkeeper, being raised by poor parents, and the knowledge that he too was ridiculed, falsely accused and finally killed, instigated by the religious elite of his land.

The next two lines of the song, *yaetrukollumayya, mannithuyaetrukollumayya, saetrukollumayya, sabailasaetrumkollumayya*, reflects the longing to belong to one place / community. Dalit Christians have been ridiculed as “rice bag” or “milk powder” Christians, insinuating that they converted to Christianity for food. But in reality, the Dalit Christian seeks inclusion, inclusion in the community, where hitherto he has been not only excluded but also treated inhumanly. Symbolically, in the video of the song, the church shown is a western mainstream church, whereas, Dalits Christians traditionally worship in small local churches. The next two lines of the song, continue in the theme exclusion; *Thanimaiyilnaanumthallapattaene / Uruvugalal naan odhukapattaene*. These lines bring to the forefront the practice of excommunicating converted Christians from their homes and communities. Thus, the ostracization of Dalit Christians are on many levels; by family and community, by society and the Church.

The second song is “*Yaelaiyinkuralaiyaetpavarneerae*”:

Yaelaiyinkuralaiyaetpavarneerae
Endraeummidam saran adainthaen
Ennaiummilinaithukondaeniraiva
Kallunilkaayapattalmarunthinilattridalam
SollinilKaayapataen, yaarennaitaetriduvar
Inthapollathaulagilmaatikondaen
Thalladithisaimaari naan nadanthaen

. . .

You are the one who accepts the voice of the poor
I surrender myself to you
I entwined myself in you
If one is injured by a stone, it can be treated with medicine,
I was injured by words, who will comfort me?
I am caught in this wicked world
I walk unsure of foot and way

. . .

These lines highlight again the acceptance that Dalit Christians seek in their act of conversion to Christianity. Having been traditionally kept at a distance, deemed

untouchable, they find that in Christianity they have the potential to become one with the deity, which was unthinkable hitherto. The Dalit Christian does not have a 'space' to raise his voice in the mainstream arena, and so he raises it in song to the deity pleading to show him the way. The theme of inclusion / exclusion and acceptance by the deity is a common theme in Dalit Christian songs. Thus, in song the Dalit Christian raises a voice of protest, against the injustices meted out to him in society.

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Marginalisation of the tribes in Mahasweta Devi's 'Outcast': Four Stories

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Mahasweta Devi's 'Outcast' presents the pathetic story of the tribal women who are exploited by the rich Tahsildars, officers and landlords. Even the Nature is not favorable to this people. The grapes of wrath of nature are too powerful that these tribal women have fallen a prey. Mahasweta Devi is like a gem in the literary world. Her works touch the deeper and rarer aspects of the tribals in the Indian society. In the world of science and technology, one still finds the Indian tribal society lacking the comfort of education, health care centres, industries and better facilities needed for one's life.

Out of four women protagonists, three belong to adivasi descent. Rape occurs as a recurring theme in these stories and the women protagonists suffer in the hands of the fate. The very first story, "Dhouli" is an instance of victimization of Indian system. Dhouli, a young widow and Dusad's daughter falls a victim in the love of Misrilal, a Brahmin's son. Having known about the fate of such women, she tries to repulse him. But Misrilal convinces her of his real love and promises to marry her. Believing the words of Misrilal, the young Dhouli could not resist him and becomes pregnant. When Misrilal's family come to know about this, they subject Dhouli and her mother to extreme humiliation. Misrilal fails to keep up his promise and runs away leaving Dhouli and marries a woman of his caste and settles in Ranchi because of the family pressure. She is made an outcast with a womb in her stomach and compelled to become a whore for her survival. Hunger and poverty drives her to become a common prostitute. Thus her one mistake of forbidden love has led her become a prostitute.

In the second story, "Shanichari", an Oraon girl is marginalized like Dhouli by her own society for coming back with a diku's child in her womb. Here, in this story, the tribal people are displaced from their area and are compelled to migrate to Kolkata to work in Brick kilns. She falls a prey in the hands of a big network namely Gohuman who is a mediator for supplying young and innocent girls by cheating them in the name of '*chhamak chhamak saris and chhamak chhamak jewellery*' and livelihood. Tribal communities are always threatened by such political turmoils in the places like Rata and this badly affects the livelihood of tribal women. Gohuman sells Shanichari to a brick-kiln owner, Rahmat, where she faces both economic and sexual exploitation leading to pregnancy.

The third story, "The fairytale of Rajabasha" has an ironic title. This story is even more pathetic than the other two. The story presents the happy life of Adivasi Sarjom Purti

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and his wife Josmina. We tend to mislead that it is a fairytale. But it presents the other face of exploitation of the tribals. Tribal women, whether married or unmarried undergo the same treatment from the landlords of upper caste.

The fairytale story begins with the love marriage of Sarjom and Josmina as per the adivasi rituals. Sarjom borrows money for his marriage from Nandlal Shahu and gave his thumb impression on a blank paper. With the borrowed money, he buys the cows to present to Josmina's father as bride price to seek his permission to marry Josmina who is looking 'bubbling and lively as the river Koyena in the monsoons'.(58)

Thus their married life begins and ends like a fairytale as the rain stops and the starvation begins. Nandlal Shahu promises a happy life by alluring them with job offer and sends them to Punjab. Devi says, "The serpent that had slithered into their peaceful life, their poor but happy home, was actually saying, How miserable you are!"(63)

These lines remind us of the words of Satan to Eve in the "Paradise Lost". How satan in the form of a serpent tempts Eve to eat the forbidden fruit, in the same way, attracted by the words of Nandlal Shahu the couple move to Punjab with their little son. In the process, Sarjom and Josmina become victims of human trafficking and lose control and possession over their lives. Nandlal and Malkhan Singh are the people who make money by selling innocent illiterate tribals. They are sold to Niranjana in Punjab who exploits them to the utmost. Every time he separates the husband and the wife to satisfy his lust by exercising power over Josmina. Finally Josmina becomes pregnant and soon gets aborted. Somehow they escape from the clutches of Niranjana and seek shelter with Karnal Singh. But here also the same story of rape and exploitation repeats. Again they run away from that place and reach the door of Pritam Singh. He promises that he will never touch Josmina but instead starts sending her to others. Thus life becomes hellish wherever they go and finally somehow they return to their native. But now Josmina is once again pregnant and realizing that her own tribal community would never condone this, and to avoid being ostracized by the community, she drowns herself in the Koyena river on the banks of which she and Sarjom spent so many idyllic moments of their life in the past. Thus the life of Josmina comes to an end. Though Sarjom and Josmina have not committed any mistake, they have become victims in the hands of the money makers who does not know the value of human life and real love. It is the society who makes the woman to sacrifice everything for her life.

In the fourth story, Devi presents the state of a miserable woman who was left by her husband. Chinta is an example of a lonely woman who suffer at the hands of the patriotic society when they are helpless and submissive. Chinta belongs to Medinipur and she migrates to Calcutta with her child for her survival.

She comes to Calcutta to earn money for the feast in order to get rid of her sin. She is a short and fair woman who works as a maid in an elite family. She carries her two

children , one in her hand and the other in her womb whenever she goes for work. Her two -year old little girl sat with a rope tied around her waist. The mistress of the house is rather fastidious and doesn't like the little girl running after her mother room to room as it disturbs her work. But Chinta is a lonely woman who leads a critical life with no one to support her.

The mistress of the house paid her only eight rupees instead of twelve rupees as she was a migrant. Thus the society even doesn't take pity over such people, instead they take advantage upon their poverty. As she was suffering for food and shelter, the society doesn't allow her to lead a peaceful life. Her youth and beauty falls a curse on her as she falls a prey in the hands of the paanwalla who stands for lust. This Paanwalla always leers at Chinta whenever she returns home. One day he even goes to the extent of tearing her sari which symbolizes his attempt of fracturing the identity of woman. "When she left late at night after a day's work, the Paanwalla- not drunk, fully in his senses-tried to clasp her in his arms. In the process, tearing her sari. He laughed and began to sing out loud." (86)

This is a symbolic representation of the power practice of the powerful over the weaker and the unprivileged section of society. When her second daughter was born, she was not able to continue her work and it was a very tough time for the woman to lead a life with her two children. Poverty plays a vital role in fracturing the identity of the tribal women.

Through her flashback, we come to know about her life. When she finds the two men coming from her village, she was filled with fear as she had to pay the penalty of her sin. Finally when she was compelled to pay her penance, providing a feast to her community, to get rid of her sin, she had no other way except to sell her daughters in the market. She was filled with tears as her fate has driven her to such an extent of selling her own daughters. At last she leaves the city, leaving behind her two daughters.

Thus we find all the four women characters from these four stories crying for their identities in different ways either by leaving the city or by committing suicide. All the four characters suffer in one way or the other. One way to look at these short stories of Mahasweta Devi is to read them as the voiced articulations of the tribal "others". When we try to find an answer to Spivak's question whether the subaltern can speak is certainly no. Devi's sympathy unearths the reality of an exploitation concealed within the truth of another and more obvious exploitation. Thus her true concern is with subalternity subsumed within a larger parameter of subalterity.

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Lost and Found in Writing: Constructing Postmodern Writer-Identity in Paul Auster's *The New York Trilogy*

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"What was around me was also inside me, and I had only to look into myself in order to see the world." (*The Book of Illusions* 108)

Paul Auster, a compulsive postmodern American writer, loves to meddle with the problems of identity like many of his contemporaries. This paper will attempt to portray Paul Auster's protagonists (of *The New York Trilogy*) as writers on a private quest, seeking the identity of their selves. The Self of the writer, then, is understood only in its relation to the other, where this other is represented by myriad facets of the writer's life and works.

City of Glass has a crime novelist as the protagonist who voluntarily submits himself to that random phone call one night that turns his life upside down. What begins as a conventional detective novel, transcends afar as a treatise on identity problems. The same thread is spun on a different vein in *Ghosts*. Here the protagonist 'Blue', a private detective, is asked by his client 'White' to keep a watch on a person named 'Black' for an indefinite period of time, in return for a huge sum of money. As 'Blue' sees his own reflection in 'Black', the mirror breaks -collapsing the entire structure of the story, killing the image and the subject at the same time. This novel is a sequel in the sense that it takes the quest for identity to an innovative height, ending almost abruptly

Jung's individuation process becomes relevant in this context. He defines individuation as a process, "by which a person becomes a psychological, 'in-dividual', that is, a separate indivisible unity or whole" (Jung: 1969, 275). Writing allows Auster to infiltrate into several layers beneath his capacity and does not only reveal his techniques and methods to his readers but also gives a peek into his own self. In a way, the tangible writer who is physically present in the novels of *The New York Trilogy* is a symbolic representation, a concrete manifestation of his complex, impalpable, abstract self. This phenomenon is best explained in terms of anonymity, ambiguity, decentralization and similar concepts. In order to reach his reader's Self, he allows his Self to flow into the text. Miraculously, this text, an inanimate object, acquires an identity of its own, before the reader inhabits it.

The story of *Ghosts* opens with a character 'White' who hires the protagonist 'Blue' to spy on a person named 'Black.' Even though it is a job that would require his undivided time and attention, Blue takes up the assignment only for the money involved. Blue is introduced as a private detective with considerable experience. With White's money, Blue gets to rent an apartment across the street just to have an eye on Black. Blue writes down every other detail regarding his observation of Black in his reports and posts them to

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White. Over a period of time, this monotonous activity makes the radiant Blue bored making him invent stories in his head, conjuring dreams of murder plots. Slowly he begins to slip away from reality.

To Auster, the term 'Private eye' holds a triple meaning as it did for Quinn. It is the letter 'i' standing for investigator, the upper case 'I' representing the tiny life-bud buried in the body of the breathing self and also the physical eye of the writer, "the eye of the man who looks out from himself into the world and demands the world reveal itself to him." (NYT10) Thus, Auster justifies how the writer and the detective are interchangeable as they both allow the reader to see the world through their eyes, experiencing the proliferation of details as if for the first time. Thus, with Quinn, Auster gives form to his alter-ego and allows him to meet Paul Auster, a sadder fictional version of himself, in an alternative universe where he has no family.

The unnamed narrator of the third book of the Trilogy, *The Locked Room* follows the well-trodden path of Quinn and Blue as he identifies himself with his childhood friend, Fanshawe straightaway. The opening lines of the novel shows how his identity is inseparable from that of Fanshawe: "It seems to me now that Fanshawe was always there. He is the place where everything begins for me, and without him I would hardly know who I am." Gonzalez, in his essay, "Subterranean Autobiographies: *The 'Solitude Trilogy' Versus The New York Trilogy*" observes that Auster extends Lacan's idea of the mirror stage to self-consciousness and self-observation in adulthood as a means of acquiring identity and forming our own personality. (81)

Once again, Auster proves to be a conformed narcissist as he deliberately gives away all his biographical details in Fanshawe. He, like Auster is a writer based in New York, born in February 1947. His wife Sophie is of Norwegian origin just like his wife. As an extraordinary case, Auster has named his daughter 'Sophie' after this character. Auster toys with the idea of 'What if' once again with Fanshawe's character. While the fictional character of Paul Auster in *City of Glass*, discusses about the probability of Auster's success if he had not met Siri, *The Locked Room* visualizes a Paul Auster who becomes a 'nobody' just like the invisible Fanshawe who has no identity without his works.

The narrator of *The Locked Room* is not given a name intentionally because he is, for all intents and purposes, a man without a face. He is merely a reflection, an image without a body of his own. Auster identifies himself with Fanshawe as well as with the unnamed narrator, just like how the narrator identifies himself with his friend.

In *Ghosts*, the question of identity is itself questioned as all the characters and even the names of the streets are named with colours. It can be deduced that Auster suggests that names are just arbitrary and have no specific characteristics attached to them. The idea of the interchangeable and fluctuating identities culminates in the last novel of the series *The Locked Room* as the narrator acquires the identity of Fanshawe as a writer and goes on to publish his works as his own. In fact, he takes over his life and

wife as a sign of acquirement of his identity. Fanshawe, who is considered to be dead by everyone is very much alive but none knows about this and he locks himself up in his mind- a room that has no doors. Even any other access to the truth is denied to the reader as the narrator destroys the notebook of Fanshawe, which leaves the mystery unresolved till the very end.

Reading Auster's postmodern fiction, one may essentially come to the conclusion that the identity of the writer is formed based on his parentage, background, nationality, past, memories, his personal likes and dislikes, his society, his race, his contemporaries and several other factors which have an eternal impact on him. Therefore, the Self of the writer is not a singular unified phenomenon. It is multiple and diversified. It is something that is dynamic in nature and keeps evolving in the process.

Auster uses his text as the medium as well as the space through which he travels in search of his identity. Hana Lyckova in her *The Problem of Identity in Writing by Paul Auster* remarks, "Auster actually leaves his real identity in the real world, takes on the identity of his characters and experiences the life inside other people" (17). Auster shuttles between two extremities of identity images- that which is framed and confined and that which is free and hence, extends to the infinite. These two images are juxtaposed in his works in the form of the claustrophobic room or the lonely chamber of the lonesome writer and also in the form of maze-like lanes of the New York City that know no end.

The journey in Auster fiction is an interior probing, an engagement with the self, and a conscious appointment with the unconscious. A premeditated effort is made to conquer the Self by shedding the superficial layer of social survival to divulge the conscious, the genuine Self that lies underneath a fabricated façade. The narrative always coincides with a movement towards selfhood- a theme that keeps recurring in the works of Auster.

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Delineation of Irie's identity and ethnicity in Zadie Smith's *White Teeth*

T.S.Vinitha¹

“This has been the century of strangers, brown, yellow and White. This has been the century of the great immigrant experiment” (Smith 326)

Cultural identity played an important role in all the post-colonial struggles which have profoundly reshaped the world. According to Stuart Hall, cultural identities reflect the common historical experiences and shared cultural codes which provides, as ‘one people’, with stable, unchanging continuous frames of reference beneath the shifting divisions and vicissitudes of the actual history.

The novel *White Teeth* portrays the contemporary multicultural London which depicts the belongingness in first and second generation immigrants from the characters Bangladeshi Samad and English Archie’s families. One of the main characters in the novel is Irie, the second generation Jamaican daughter, who struggles to find her identity in the contemporary British society wants to change herself from Jamaican to English. As teeth have roots, personal identities are profoundly rooted from the past. The title *White Teeth* signifies the identity of the individual. “Hidden histories’ have played a critical role in the emergence of many of the important social movements like feminism, anti-colonialism and anti-racism (Fanon 224).’

The European proportions of Clara’s figure skipped a generation, and Irie Jones, daughter of Clara, aged fifteen was landed instead with Hortense’s substantial Jamaican frame (Smith 265). Irie became half Jamaican and half English. This ancestry of postcolonial criticism can be traced to Frantz Fanon’s *The Wretched of the Earth*, he argued that the first step for ‘colonialised’ people in finding a voice and an identity is to reclaim the past.

“For centuries the European colonising power will have devalued the nation’s past, seeing its precolonial era as a pre-civilised limbo, or even as a historical void. Children, both black and white, will have been taught to see history, culture and progress as beginning with the arrival of the Europeans. If the first step towards a postcolonial perspective is to reclaim one’s past, then the second is to begin to erode the colonialist ideology by which the past had been devalued (Fanon “Beginning” 195).”

‘There was England, a gigantic mirror, and there was Irie, without reflection. A stranger in a stranger land (Smith 266)’. She wants to transform herself from Jamaican body to a beautiful English body. She grew up in multicultural British society with her biracial roots Jamaican and English. She develops her admiration for Englishness

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encouraged by the Chalfens, whom she sees as her icon. She remained Jamaican wherever she goes and questions her own identity in the society.

“Irie looked lost, standing in the middle of the shop, clutching her chub. The woman took pity, swallowed her gum and looked Irie up and down; she felt more sympathetic as she noted Irie’s cocoa complexion, the light eyes.

‘Jackie’

‘Irie’

‘Pale, sir! Freckles an’ every ting. You Mexican?’

‘No’

‘Arab?’

‘Half Jamaican. Half English’

‘Half-caste,’ Jackie explained patiently. ‘Your mum white?’

‘Dad’ (Smith 273).”

She lost her curly black hair due to ammonia hair wash to make her hair straight and she has to paste the duplicate long, red, straight hair which makes her look like an English girl. She wants to change her Jamaican appearance without the knowledge of her mother Clara’s history and root of Jamaica. She does not know too much about her mother’s history because no one wanted to tell her. Her belongingness between two cultures has been portrayed by a critic Homi Bhabha as he posits the notion that the offspring of migrants must inhabit the “third space”.

Fanon recognises this crucial importance, for subordinated people, of asserting their indigenous cultural traditions and retrieving their repressed histories. He is also aware of the dangers of the fixity and fetishism of identities within the calcification of colonial cultures to recommend that “roots” be struck in the celebratory romance of the past or by homogenizing the history of the present.

“The negating activity is, indeed, the intervention of the “beyond” which establish the boundary where “presencing” begins because it captures the sense of the relocation of the home and the world – the unhomeliness – that is the condition of extra-territorial and cross cultural initiations...” (Bhabha 940)

‘The old secrets will come out like wisdom teeth when the time is right (Smith 306).’ In quest of her own identity, though she was born in British society she came to know about her Jamaican roots where she never visits in her lifetime. She was informed about her historical roots and root canals of Hortense Bowden. She realises that her mother Clara was Jamaican and her father was English. Although it is said that Clara “had *roots*” (Smith, 24), she already lost parts of them. For instance, symbolically, this is shown, that she has no upper teeth, which she tried to hide from Irie. She even neglects her Jamaican roots, as she refers to her grandfather Captain Charlie Durham’s “good English education”

(Smith, 294), when asked by Joyce Chalfen which side of the family gave Irie intelligence. Later she regrets her answer, which was “false as her own white teeth” (Smith, 294).

‘Every moment happens twice: inside and outside, and they are two different histories(Smith 360).’ The histories about the past changed Irie’s present that she no longer belong to one identity, she neither belong to Jamaica nor to English.

She realised that she cannot change her Jamaican culture to English culture. Her longing for purity of the root ends in failure. Samad and his son Millat in the novel has also struggled to find their cultural identity as Samad wants his son to follow his traditions and customs which ultimately fails since the second generation immigrants neither belong to one community nor the other.

“In the end, Irie wasn’t offended. She had the Sniffles for a while, but they soon passed. She was like her mother, like her father – a great reinventor of herself, a great make-doer” (Smith 368).”

Irie realises that she cannot deny part of herself but she has to accept both the cultures and origins in the emerging multicultural British Society. Culture demands an encounter with “newness” that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of Cultural transformation.

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Diaspora and Migration in the novel *Jasmine* by Bharati Mukherjee

N. Manomalya¹, B. Mythily²

The term Diaspora refers to people who migrate from their homeland to an alien country. That is migration from one place to another to find their culture and identity in the other parts of the world where they live. "Diaspora" the word is taken from the Greek origin meaning to spread culture across the country wherever they move. These people try to connect their culture in their new place and at times lose their culture and identity too but are able to lay the foundation of their culture, identity in their new homeland. These migrated people face many challenges and anxieties in the new land and sometimes they suffer from nostalgia. The writers who write outside the country are regarded as diasporic writers but their writings are related to their homeland in their works. Migrations have been a choice or forced to get new experiences, transformation and knowledge in different ways. *Jasmine* is a novel of emigration and assimilation both on physical and psychological level. The novel *Jasmine* is a Diasporic fiction it deals with intense gender portrayal. Here, the protagonist goes through a spiritual journey which is evident throughout the novel.

South Asian American Diaspora writers are Anita Desai, Amitav Ghosh, Bharati Mukherjee, Gita Mehta, R.K. Narayan, Arundhati Roy. Bharati Mukherjee author of the novel *Jasmine* was born on July 27, 1940 Kolkata, India. She is an Indian born American novelist and short story writer who delimited her writing to the cultural changes and isolation in the immigrant experience. She is an established diasporic writer who has placed herself among the main stream American writers and a writer of Indian origin who presents Indians as protagonist in her fictions. Her novels are mostly based on Indian immigrants who struggle to settle in an alien country especially America. Her works include *The Tiger's Daughter*(1971), *Wife*(1975), *Darkness*(1985), *The Holder of the World*(1993), *Leave it to me*(1997), *Desirable Daughters*(2002), *The Tree Pride*(2004), *Miss New India*(2011). She was awarded the National Book Critics Circle Award for Fiction in 1988 for *The Middleman and Other Stories*.

The theme of multiple Dislocation and immigration are seen in Diasporic Literature. Here, the main theme that revolves throughout the novel is that the protagonist faces many challenges in the society as an immigrant in the United States. *Jasmine* the protagonist of this novel has got different names throughout the novel as she moves to different places. In India, she was known as Jyoti which is her first name. After getting married at the age of fifteen with Prakash he eventually changes her name as *Jasmine*.

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"[he] wanted to break down the Jyoti [she]'d been in Hasnapur and make [her] a new kind of city woman" (77).

Prakash wants a modern life and wishes to go America and he hates traditional way of living. So he changes and molds his wife into new woman. Jasmine gets much liberty from Prakash when compared to other women in the society. They both lived in Hasnapur, a town in India. Later, when he gets a job in Tampa Florida they decide to move America where thus would lead a happy life. Unfortunately Prakash met with an accident and dies in a bomb explosion. To fulfil her husband's dream she moves to America where she faces many struggles. The protagonist changes her name according to difficult situation that she undergoes. Finally, she reaches America through a fisherman's ship named "The Gulf Shuttle". She killed the man on the very first day in America because he raped her. She met an old lady Lillian Gordon who is good and soft hearted and helps her by providing some food, water and shelter. She learns how to speak English like an American from the old lady and learns how to cook. Then, Jasmine moves to New York to fulfil her goals and lives in Professor Devinder Vadhera's apartment where he helped her to get a green card to appear more like an American citizen. At the end, she has to choose one of these two men. One is the man who decided to spend her whole life and the other she truly loved. Finally, she decided to spend her life with whom she loved and shifted to California. She changed her name to Jane Ripplemeyer. There they lived a happy life in California. "I am not choosing between men. I am caught between the promise of America and old-world dutifulness" (240).

The novel *Jasmine* (1989), by Bharati Mukherjee describes the story of a Punjabi rural girl, Jyoti who migrates from her motherland to America. She even decided to end her life as a "sati" but then she regained her faith to survive and to discover her identity. She did not want to be a victim. So, she fought like a warrior. She then throughout her life migrated to different places where she gained different identities. Here the protagonist is described by different names like Jyoti, Jazzy, Jane and Jase whereas her husband Prakash named her as "Jasmine".

All her changes and identity are relevant to the diasporic changes. Thus, these changes play a prominent role in the novel. The author describes about the migration of the protagonist and how she acquired the cultural identity through these diasporic experiences. Her experience started after her marriage. After which, they moved to America. There, her husband wanted her to become a modern woman and also their dreams were full filled by living in America with their own shop. This was the first conflict of the protagonist where she should prove her identity. She had an option in hand to decide whether she wanted to be an "Indian woman" or as a modern woman as her husband's expectation. Then, she entered America with numerous changes, where she was raped by half faced and she also took revenge like the Goddess, Kali. Even, she cut her tongue before killing half face. After that, she met a person named Lillian Gordon who taught her how to expose

her like a true American. He even killed her “Jazzy” which made her thrilled and happy. These incidents made her to influence the culture of United States. “I like everything he [Taylor] said or did. I like the name he gave me”.

When she settled with Taylor and Wylie, Taylor gave her a new name ‘Jase’, she felt herself as an American and also felt happy to learn about American culture, their ideologies about the family and the economical independence. Her “American lover”, Iowa, gave her the name Jane. He showed a different picture of America to the protagonist. She was very much connected to her adopted son, Du who was an immigrant from Vietnam. She chose Taylor over Bud though she was powerful in the household of Bud. She broke the shell of traditional Indian woman and walked away. So that she would be a true American.

Through the experiences of Jasmine, Bharati Mukherjee tries to portray the importance of ‘Diaspora’ and how she gained the strength to adopt and create her ‘identity’. Cultural identities could be gained only through migration and ‘diasporic experiences’. The concept of ‘self’ and the transformation made the protagonist to identify who she was. So, she understood her identity through the diasporic changes and migration. Her identity has multiple layers like roles of a daughter, wife, widow, friend, goddess and mother. She saw a dead dog floating on the river, when she touched it the body was broken into pieces. She compared this incident to her identity. She did not want to be like a dead dog born and passed away without any traces. Her identity was depended on her native country but she did not want it. Throughout the novel, the protagonist was called with different names. Still, Jasmine gave her original identity. It symbolizes that even though she came out of the boundaries, she could always associate herself with family and social values. She moulded her arm outer self through new experiences.

Thus, through the novel the author specified the importance of migration, Diasporic experiences and cultural identity. The protagonist changes her name and identity throughout the novel. It changes from Jyoti to Jasmine to Jazzy to Jassy to Jase to Jane. Jasmine moves from Hasnapur, Punjab, to Fowlers Key, Florida, to Flushing, New York, to Manhattan, to Baden, Iowa, and as the novel ends she finally moves to California. In this novel, the author explained about Jasmine’s struggles throughout her life in the search of her identity through Diaspora and migration.

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A Historiographical Reading of *Ivory Throne: Chronicles of House of Travancore* by Manu S Pillai

Sreedhu M S Pillai¹

“People without knowledge of their past history, origin and culture is like a tree without roots” –Marcus Garvey.

The new way of narrating early human activities and reintroducing them to contemporary readers stimulated the notion that history is something inevitable to mankind. Such attempts to Western history could be seen from late 19th and early 20th century works. The widely acclaimed revisionist historian, Harry Elmer Barnes' *History of Historical Writing* is an apt example for that. Mr. Barnes states his purpose of writing such a historiographical work as, “to characterise the intellectual background of each major period of human advance in Western civilisation, show how the historical literature of each period has been related to its parent culture..”(W.H 21)

For the first time, a narrative depiction of Kerala history is done very recently by Manu S Pillai in his debut and most admired non-fiction *The Ivory Throne: Chronicle of History of Travancore*. Like Mr. Burner, Manu also tries to bring back the almost forgotten parent culture for modern readers to know and educate themselves. Manu himself classifies his work under Popular History and says that wide readership is what he aims at and for that he had emphasised realistic details and grand narrative technique. His quest for precise facts and objective stance over presenting it makes one forget that it is his debut work. At the end of the book, Manu gives 121 pages of elaborate notes about all the references that he had used in the book. About which Manu claims that nothing in the book comes out of his imagination, each and every incidents discussed, from social norms to anecdotes are genuine declaration from the first hand information he got from the archives in Kerala, London and America. Thus there is no room for imagination and the book stands as complete non-fiction writing.

Nestled between the sturdy Western Ghats and the Arabian Sea, the kingdom of Travancore from 1729 until 1949 existed almost as a parallel universe with a unique culture and traditions. While the world was under the reign of Patriarchy, Travancore enjoyed Matriarchy and there succession was all from maternal side. When the nation roared against Polygamy and revolted for the re-marriage of widows, in the southern end, Polyandry existed with all mighty right and power. Even to the twentieth century, both men and women moved around bare-breasted and it was not a great deal for them to cover their torso. As Mr. Becker says, “his aim (historiographer) would be to know what ideas,

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true or false, were at any time accepted and what pressure they exerted upon those who entertained them.”(W.H 26)

That is what Manu did. These unique traditions and practices which had been once part of life is now oblivious even to the people of Kerala. The actual way of life got hampered when the British colonised India and their influence over our social thinking made us to feel that our practices of matriarchy and polyandry are boorish. This realisation intrigued Manu towards the history of Travancore, revisiting and retelling it from a different perspective. Apart from chronicling the history of Travancore, the books bring light to a charismatic lady who was whisked off from the mainstream of history. Travancore as a kingdom always venerated the King and looked upon them with much admiration and devotion. Stories praising the Kings of Travancore were often found in folklores, but the period from 1924-1931 was almost neglected. This awkward gap engrossed Manu to investigate more and he found the fascinating story about the last women ruler of the ivory throne – Her Highness Sree Padmanabhasevini Vanchidharma Vardhini Raja Rajeshwari Maharani Sethu Lakshmi Bayi Pooradam Tirunal Attingal Mootha Thampuran commonly known as Sethu Lakshmi Bayi.

“At the age of five she was propelled into the seat of the Senior Rani of Travancore, the youngest person to occupy that exalted station in all its history” (I.T 55) but nothing much is in history about her or her seven years of exemplar administration. Searching the reason as how the queen who won The Order of the Crown of India (rarely given title for leading female dignitaries of British India) was singled out of the list of royalists, Manu found a tragic fiction-like story with Sethu Lakshmi Bayi as the protagonist and her cousin Sethu Parvathy Bayi as the antagonist. Both are the grand daughters of esteemed painter Raja Ravi Varma, plucked from ordinary life into a highly protocolled Royal House of Travancore as Senior and Junior Ranies. With the death of then King His Highness Mulam Tirunal, Travancore was in need of a regent rule because its successor, the elder son of Junior Rani was a young boy of twelve years. Following matrilineal law of inheritance and custom, regent was likely to be the senior surviving female member of the family and thus Sethu Lakshmi Bayi came to power and was the

“...the final women to hold in her hand the hallowed but dramatically contested power of the Ivory Throne.” (I.T 130)

In the monsoon of 1924, Sethu Lakshmi Bayi came to power and immediately had to face the aftermath of Flood of 1099 M E (Malayalam Era). Restoration process was the first thing that needed her attention; cocooned in Palace environment, the terror of Flood was initially a mental jolt to Maharani. She soon understood her responsibility and grasped magnitude to be a ruler for her people. Then on, the rising action of Maharani's life as an administrator can be seen through Manu's work. The first political challenge that Her Highness had to face was the Vaikom Satyagraha the initial steps by lower caste to temple entry movement.

Her Highness Maharani won appreciations not only for her administrative brilliance, but also for her personal qualities. Gandhi himself stated that “I found myself in the presence of a modest young woman who relied not upon jewels or gaudy dress for beauty but on her own naturally well formed features and exactness of manners.”(I.T 156)

A total sphere of development could be seen from opening of Public Health Division (1928) to Public Service Commission (1931) during her reign. The agricultural field too witnessed an impressive scale of developments. Education was another department that Maharani was so concerned about, a large scale of state’s revenue was spent on it. All the schools were made open to students irrespective of socio-religious background and in college level subjects like law were opened to women, other than usual Home Science. The newspaper titled ‘Madras Mail’ hailed Maharani’s reign as ‘Feminism in Travancore’ (I.T 279) as; Rani not only helped in women’s education but also opened doors for them. Sethu Lakshmi Bayi nominated for the first time in India, a woman to Legislative Council. During her time, “women were soon being appointed as clerks, typists and secretaries in the posts, accounts and revenue departments, as well as at the High Court and in the government secretariat, hitherto the preserve of educated men with narrow communal loyalties.”(I.T 280) Thus with the seven years of power, as a regent, Sethu Lakshmi Bayi proved herself to be exceptionally able. “Her Highness can look back with pride on her disinterested labours for the country and its people, the result of which she could, by grace of God, see the people themselves reaping.”(I.T 294)

Manu is preoccupied with Sethu Lakshmi Bayi about whom out of curiosity he had started investigating from a very young age of 19. Her personality, way with life and philosophy attracted him and he admits it in his interviews that he found her more fascinating and thus took her as the protagonist. The text finds its way to the reader without much effort because Manu sketches the dramatic life of the queen in all living dimension. The one intelligent who thought far ahead of her time to create an Economic Boom to her kingdom was sidelined because of religious rivalries. Her support towards the Ezhava community and Syrian Christians made her an opponent to the Nair Community and they, when the power changed, excluded her from the main politics. Then she shows her real charisma of personality by accepting all the changes. After conclusion of her Regency, Maharani took retirement from her public life and led largely a private life with her husband and children. With independence and democracy, she herself found the need to step back and welcome the new rule. By the time Rani was in her sixties, Communist government took over Kerala and she was forced to leave her Royal Palace. In late 1950’s Maharani relinquished the palace and moved to Bangalore. Leaving the royal life and long titles, she became a story-telling great grandmother and she lived the happiest years of her life there. In February 22nd, 1985 Shmt. Sethu Lakshmi Bayi died as a complete nobody and was cremated in a public crematorium. A unique book illustrating a unique life, *The Ivory Throne: Chronicles of the House of Travancore* is a historiographical retelling of a bygone land and a bygone lady.

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Glory of Motherhood in Flora Nwapa's *Idu*

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African literature is the writing by Africans about Africa in the African language. Storytelling is the essence of African literature. Igbo people formed storytelling as a tradition where an illiterate can understand the story by narration and action. So, Igbo people use storytelling as both education and entertainment. Igbo culture is the second largest in Nigeria. It includes art, music, dance, clothing, and language. The occupation of the people is mostly farming, trading and crafting. Yam is the most important crop used by Igbo people. They have a system of believing each and everything that exists worldwide. They believe them to be their god, spirit, and ancestors.

In Igbo tradition, men can marry any number of wives as he can. The power of the family lies in his hands. An Igbo family is extensive to have five to thirty members. Women in Igbo tradition spend their time doing household chores and telling stories to their children. The women also play a major role in religious activities. Thus, the role of women was confined mostly to home. Men use them to enlarge their community and they treat their wives as objects and command them as lords. If women do not know how to cook that is considered a crime. Analyzing the characteristics of women writers, Lloyd Brown, in his *Women Writers in Black Africa* (1981), says, there is no importance given to African women in African literature. He comments,

The women writers of Africa are the other voices, the unheard voices, rarely discussed and seldom accorded space in the repetitive anthologies and the predictably male oriented studies in the field. Relatively few literary magazines and scholarly journals, in the west and in Africa itself, have found significant space or time for African women writers. The ignoring of women on the continent has become a tradition, implicit rather than formally stated, but a tradition nonetheless—and a rather unfortunate one at that.

(3)

Many prolific women writers have given their contribution to literature. Literature flourished and progressed as many women writers like Chimamanda Ngozi Adichi, Flora Nwapa, Buchi Emecheta, Sefi Atta, Nwando Achebe, gave their contributions. Among them is Flora Nwapa with her five novels on Igbo culture and women stands tall. The novels approach how women in the Igbo tradition practice marriage and motherhood. She also tells about independent woman who goes astray from the tradition and attempts to assert her individuality.

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Flora Nwapa (Florence Nwanzuruahu Nkiru Nwapa) is a Nigerian novelist, teacher and administrator. She was born in Oguta, known as the mother of modern African literature and she was also the first African woman whose works got published in English. She contributed more for the Biafran war. After the Civil War, she became the founder of Tana Press and known for her governmental works. She became a member of PEN international committee in 1991. Nwapa was influenced by Jane Austen, William Thackeray and Charles Dickens and admired them for their artistic writings. Her writings on the Igbo life and tradition of women got influenced from Chinua Achebe. Her five novels, *Efuru*(1966), *Idu* (1970), *Women are Different* (1986), *Never Again*(1975) and *One is Enough*(1981) portray the lifestyle of Nigerian women and their tradition in the Igbo community. This paper analyses the characters of Idu and Ojiugo of Idu who reject the idea of male dominance and give importance to motherhood.

Nwapa works focuses women and their living in Igbo tradition. The novel was written when Nigeria was under the British Colonization. The traditional Igbo society glorifies motherhood and it wants every married woman to have children. An Igbo woman should follow austere tradition, whereas Idu and Ojiugo deviate from it. The importance given to motherhood moulds their life and the novel explores such aspects that highlight the significance of motherhood.

The novel gives a detailed description of the Igbo community. It says how the married couple in the community lead a life of joy and peace. Marriage is not a trouble in Idu. But the concept of bearing child is more important in the novel. When there are no children for a couple, society considers the couple as waste land. The opening of the novel says, the two ladies, Uzoechi and Nwosobi, who were near the lake enquiring about the illness of Adiwere, Idu's husband. Idu says that he is sick and the women wish her for the speedy recovery of her husband. As soon as Idu leaves the women speak at the back of her.

Nwosobi: "Is Idu pregnant yet?"

Uzoechi: "No, she's not. Its time she was. What's wrong?" (3)

The conversation between the ladies shows how Igbo people consider children as a treasure. In African tradition if a woman is married she should have a child. Idu is from a wealthy family and also married to wealthy Adiwere.

Nwosobi: "Who knows? Sometimes when woman starts with money, children run away" Uzoechi: "That's true. Have they plenty of money?"

Nwosobi: "They are comfortably off. Idu is child of yesterday" (3)

The novel says Idu and Adiwere had a good relationship. No one in the village has seen them quarreling. They are seen as a good husband and wife. If they do not have children the women allow their husband to marry many other women for children. Onyemuru

one of the villagers says, “if Idu can’t have a child, let her allow her husband to marry another wife. That’s what our people do. There are many girls around” (33). The word “allow”, plays an important role in the life of Igbo women. They have a notion that a good woman is the one who is willing to share her husband with another woman for the sake of children. Thus motherhood becomes more important than womanhood.

The people discuss the change in Adiwere after marrying Idu. One among them says, “was not the magnanimous before he married Idu, but now the two of them are about the kindest couple I know in this town” (3). Thus Idu’s entry into the life of Adiwere has brought about many good changes in the life of Adiwere. However, people are not bothered about the quality of life so much as about motherhood. When Idu is left barren she forces Adiwere to marry another woman in which he was not at all interested. This shows the good nature of Adiwere and also about the influential nature of Idu. However, she has to act according to the tradition and hence pesters Adiwere to remarry. But he fails to treat the new woman as his wife and did not sleep with her. He treats her as a child. After sometime Idu gets pregnant and gives birth to Ijoma and her purpose is fulfilled with the birth of the child.

On the other side Idu’s friend Ojiugo is introduced. She is married to Amarajeme. They also live a happy and peaceful life adoring each other. But they too do not have children. Ojiugo thinks of remarrying her husband’s friend Obukudi to fulfill her motherhood. This was not a tradition in Igbo community only the men can remarry. People say, “this thing is bad. That’s not how our people behave. Obukodi and Amarajeme are friends. What’s wrong with them?” (105). For Ojiugo being wife was not considered important. Her motive was to bear a child. She did not mind leaving her husband against the Igbo tradition.

The action of Ojiugo is against the Nigerian tradition. Hearing this even Idu is shocked and Adiwere says, “she wanted a child. Do you blame her when she went to the man who could give her one?” (112). This shows Adiwere’s understanding of Ojiugo’s feelings and passion to be a mother. He appreciates her decision and her method to solve the problem. He respects her choice. When it is viewed in the cultural perspective, Ojiugo seems to be selfish. However, the decision of Ojiugo reveals the truth her husband to be impotent. At this point Ojiugo’s decision is to be accepted by the community. In the traditional Nigerian society, which is patriarchal men only are supposed to remarry; people never think that men may also be the cause for women not bearing any children. However Ojiugo’s decision to remarry reveals her boldness not only to defy the tradition but also to take a bold step to prove her motherhood.

When Idu and Ojiugo had no options, the “choice” made by them changes the whole story. This shows their deviance from their traditional roles as well as their independence. They love to live life as mothers who are respected by the society. The

strength of women is shown in the novel. Both the women find new possibilities and realize their roles as mothers.

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A Feminist Reading of Shashi Deshpande's the *Dark Holds No Terrors*

L. Hershine Mary¹

Shashi Deshpande is one of the living dynamic writers in Indian English literature, who has great concern for the welfare of the woman society. She has taken up the tag of a writer to present the sufferings of the “liberated women” in the patriarchal society. She brings in the complexities of man-woman relationship especially in the context of marriage. All her female protagonists try to escape from the identity of mother, daughter, sister etc. They do not want them to be identified as a female but as a complete human being. They also do not quit their life under suppression or darkness instead they come out of the darkness through a stretched mental predicament. This is the reason why Deshpande's novels are looked in the aspect of feminism.

Radical feminist theory is chiefly concerned with the issues arising out of ‘pornography, prostitution sexual harassment, rape and woman battering’ (*FEMINISM: A Paradigm Shift* 44). Radical feminism sees the oppression of women as fundamental and the most basic form of oppression. All other forms of oppression stem from male dominance. The purpose of this oppression is to obtain psychological ego satisfaction, and strength and self - esteem.

In the novel *The Holds No Terrors*, the protagonist Saru becomes the victim of her sadist husband. He harasses her every night. She is tortured just because she is a successful professional doctor. Due, to her high ranking in the society, Manu feels inferior. To show his superiority as a male, he behaves with her in a cruel manner.

His inferiority makes him a sadist. For the sake of his psychological ego satisfaction he behaves like an animal. In the beginning, Saru adjusts his cruelty but as time passes by she leaves him and goes back to her Baba, in order to find some sought of inner peace in her life. At the end of the novel, she analyses herself and gathers courage to talk back to her husband about his sadism.

Saru is in a dilemma that how can a man be different in day and in night? In the daytime her husband Manu is a very caring and loving one but at the same time he becomes very cruel and violent during night that she couldn't tolerate. He shows his manpower during night which makes her think that she has become physically weak and decides that she can never fight against his cruelty.

He doesn't give her a chance to speak to him about the cruel happenings. She also hesitates to talk to him about it because he is a very good soul during the daytime. She is confused because of the different behaviour of Manu with her.

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In the beginning of her marriage life she feels very happy and complete. The word 'sex' doesn't seem to be wrong for her. Her love for Manu hides everything around her. She blinds herself in front of his love. Her core happiness makes her think sex as the output of true and passionate love. According to Saru 'sex' refers to 'love', but this very thought shatters when her husband starts behaving with her in a cruel manner during the night. His cruelty makes her think beyond her sense of love, which turns even the word sex to be dirty. Saru refers to the word sex as dirty in these sentences, "And the code word of our age is neither love nor romance, but sex. Fulfilment and happiness came, not through love alone, but sex. And for me sex was now a dirty word" (133).

In spite of being loved for such a long year, she recklessly utters these words to herself that "I don't want him" (69), which deliberately show us how much hatred she has for him. He is a loyal husband to her and a very lovable father to her children. It is just because, he is a sadist; she hates him and doesn't want to live with him.

In the course of time, she comes to the extent of thinking that there exists no love in this world. And it's just a mere word and nothing more than that. Love doesn't relate a man and a woman because it has no feelings in it. She scorns the word 'love' in her life. Her hatred for the word 'love' is again because of her sadist husband. Lust overtakes love in her life which makes her to leave her husband and go back to her baba.

In order to escape from the terror during night, she goes back to her father to find some means of happiness and relief from her pathetic life with her husband. She wants to be herself and wants to live her own life without any disturbance. She longs for a peaceful sleep and it is the only reason for her come back to her father whom once she leaves without any hesitation just because of the love she has for her husband.

Saru prefers to stay as a whole individual. She doesn't want neither her husband nor any other person to touch her physically or emotionally. She feels comfortable with her baba and Madhav because there occurs no terror in the night. She is touched neither physically nor emotionally and so she prefers to stay with them.

She gives importance to her individuality and it is her individuality which makes her leave her husband who fails to respect her during the night and comes back to her baba. She says, "I hate being touched. Maybe that's why I'm comfortable here with Baba and Madhav. There is no touching, either physically or emotionally. Each one of us is intact, a separate whole" (120).

Beauvoir in her essay *The Second Sex* quotes from Julien Benda's work *Rapport d' Uriel*: "... She is simply what man decrees; thus she is called 'the sex', by which is meant that she appears essentially to the male as a sexual being. For him she is sex – absolute sex, no less" (282). Manu sees Saru as a mere sexual being and nothing more than that. He forgets that she is a human being and acts so violently to her.

She believes in herself and realizes that whatever happens in her life is just because of herself and no one is responsible for it because, she is the one who choose her career and partner in her life. It is in her hand to make her life beautiful. It is she who chooses either to live as puppet throughout her life or to live lively. She confidently says, “If we can’t believe in ourselves. We’re sunk. My life is my own... If I have been a puppet it is because I made myself one” (220).

Saru leaves Manu because of her economic independence. Suppose, if she is completely dependent on Manu, she would have not left him. It is her career and her high social ranking as a reputed doctor makes her realize that she is strong enough to live in this patriarchal society. From her life we realize how education plays a predominant role in the life of woman and how education is necessary for a woman to survive and fight against her freedom and individuality in this patriarchal society.

It is only through education a woman gives voice for her freedom. Education paves the perfect way to lead a successful life for a woman and it is the one which stands by her side, when she is lost in the patriarchal society. Shashi Deshpande makes it evident through her character saru.

Saru also learns to balance both her life and career. At one point, she advises the students to stay a step behind their husband in all aspects so that they will be able to lead a peaceful life. It is not that they have to be, too far away from their husband but just a step behind, which will not lead them to fall off in their life. Saru suffers throughout her life in the patriarchal society. After a long mental predicament she analyses herself and realizes that she is strong enough to survive in this patriarchal society, without leaving her individuality. Saru becomes a full fletched professional and an economically independent woman.

Through the protagonist Saru, Shashi Deshpande portrays the importance of woman education and also shows the mental strength of woman. She proves that women are successful not only in parenting but also in their service to the society as a professional. She also shows how economically independent woman can escape from sadism.

Feminism in Indian society has number of questions to be answered to the readers and writers. Small changes are happening in the Indian scenario which can bring more changes in the life of Indian middle-class women. Everybody started reacting to the oppression of women and it can be enhanced through the literary works produced by the so called ‘feminist writers.’

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Loss of identity portrayed in *The Woodrose* by Abburi Chaya Devi

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This paper focuses on isolation of the old widowed mother portrayed in the short story the Woodrose by Abburi Chaya Devi. The story presents the picture of widowed mother in educated higher middle class family. The Woodrose depicts an emotional picture of an old widow and her helplessness through the symbol of Woodrose. Like the dry and brittle Woodroses with no fragrance and freshness or colour the old widowed mother too are deprived of happiness or joy at their life's winterscape ready to break anytime with frustration. The stage of old widowhood is crucial on during which they undergoes extreme loneliness and frustration. The disappointment of the old widows or mothers on learning that they are nowhere in the worlds of their children to whom they gave birth and life. Mothers only know how to cling and entwine all-round the other. Finally they were left only with memories.

Abburi Chaya Devi was born in 13 October 1933 in Rajahmundry, east Godavari district, Andhra Pradesh she was a Telugu fiction writer, she won the Sahitya Academic award in Telugu for the year 2005, for her work Tana Margam (short stories) Chaya Devi was the wife of the late Abburi Varadarajeswara Rao, himself a writer, critic and former chairman. Chaya Devi was active in literary circles since the fifties and even in her 70s was still know as creative feminist writer. She also translated German fiction. Her stories have been translated into English and Spanish besides many Indian languages. She served as a librarian at the Jawaharlal Nehru University, New Delhi in the sixties. She also won Telugu university award in 2005.

The Woodrose from this collection depicts an emotional picture of an old widow and her helplessness through the symbol of Woodrose. Having no work to do in the house, the protagonist makes the habit of sitting in the balcony every evening and watching the passers-by. Whenever she goes into kitchen to do something, her daughter-in-law Kamala does not allow her to do anything and asks her to take rest. During her busy days, when she wanted rest no one allowed her a moment's respite from the unending chores in the house. Now it is rest all the time till she is tired of it. When she was younger she was thinking being old would be a very happy time – relaxing in an easy-chair, playing with all the grandchildren, telling them stories, gossiping with neighbours, nagging everybody in the house, supervising all and sundry. She had never thought old age would be so boring. Moreover she has learnt there is a big difference between growing old in the village and growing old in a town. In big cities everyone is for oneself, without caring for others, and

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when they do, there is no informal air or intimacy. Hence she has chosen to watch the passers-by from the balcony.

The mother once finds Kamala planting the seed of some creeper and learns that it is of Woodrose. Being not heard of its name earlier, she gets curious to know how those flowers look like, if they have any fragrance, if they can be used for puja, and so on. She wonders to note that they do not have any fragrance but look beautiful and won't fade away if kept in a vase. Anyway, she does not like the idea to get flowers of no fragrance. She prefers to grow plants that give sweet smelling flowers like jasmines which can be decked into plaits of women, or else to grow vegetables which can be cooked or given away to neighbours and friends too. With such an idea, she had planted a few vegetable seeds, sometime ago, which sprouted beautifully. But a few days later she found no trace of them. Though the son and the daughter-in-law said they did not know about them, she understood that they must have pulled them out mistaking them for weeds. She observes, her words, now-a-days, have about as much value as a blade of grass. The protagonist does not rejoice the daughter-in-law's not letting her into the kitchen. After his return from abroad, where he spent three years, the son is not able to enjoy the spicy food prepared by his mother; she cannot cook biryani or bake cakes like Kamala. The sweets and delicacies she used make have become old-fashioned. As are the adults, so are the children" ignoring her words and always spending their time reading comics.

Once the protagonist finds Kamala arranging in a vase some shoots with roses the colour of sandalwood along with yellow and red roses. She finds them strangely attractive in spite of being dry and brittle. She learns from Kamala they are woodroses and in that arrangement called Ikebana, she is mixing both fresh and dry flowers to show age and youth together. The Woodrose stands for old age and the fresh rose symbolizes youth. The protagonist takes pleasure with the arrangement and says it represents mother-in-law and daughter-in-law together. From then on, the protagonist eagerly watches the Woodrose creeper growing and spreading thickly up to the terrace wall, and getting dotted with pretty, bell-shaped yellow blossoms. She develops some strange affinity with the creeper and eagerly waits for the Woodroses to bloom inside the yellow blossoms.

One Sunday, she goes to the balcony and gets astonished to see her son cutting down and pulling out the creeper. Though she shouts at him he doesn't pay any attention. She goes to Kamala and requests her to do something to stop her husband from cutting the creeper, but Kamala simply mutters that he would not listen to her. The protagonist again goes to her son and requests him not to pull the creeper, but quietly moves away on his shouting at her. She recalls how affectionate he was as a boy and how he never used to bear even a casual remark against her from his father. That night, at the dining table, the mother again asks her son the reason for pulling out the creeper. He carelessly replies that the creeper had become a nuisance covering the veranda grill, blocking the light into the hall and spreading all over the window of the room upstairs. He further says the

creeper might have crept all over the terrace ready to cover up the whole house. Though it had flowers, he says, it also had mosquitoes. Dumbstruck, the mother goes away and lies on her bed. Flooded with a stream of thoughts, she could not sleep. The Woodrose creeper fills her mind and she feels a lot of pity for it. She imagines her own situation might be the same in the future and she gets scared of it.

She feels the affection between two people should not grow as thick as that dense creeper. If it grows, the youngsters may cut it off and throw it away. The son in the story, of course, he care for his mother and happy with her presence But he fail to establish a bond between the past and the present they have got so used to new life-styles and the culture-gap is so dense that their coming back to tradition is almost impossible. Have lost her husband and the poor widow sacrificed the entire lives for the growth of the son As the mother in "The Woodrose" feels, mothers only know how to cling and entwine all-round the others.

Finally, they understand that they are left with only the memories. Like the dry and brittle Woodroses, with no fragrance or freshness or colour, The story is woven around the most sensitive and enduring bonds of the family. They explore the distance created by education and cultural displacement and how the younger generation is fascinated by the West or its culture and how the older generation is affected by it. The subtle and miserable change from familial closeness to a kind of polite distancing, the shameful contempt of younger generations for their elders

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Kingston's *The Woman Warrior* : A Trajectory to Self-Actualisation

Maria Sharon Kanaka. L¹

Identity and culture are interconnected to the point of being the same concept. An individual relating to a code is called "Identity" a community relating to a code is called "Culture." Still, like every aspect of this world identity and culture change or evolve in due course of time. The difference is in the time taken by each of them in their developmental processes. Thus, even before a single shift is seen in culture, identity goes through a thorough transformation leading to culture shock and identity crisis. The notions of identity and culture become more and more complex with people's individuality altering to every interaction in a community.

Maxine Hong Kingston is an American poet, memoirist, and fiction writer born to Chinese immigrants. Her parents fled the Communist rule to America for better prospects. In her book, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1976), she recounts her childhood days living with her orthodox parents and their meaningless superstitions. The book *The Woman Warrior* is divided into five interrelated chapters which act as short stories. While four of these chapters capture Kingston's thoughts, responses and creative imagination to her mother's stories and practices, one chapter records her mother's reverence and reaction to her heritage. The "ghosts" in the title of the book is described by Kingston's mother as people who are foreign and not part of the Chinese community. According to her mother, they are not loyal and should certainly not be depended upon. The complicated relationship between the mother and daughter is seen clearly in each line, while the former tries to instil tradition in her daughter and the latter strives to defend her individuality. The author intentionally excludes men from her novel whether it is because they play unimportant roles in her life or she solely wants to focus her attention on the women is unknown.

Chinese traditions are held firmly by the women of the community more than the men. Her mother, Brave Orchid born and brought up in China understands that daughters how beautiful and talented they are can never replace the men in the family.

Everyone takes the girls when he can. The families are glad to be rid of them. 'Girls are maggots in the rice.' 'It is more profitable to raise geese than daughters... When you raise girls you're raising children for strangers. (*Woman Warrior* 53)

Orchid takes several measures to ensure that her daughters will be married to ideal husbands who would not abandon them for a second wife. Her only goal is to transform

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her daughters into disciplined wives, chaste and honourable. For this, she narrates the story of the author's unnamed sexually assaulted aunt who is purposely forgotten for bringing dishonour to her family. This is told as a lesson to Kingston when she attains puberty; its moral is to protect her family's honour more than anything else. However, the authenticity of the story becomes questionable and instead of guiding them it frightens her daughters scarring their relationship with men forever, "...an atavism deeper than fear, I used to add "brother" silently to boys' names. It hexed the boys, who would or would not ask me to dance, and made them less scary and as familiar and deserving... (*Woman Warrior* 13)"

Orchid fails to understand the new freedom and open-mindedness enjoyed in the New World and sticks to her old ways. Her children's failure to wish their elders in a flamboyant way though trivial in matter displeases her, "Why don't you call your aunt too? Maybe she'll hear us if all of you call out together. But her children slunk away. Maybe that shame-face they so often wore was American politeness (*Woman Warrior* 144)." The more her children neglect their "mannerisms" the more she is driven to establish hierarchy. This becomes unbearably shocking when she snips the tip of the author's tongue on realising her daughter loquacious nature, a trait disdained by her people. These overwrought rituals of the first generation immigrants fall on their children who become silent bearers of their community's prejudice. Chained by their culture and witnessing profound freedom in their new homeland, they grow unsatisfied and tired of their own families. In the end, Kingston contemplates on leaving her home and embarking on a journey of self-discovery and in search of answers.

Growing up the author recalls the legendary tale of FaMulan, the only woman in Chinese history to fulfil all the roles of being a daughter, student, wife, mother, daughter-in-law all the while serving to be a fearless warrior and leader. It is the only story told by her mother that she is able to relate to. She fantasizes herself with another rendering of the same story. In this version, she is the protagonist who is able to follow her destiny all the while fulfilling her part as a woman. Despised by her family for being a girl and by others for being Chinese, it is no surprise the author prefers to live in a medieval era than as a first-generation Chinese-American. Although she recognizes that they share similar traits, she also realises that she can never be as brave as Mulan. The other stories of Orchid create an inane fear of Chinese heritage among her daughters. Kingston recollects her mother's stories of how girls who are a burden to the family were sold and forgotten.

"...but I did not want to go to China. In China, my parents would sell my sisters and me. My father would marry two or three more wives, who would spatter cooking oil on our bare toes and lie that we were crying for naughtiness. They would give food to their own children and rocks to us. I did not want to go where the ghosts took shapes nothing like our own."
(*Woman Warrior* 83)

Kingston claims elsewhere that her work is not representative of the Chinese-American society. However, the emotional transgressions of fear and frustration that she has undergone surmount in her writing is said to besmirch the community's reputation. Katherine Hyunmi Lee defends Kingston by commenting on the deleterious consequences of having to lead one's life through predetermined race and gender roles, Kingston gives a call to other Chinese-American women who suffer the same fate. She struggles to reconcile with her culture, the one that instilled in her an irrational fear of the world and the people in it. She is forced to acknowledge all the others outside the Chinese community as "ghosts". Due to her hoarse and weak voice, Kingston remains silent, which becomes a recurrent theme in the novel. Researcher David Cheuk in his thesis *Maxine Hong Kingston's The Woman Warrior: Forming and Identity through Silence* says, "Kingston tries to replace her innate "strong and bossy," Chinese women's voice with one that is "American-feminine," which ends her up in speech therapy (Cheuk4)". After nearly twenty years of silence, Kingston confronts Orchid who tries to marry Kingston off before college. The verbal battle between them becomes the most important event in her life. She asserts her individuality as she speaks out without fear the first time in her life. She defends herself and her siblings stating that they are not conservative as Orchid but radical. Their ethnicity is not Chinese but American Chinese. In the end, Kingston reveals to her readers that she no longer believes or blindly follows the stories told by her mother but rather seeks the truth for herself.

Brave Orchid embraces her culture firmly and wishes to be associated with it. Her individuality is subtly seen in her younger days when she pursues medicine. Failing to identify or acknowledge it, she roughly pushes culture into her children in an attempt to make them more palatable to their community. However, the children including Kingston are born in a different time and different place; in an era and country which encourage people to find their own identity and individuality. Both Kingston and her mother are displaced in each other's transition, failing to accept the other for what they are. Brave Orchid becomes the embodiment of culture which suffocates the unique personality of her daughter. The first words in Kingston's memoir are uttered by her mother, "You must not tell anyone what I am about to tell you (WW 3)". It is both ironic and paradoxical; because Kingston, in fact, writes a book about it. Kingston finds a voice through this book and narrates all this to an unseen audience reliving herself from her long plight.

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Acute shift from oppressed to constructivist: A cultural exploration into the North Madras Cinema

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Mobility is evident in the world ranging from the wheel of a vehicle to the needles of a watch. As a result, people also hardly rest. Similarly culture is not static. Culture has the ability to influence a person's identity. Cultural identity is however amorphous. It keeps assuming different forms to inhabit the space assigned. In the earlier days, culture found its roots in the tradition of the place. In due course, some unnecessary features in the tradition are discarded to induct new characteristics. Culture could branch itself into multiple kinds, namely high culture, pop culture and folk culture. All these cultures went through the certain process of transformation.

The marginalised are people, who are secluded by people of other categories. In the Western countries, class system is a bane, which generates the marginalised classes in the society. Racism is also practised in the West, placing emphasis on the colour of the skin. In some countries, there are a number of newly fabricated categories, that are used to push people to the economically societal fringes. Likewise, in India, the issue of caste comes under the subject of segregation. Caste system was initially based on occupation, being called the Varnashram. The people of one particular Varna will be concentrated in a particular area. These areas will be the landmarks of the communities. Agraharams are meant for the Brahmin community to reside. The Dalits of Chennai belong to the areas situated in the North of Madras. This area, which is called *Vada Chennai* in Tamil (*Vada-North Chennai-Madras*), comprises of the labour classes in the city. Sometimes immigrants from other places too settle in the Northern parts of Chennai. When the entire industry of art was engrossed only in voicing out the sorry plight of the Dalits, Kollywood is far ahead in portraying the cultural jubilation of the people. Kollywood is the portmanteau term of Kodambakkam and Hollywood.

Many writers projected the state of the Dalits in Madras. Like the three phases of Feminism, this is also a three tire achievement. At first, these people imitated the people of other communities. Initially, the movies saw the heroes from Tamil cinema, concealing their identity. This 'Not from North Madras phase', could be witnessed when the members of the community voluntarily disclaim their identity of being a Dalit for the sake of winning a girl's love or a position in the career. Gradually came in the second phase, 'North Madras residents are also citizens' phase filled with protests. As they were borderlined, they had to demand for justice in a heterogenous world. Many writers from the Dalit communities of North Madras have been engrossed in bringing out their embarassment and the lack of

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respect, which they fail to earn from the people on the mainstream. Paradoxically, “All your duty” song from *Goli Soda* projects the chivalry of a coolie, who finds dignity of labour. “Koyampedu marketila vanthu paradi/ naan koni moottai thookiravan ana ennadi”. This means that in the Koyampedu market, they would be engaged in carrying loads but they are proud of their labour.

The next stage saw the genesis of the third phase, Pride of North Madras phase, where the people in that area write in a language of their own, marry the women from their own community and locality, giving them importance like the expressions found in the number, “Enga Veetu kuthuvilakku”, from *Meyadha Maan*, where the singer praises the presence of the women in his area. The woman is compared to lamps that would bring light to his life. “Enga veettu kuthuvilakkae/ Nee kedaicha en vaazhka gethae”.

Even before literature started to celebrate the culture of the place, Kollywood industry started to celebrate the culture of the place with the songs. Music directors and lyricists offer the music of Tamil Cinema, a chance to reveal the ‘festive turn’. Festival occurs in a culture with a favourable turn like the period of harvest, destruction of an evil force, birth of a child, a girl’s puberty, and a marriage.

This paper takes into account, the songs based on the lives of North Madras to validate ‘the festive turn’. Some movie songs that become the primary sources of this paper are from *Velaikkaran*, *Goli Soda*, *Madarasapattinam*, *Meyaadha Maan* and *Madras*.

“Karuthavellam galeejaam”, a piece from *Velaikkaran*, which runs like the dark skinned men are filthy but those industrious men are of the same kind, observes the immenseness of the labour of the Dalit fraternity that converted the city of Madras into a paradise for others to live. “**Karuthavanellam galeejam kilappi vittangaUlachavanellam nammalu**”. It is possible for people to drive fast cars on roads laid by the tireless labourers of North Madras. “**Sarr’u Burr’u Car’uh inga odum paaru/ Indha Saalai ellam Kan Mulichi Potadhu Yaaru.**” The outcome of their labour is the celebratory part of their life. The turn of festivity takes place, when there are no complaints about their efforts. The time period in which the fruit of their labour ripens which is a great help to society is a festive turn.

The title track of the *Madras*, “Enga ooru Madras” boasts of the privilege of being from North Madras. In the initial times, the songs usually spoke only about their seclusion and their distressing circumstances. However, this song resists their marginal identity by marking the North Madras legacy. The people of North Madras in this song take pride in claiming the address of the city to themselves. “Enga Ooru Madras-ithuku Naanga Thaane Address-u.” Even when these people are held within thorny enclosures they celebrate like school children, who are filled with fun. A prick of the thorn would agonize but hailing in the houses of thorns would not disturb these people because of their ability to resist thorns and other hazards by hard labour. “Ripon Building High Court sengal Manal Mattum Alla engaloda Rathangalum Sernthirukku Da”. The people labour for the sake of their

leaders but are left with deceit. Universal constructivism is achieved through the voice rendered to the entire voting fraternity. These marginalised people raised their voices to resist the problems of other communities too.

In addition to the mental well being and legacy, happiness lies also in their financial sufficiency. “Kaiyila Kaasu Illa manasula Veesam Illa. Poiyilla Vaazhka Illa

Athanaal Kasta Nastam Thaan Illa”. The ultimate happiness in them is due to the little money they own. Na. Muthukumar, a leading lyricist in Tamil has done a great job in penning the song, “Meghame o Meghame” in *Madarasapattinam*, directed by A.L.Vijay. The washermen of the *dobighat* are hard proletariats, who can even wash hundreds of laundry bundles. The laundry bundles are like the sins of the people, which could be washed by the dhobis. Following their cleanliness is their godliness, which is present in their sinless heart despite their dirty ambiance. The movie is set in British India, where the population is doubly oppressed by British violence and financial crisis. They are brave enough to face poverty and rise up even when the British troops bomb their place. “Emtippotta UnaipolaVarumey Sila Neram

Padungi Paanji Adikkumbodum Bayamilla.” This financial innocence and original valour in them yields a happy life to dwell.

This celebration of their own culture is termed the ‘Festive Turn’, where people achieve as constructivists more by preserving their cultural identities rather than transforming the culture. A Proud Dalit fraternity need not protest or mime the people from mainstream culture but need to immortalize their unique cultural identity for cosmopolitan aims.

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Psycholinguistic Problems in the works of Ambai : An Analysis

Dr.A.Padmashini¹

Dr.C.S.Lakshmi is the popular, prolific Tamil Writer. She is well known as Ambai, it is her pseudonym. She is the distinguished feminist writer in Tamil literature. She is the famous historian too. She had completed her under graduate degree at Madras Christian College, Chennai. Then, she has gone to Bangalore to pursue her post - graduation. She has completed her doctoral degree at JNU, New Delhi. She adopts the dimension of feminism using her unique view and style. In one of her articles, She criticizes her real name 'Lakshmi'.

She is born in South Tamil Nadu where it is the customary practice of naming the female child as Lakshmi if the child is born on Fridays. She likes to use her penname 'Ambai' in all her literary works. Basically, she is brought against the conservative ideas and menace for the women in the society. The traditional cultural methods teach and perceive women in a secluded angle. This is strongly criticized by Ambai in her writings.

She is an outstanding, independent, orthodox researcher in Women studies. Being born in middleclass family, her stories talk about the inclusive as well as exclusive relationships of family members and observe issues about the life.

She is an erratic critic. She is rebellious by her birth. Being a third and unwanted female child of the family, she does not receive her father's close affection and love. Though she is not treated well by her father, her mother and maternal grandmother have poured much care and affection on her. In her loneliness, she started to write many novels at her teenage. Her father did not like her higher education. But she took initiative for her higher studies in Bangalore and later at Delhi.

She writes both in Tamil and English. But she does n't like her Tamil works to be translated into English. According to her view, the originality of the work and the aesthetic feel as well as the sense of the writer would not be reflected and transferred in to the translated version. She focuses on the society based problems in her research. She is a renowned researcher in the social issues.

Lakshmi's creative writing started very early. Her rebellious streak made her to choose Ambai as a pseudonym. She was deeply attracted by the character Ambai in Devan's novel 'Parvatiyin Sangalpam'.

The protagonist Parvati is shooed by her husband for not being a fitting match for him. He shows his educational supremacy on his wife Parvati, Who does not possess any

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educational background. Later, she starts to write and becomes a famous Tamil writer. Parvati changes her name and writes under the pseudonym of Ambai. The character Parvati (Ambai) is greatly influenced by Lakshmi in her literary career.

The works of Ambai are characterized by being passionate with the cause for women and humour. She portrays the fictional characters with reality in her works. As an iconoclast, she raises so many questions for Women. Why are the stereotypes and taboos meant only for women in the society and not for men? These are some of the feminist queries, created by her as a revolutionary, modern, female phase writer like Elaine Showalter.

Elaine Showalter tries to create space for women writers and women critics under her school of criticism popularly known as 'Gynocriticism'. Similarly, she talks about the socio, economic, psycho and political liberty of women in her writings. At the same time, she also emphasizes to bring out the ordeals of men in the literature like women. She strongly believes that the society would flourish after the effect of emancipation and unification of both men and women. She foresees and dreams for the egalitarian society through her works.

Her popular long short story is *Sirukugal Muriyumand* it is translated as 'wings'. Most of her stories discuss about the social relationships and create solution based observations about the contemporary life. The women characters of Ambai are made of flesh and blood and they reflect all their desires and fantasies without any contradiction. She tries to fight for the social injustices in her works. She shows the women characters in her works as 'unpaid servants' and 'submissive wives' 'Women are not objects physically' is the determined slogan, raised by her as a strong feminist writer.

Ambai conglomerates her autobiographical experiences in all her works. The psychological traumas of women are beautifully traced out by Ambai in her writings as one of the victims in the patriarchal society. Her works are originally written in Tamil. But these works are not originality translated into any other languages. She considers that the books must be retained in their own original mother languages in order to invoke the artistic effect of the source texts. Ambai extends her support for the books that are written in regional writings and the languages.

"If the content of the regional writing do not reach the world audience, it is not mistake of the regional writer," she says in an interview. Women are subjugated in the male dominated world. The Indian women writers have received a significant position in the literary world in the twentieth century. They try to find out the solutions for their suppression and isolation in the society through their own exploration of writing. The original feeling of the writer is understood, if the book is written in her own language, according to Ambai.

It may try to reflect the concepts of the original text but not the feelings and griefs of the source text. *A Kitchen in the corner in the corner of the House* is an admirable story that concentrates on the experiences of women. It highlights the freedom and empowerment of women. These are a traditional belief that a woman should never advise a man. But it is broken in the novel, *A kitchen in the corner of the House* by the female character Minakshi, the daughter-in-law of Papaji. She daringly speaks to Papaji to extend the kitchen, when others do not care about that:

“Papaji, why don’t you extend the verandah outside the kitchen? If you widen it, we could have some chairs out there. If you then build a wash place to the left, you could have a really wide basin for cleaning the vessels. And then beyond that, you could put up some aluminum wire for drying the clothes”.(p.234)

Before some centuries, women were treated worse by the men. No liberty for the women, particularly to the wives. They were confined to the kitchen. Papaji, the old man has the same thought in his mind about women. He expects women to be meek and submissive. So he murmurs, “Dark Skinned woman, you who refuse to cover your head, you who talk too much, you who have enticed my son....” (p.235)

He also criticises his son kishan for helping his wife in kitchen. In this story, Ambai tries to condemn for the freedom and emancipation of women. She traces out the trials and tribulations of women in the society. Her works also provide the needed and expected strength for all women to fight against the discrimination.

The works of Ambai build a strong literary relationship between the regional language Tamil with the global language English. Though there are many psycho-linguistic problems in the process of translation and the equilibrium of the translated works of Ambai, her works are so common to specify and oppose the cultural stigmas, stereotypes, taboos, mores and norms which are meant and preserved only for women in the present day society.

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Cultural Identity and Collective Memory in Mamang Dai's *The Legends of Pensam*

Dr. Saranya. J¹

Arif Dirlik, an important postcolonial critic of the twentieth century, commenting on the intertwining of local and global in the twentieth century states that:

The repudiation of the metanarrative of modernization, and its redirection of attention to coercion over teleology in development, have had two immediate consequences. First it rescues from invisibility those who were earlier viewed as castaways from history...secondly it has allowed greater visibility to 'local' narratives. (464)

Dirlik's idea of the repudiation of the metanarratives also echoes Hayden White's idea of history as a fictional representation and how metanarratives of past are replaced with the small voices of the subaltern. It also reflects Ranajit Guha's idea of 'Small Voice of History' in the context of subaltern studies in India. This trend also tries to recuperate those histories and lived experiences from the margins, which have not found adequate expression in cultural media like literature, art and other discourses. Such discourses have tried to recuperate the hidden voices within the faultlines of the nation space and as a consequence there is a surge in indigenous writings that figure forth to foreground their voice.

Tribal literature is one such category which has gained steady popularity and growth in India. As a category, literary writings by tribal writers as well as works on tribal communities in India have always served as an interesting documentation on culture and identity. While the mainstream writers in India are preoccupied with the motive of capturing the nuances of the urban space and familiar landscapes, there is a steady growth in the number of writers from the tribal communities who have ventured forth to speak for their unique ways of living that are largely unknown to the outside world. The paper takes up for study Mamang Dai's *The Legends of Pensam* (2006), and the ways in which the author tries to capture the cultural identity of the tribe by detailing the lifeworlds of the Adi tribe in Arunachal Pradesh.

The Legends of Pensam is a collection of stories that bring together oral narratives from Arunachal Pradesh. The work weaves an interesting tapestry out of the details from the lives of Adi tribes in Siang Valley that spans over regions in Arunachal Pradesh and Tibet. The work defies any easy categorisation as it can neither be called a novel nor a collection of short stories, and could be said to lie somewhere in between, as the word 'Pensam' itself indicates. The work brings in many tales that explore the animistic faith of the Adi people and depicts their coexistence with nature. Mamang Dai tries to exert the

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unique identity of the Adi tribe and her writings are deeply reflective of the ethnic roots of the tribes. Filled with myths, legends and historical details, the work is truly a remapping of the culture and identity through a literary work.

The work does not follow linear narration in keeping with the cyclical nature of time and actions as believed by the tribes. It is written in a poetical tone and often times sound like a romanticized history of Arunachal Pradesh. Linking the past and present state of Arunachal Pradesh, she says in her introduction, “When you look at the land you forget your aches and pains”(2)and she indeed manages to capture the landscape through her words. Being an environmentalist herself she adds that “isolation has been the best protection for the pristine forests and rich bio-diversity of Arunachal Pradesh. Though a number of tourist circuits have been opened since 1992, the state still maintains entry formalities of an Inner Line and Restricted Areas Permit for visitors” (X).

The work defies any conventional genre categorisation as it sounds autobiographical, a recitation of legendary folktales, historical evidences all at once. Divided into several sections, it weaves in the rarely told mythical stories of the Adi tribesmen. Structured loosely as a journalist’s foray into the legendary stories of Arunachal Pradesh, *The Legends of Pensam* delves into the in between spaces of myth and reality. There is no protagonist as such in the story but the land itself acts as a protagonist of sorts as it witnesses the times that roll over by. However there are a few recurring characters like Hoxo, Rakut and Mona that hold the threads of the story. They recall and recite the stories that are intertwined with the lives of the people of Adi tribe. The omniscient narrator, Mamang Dai herself, brings her journalist friend Mona, to collect stories from the north east to be published in her magazine ‘Diary of the world’. It starts with a journey that is undertaken by the journalist and the author to go deeper into the uncharted territories of Arunachal Pradesh.

Their lives are so deeply intertwined with their land there is no separating the mythical creatures which seem to give them earlier signs of what is bound to happen. For instance, Hoxo’s father once tells the villagers that he had seen the mythical water serpent Biribik and the villagers dread that it might be the omen of something unnatural about to happen to them.

The belief in myths helps the people of the tribe to connect with the unknown other, and is an important component of their lives. The tribesmen are careful and regimented in their concern for nature and fellow beings and the old ways of life also makes sure that they lived in fear of the unknown and followed the codes of the society without challenging it. However, the author does not fail to note that the intrusion of the alien colonial forces had a definitive impact on the tribe. It is well illustrated in the work, when the author describes the death of Hoxo’s father. With the arrival of colonial powers, the contours of the northeast regions underwent cultural and socio-political changes. Fire arms became an important tool in the hands of the hunter tribes. But it also had its terrifying consequences, as accidental deaths became a routine among the hunting tribes.

We thus see that historical references become part of an elaborate collective memory that transforms into the creation of a cultural identity. The references to road building mission of British government in the Siang Valley and the love affair between an English officer and Nenem, the village head's daughter are instances of how such historical records are often merged in to the collective memory of the people. The character called Kamur in the novel murders his own wife and children for no reason and later the shaman finds out that he was under the dangerous spell of a particular tree which was capable of poisoning the minds of the people. Although it appears to be a superstition to a rational reader, the tribes have a way of providing answers from their own repertoire of myths and legends. Mythical stories thus become a mainstay of their socio-cultural setup. Hoxo narrates another story about Togum's child who becomes sick all of a sudden and how no remedies could cure the child. The shaman in the village says that Togum had killed a snake accidentally and it is the spirit of the serpent that was causing the havoc in his life. It serves as an example of how they value their balanced relationship with nature and how a disruption in the balance could tip the peace of the homestead.

The Legends of Pensam could be taken as an important work in the direction of documenting the cultural identity of a lesser known community as the author herself says in her prologue, "the word 'pensam' means 'in-between'. It suggests the middle, or middle ground, but it may also be interpreted as the hidden spaces of the heart where a secret garden grows. It is the small world where anything can happen and everything can be lived; where the narrow boat that we call life sails along somehow in calm or stormy weather"(3)

Jenny Gil Sousa in her article "The Myths of the Origin and the Cultural Identity The presence of D. Dinis in the imagination of the people of Leiria" says that "Identity is a process of construction and reconstruction marked by culture. Spiritual culture is important and material culture is a reflection of the first one. The cultural heritage includes tangible and intangible dimensions of culture". Further she adds that "The myth, as an important factor of cultural heritage and identity, has this ability to promote the connection between present and past. In addition to authenticating the present, the myths remind constantly that the big events of the past are somewhat recoverable"(4). Mamang Dai's work demonstrates that tangible and intangible dimensions of cultural identity of the place that she hails from and also foregrounds the inevitable relationship between the past and the present in understanding and mapping history.

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The Inhuman Culture , Pain of Perpetual Loss in Karen Joy Fowler’s *We are all Completely beside Ourselves*

Dr.Nila N.¹

The paper outlines the American obsession of worrying about the family state and how instantly the peace gets disrupted, by the intrusion of a “stranger”, whether in the form of an act of violence, an incurable disease, or even a thankless child. In this work, love is the theme, entwined with the family and the notion of such “stranger” intrusion. But the form that intrusion takes is highly particular in this case, and its consequences for the family concerned are equally particular because the human world turns a blind eye to how animals are adopted, embraced and loved all with the aim of research or study, then used, experimented , sacrificed or rather killed when the result is observed and noted. This involves a relationship with an animal soul, involves, love, trust and obedience; all thrown to the winds when it comes to real matter. The Inhuman culture of anthropocentrism and the pain and loss that both humans and the helpless animal souls undergo have been deeply analysed in the novel making it difficult to digest the fact that humans sacrifice everything on earth except themselves to make life easier for themselves.

Anthropocentrism is a blending of two words Anthropos means “human being”; and in ancient Greek, kentron, means “center”. It is the belief that human beings are the most important entity in the universe. Anthropocentrism interprets or regards the world in terms of human values and experiences. The term can be used interchangeably with humanocentrism, and some refer to the concept as human supremacy or human exceptionalism.

We Are All Completely Beside Ourselves begins with the main character and narrator, Rosemary Cooke is trying to finish her college degree in Davis, California. In spite of having been in college for five years, she doesn’t know what she wants to do in future. While she speaks with her mother, she rarely converses with her father except for when they see one another at family get-togethers. Rose also reveals that she has two siblings, Lowell and Fern, and it is with great surprise that the reader learns after 70 pages that Fern is a chimpanzee.

Though the main theme of the book is communication , the happenings in the book often emphasise the idea of anthropocentrism . Rose spends her childhood communicating with Fern, the chimpanzee, and her adulthood struggling to communicate with her family. Communication brings nurturing and bondage . Rosemary Cooke was raised alongside a chimpanzee, Fern, for five years as part of a funded experiment and research program on chimpanzee and human interaction, intelligence and development.

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She says: “Until Fern’s expulsion, I’d scarcely known a moment alone. She was my twin, my fun-house mirror, my whirlwind other half” (79). The experiment was part of her scientist father’s research work. But the bond that grew between the sisters, one a human and another a chimpanzee is beyond explanation. This means the extreme anthropomorphism of Fern who gets to do everything Rose gets to do, trained to live like a human and to a certain extent behave with manners like a human, eat, drink and sleep like a human. Does Fern ever understand that she will be taken away from her sister, devoid of Human habitat, its discipline, its culture and thrown into the animal world again? This puzzling and blissful human-chimp relationship ends abruptly one day when the funding stops, and Rosemary’s parents decide and come to a conclusion that Fern would soon grow too big for the family. Fern is sold to a lab where she gets experimented is treated abusively and is artificially inseminated and also is raped multiple times. Fern is held captive in an inhumane laboratory.

Soon afterwards, Rosemary’s teenage brother Lowell absconds, without having any discussion, leaving her bereft again. He commits a series of crimes in the name of animal rights and becomes a fugitive from the FBI, adding woes to an already shaken family. More silence follows and an otherwise talkative Rosemary, becomes an almost silent child. She is left with baffling sibling memories, recounted through sad and painful flashbacks.

“I wanted you to have an extraordinary life,” confesses Rosemary’s mother when commenting about a wise, provocative and wildly endearing family love. Mrs Cooke’s wish turned to be too much and moved on to trash the life and spirits of an unassuming chimpanzee, first well cared for by Humans, brought up in Human conditions and then thrown to inhuman condition, to be lonely, unloved , raped and shattered. She was used by the ever protecting humans. Anthropocentrism never seems to cease. She must not have had any inkling of the family cataclysm her innocent desire would engender, and the complexities of accepting the harsh truth and the injustice poor Fern had to face. Rose rewinds to the day back in 1970s Indiana, when she was only five years old, is separated from her beloved “twin” sister, Fern, and sent for a week’s visit to her grandparents. She opines “I knew the winds of doom when they blew,” She thought that she had committed a heinous crime, for which her punishment was expulsion from the bosom of the family. But on her return, she was shocked to learn that it was Fern who had been dispatched – never to be seen again. There are no explanations.

When Fern joins them as a family member, she gets all the facilities of a human. They learn the human ways of living, get accustomed to healthy lifestyles, gentle ways of communication, nonviolent ambience of protection, care, concern and love. When this secured bond is torn apart by returning the chimp to a cage, the chimp goes through unspeakable psychological torture. What remains is broken sibling loyalty, parental subterfuge, self-delusion, guilt and the notion of ownership. But Fowler’s narrative flits

adeptly between registers, mixing pleasure and pain with all the naughty ways of a chimp. Not only is there a family breakdown but also the act of injustice. The novel's real play of anthropocentrism comes out with the repercussions of the Cooke parents' broken pact with their chimpanzee child, by association, to the family of man and its dysfunctional relationship with the entire zoosphere.

Fowler's narrative clearly brings out the pain suffered in the entire business of animal and human testing. A phenomenon that leaves cracks on the glass that may not be immediately apparent, but reach deep and far and remain forever. "Most home-raised chimps, when asked to sort photographs into piles of chimps and humans, make only the one mistake of putting their own picture into the human pile. This is exactly what Fern did," Rosemary recalls. This is evidence enough to prove how much Fern had related herself to the family she was in. And when that bond gets shattered not only does it break her heart but also her trust in the Human world. This not only could happen to animals but also humans considered less equal.

Now the world should try to follow ways of world sensitive ways of living. Non-anthropocentric worldviews are also present in the Eastern forms of enlightenment. For examples, the worldviews of the Hindus, the Buddhas, and the Jains, combine a humbler estimate of the human place in nature with a greater solicitude for other living beings. Though the phenomenon of eon animals cannot be erased all together, something could be done to bring down the heartlessness of the entire system. *We Are All Completely Beside Ourselves* resonates with Rosemary's grief for her missing alter ego and sister and Fern's confused and chaotic life once taken away from the family she was in and abandoned in a cage. The novel is indeed a lament of Human supremacy.

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Remapping identity by retelling of literature in Amish Tripathi's Raavan: *Enemy of Aryavarta*

Matangi R¹

"Nowadays, myth tends to signify a fiction, but a fiction which conveys a psychological truth" (Cuddon, J.A. and M.A.R.Habib). This attempt at retelling the famous Indian epic, Ramayana, aims at bringing out the psychological reasons behind Raavan's various deeds, including the kidnap of Sita.

Amish Tripathi (1974-) is a contemporary Indian writer who writes on mythological fiction. He essays to demythify the well-known characters of the Indian Mythology like Lord Shiva and Lord Ram. His only non-fiction work is *Immortal India*, which was published in the year 2017.

Raavan: Enemy of Aryavarta was initially titled as the *Raavan: Orphan of Aryavartas*. Later, owing to the later developments in the plot, it was changed to *Enemy of Aryavarta*. The book was released in the month of July, 2019. This book was preceded by *Sita: Warrior of Mithila*, which was published in the year 2017.

This book traces the life of Raavan, from his childhood till the point where he kidnaps Sita. But, the reason behind the kidnapping is different from the usually stated reason in the other versions of the epic. Raavan and his brother Kumbhakarna are traders cum pirates, who rise to be the rulers of Lanka. They are detested by their own father as they are born with physical deformities and as a result, they are subject to stress from a very small age. But, they react to it differently and emerge as different personalities.

Raavan is the eldest son of Vishravas and Kaikesi. He is born with a purple outgrowth in his navel- the proof that he was a *Naga*- the term used by Amish to describe people with deformities. It was believed that these deformities were a result of the sins of their past births. He is detested by his father for his deformity and the feelings are mutual. He respects and loves only two people- Kumbhakarna and Vedavati. He loves and respects Vedavati; he almost treats her like his Goddess.

Raavan on Vedavati- "How can a soul forget its purpose of existence?"
(Tripathi, 287)

He tries to change, when Vedavati prompts him to:-

"Be a true follower of the Mahadev. Be aggressive, but for the good of the others...May you always live in dharma, may dharma always live in you." (Tripathi, 177)

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“A man with a purpose

A man walking with dharma” (Tripathi, 178)

“He had been planning how to use his immense wealth to help India. He was contemplating the conquest of a small kingdom in Sapt Sindhu, to be set as a model dominion for the common people.”(Tripathi, 179)

But, when Vedavati is killed and no villager comes forward even to protect their living Goddess, Raavan’s chance of redemption is lost. As a result of his grief, Raavan turns ruthless- he kills his enemies mercilessly and gets addicted to drugs.

“They had lost everything.

Their Goddess. Their world. Their sanity.

They had lost it all.”(Tripathi, 194)

His younger brother is Kumbhakarna is also a *Naga*, whose growth spurts are visible to others. Unlike Raavan, he reacts differently to his grief. Though both are subject to the same amount of stress, it helps Kumbhakarna to evolve into a better human being. Kumbhakarna too reveres the Kanyakumari, but he tries to come in terms with her death by following the *dharma* on which she had insisted.

“Men and women could be called cowards, but not criminals...He knew that she would be disappointed in him and his brother” (Tripathi, 196)

Kumbhakarna too reacts without premeditation at Vedavati’s death, but he immediately cools down and realizes his folly. Unlike Raavan, Kumbhakarna tries to cope up with Vedavati’s death by trying to do what she would have done for *Sapt Sindhu* if she had been alive. He loves his motherland, though most of her inhabitants treat him unfairly.

“...it’s my land. I love my motherland.”(Tripathi, 272)

Kumbhakarna’s love for his brother is not just because he saved his life, but rather He feels defeated by his brother’s anger or rather rage and grief over Vedavati’s death. He confides the same to M’Bakur:-

“I have lost my brother. I love him, but I have lost him.I have lost him to his anger. To his pain” (Tripathi, 276)

Kumbhakarna tries to reform Raavan:-

“You have a wife Dada. She should not be insulted like this.”(Tripathi, 279)

Though Kumbhakarna loved his brother unconditionally, it does not render him blind to his follies. Raavan too knows that he is not righteous. He also knows that Kumbhakarna wants to follow the path of righteousness, of that of *dharma*:-

“Climb over the wall of emotions you have for me, my brother”, said Raavan. “Leave me, and find dharma. I am too far gone. There is no hope for me. But you are a good man... Leave me and start from the beginning once again. Walk the path of dharma, for I know that is what your soul desires.” (Tripathi, 356)

But, Kumbhakarna desires the same salvation for Raavan and refuses to leave without reforming him.

Though these two brothers are described to be malicious, even abhorrent in the original epic, the author tries to soften the reader’s perspective by trying to show that even they might have tried to change, but unfortunately, fate did not permit them.

The author has used the theory of demythification to facilitate a better and effective understanding of the brothers. Raavan and Kumbhakarna’s power is wielded through their immense wealth and not because of some super natural power.

He has also employed the theory of post modernism in order to show the characters in a different light- Raavan’s ulterior motives which shows he is cunning and not evil. The author himself says that “evil” is too strong a word to describe the protagonist of this novel. He rather calls him as a person who has fallen into *adharmā*. Thus, the author has successfully remapped Raavan and Kumbhakarna’s identity through this novel.

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Exploring Indian culture through 'The Night of the Scorpion' by Nissim Ezekiel

Madhumitha.K.S¹

"The role of culture is that it is a form through which we as a society reflect on who we are, where we've been and where we hope to be." -Wendell Rierce

A recipient of the Padamashri and SahityaAkademi awards, Nissim Ezekiel is considered to be a pioneer in Modern Indian English poetry. Despite being a Jew by birth, he grew up inculcating Indian values and depicted *Indianism* in his works. Though he worked as a Professor of English, he successfully established himself as a writer, poet and an editor. He has expressed his feelings of patriotism through intensive satirical comments against the society. His works symbolise purposefulness and craftsmanship.

This paper throws light on the importance given to superstitions followed in Indian culture through the poem, *The Night of the Scorpion*. It is the poet's recollection of an accurate old childhood memory which causes him much pain. It was published in Ezekiel's book *The Exact Name* in the year 1965. The poem forms a reflection of the thoughts of a son who undergoes much agony when he observes his suffering mother. The narrator is a small helpless boy who is detached from his surroundings. He is merely an observer of the activities of the people around him and faces a battle of thoughts on witnessing their spontaneous reactions.

The Night of the Scorpion presents a truthful picture of rural India and its cultural practices. It describes the extremes of an Indian society. The forty seven lined, subjective poem commences with the poet's reminiscence of his mother getting stung by a scorpion. The scorpion leaves its place of concealment (beneath a sack of rice) as the panic-stricken villagers enter the house in anxiety. The disappointed villagers lament about the condition of the poet's mother. There are more and more of neighbours, peasants. The poet's sceptic father tries every possible way to relieve his wife of her pain. His knowledge of medicine proves to be of no use and they turn to a holy man who performs rites to heal the woman. Ultimately, she survives by the grace of God though she is not given proper medical aid.

India is a country of culture and tradition. The country's cultural heritage has led to the birth of many religious faiths and irrational practices. Indians are strong believers of superstitions. Indians always have an irrational approach towards any problem. This poem showcases few of the traditions and customs followed in India, particularly in villages. The poet has given an interpretation of an Indian cultural society in a nutshell. The poem is a fusion of two events: a scorpion's fatal sting and the superstitious reactions to the sting.

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The poet's mother has a painful experience that lasts for upto twenty hours. The poem clearly makes a distinction between rational approaches and blind faith. It describes a typical Indian village which consists of heavy rains, insects, a sack of rice, the sun baked walls and the "peasants". The use of herbs, hybrids, mixtures and powder as a way of medical help are unique to India. The sting of superstition seems to be more dangerous than the sting of the scorpion in the opinion of the poet.

The poet has effectively made use of the peasants as an instrument to portray the flaws in Indian superstition. They are the poet's neighbours who come to visit his sick mother. He is not very pleased with their arrival and refers to them as "*swarms of flies*". The concerned people keep offering more and more of advice. Ezekiel has highlighted the neighbourly affection that is predominantly present in every Indian neighbourhood. Indian localities always function in a very close-knit relationship. The actions of the peasants indirectly suggest that Indians always live in harmony and warmly extend a helping hand to each other at times of crisis.

The title of the poem is deceptive to a certain extent as it leads us to believe that we are about to read a frightening tale of a scorpion. However, the poem is only a record of the emotions of different people. The poem is also very rich in details. The scorpion, linked with the devil, is personified in the poem. It is referred to as the Evil One with a diabolic tail and is considered to be a bringer of death and bad luck. However, the scorpion is an innocent creature which is forced to enter the household to protect itself from the heavy rains. It had to enter the house to seek shelter under unavoidable circumstances. The scorpion seems to be a victim of nature's game.

On the other hand, the poet accentuates the ignorance of Indians who are blinded by superstitions. The neighbours believe that the intensity of the poison will escalate with every movement of the scorpion. Instead of trying to fetch help or do something useful, the villagers sit idly in a circle surrounding the patient. They express their sorrow and disappointment by clicking their tongues and nodding their heads. They do not seem to understand the seriousness of the scorpion's venomous sting. Instead, they only pray that the woman's sins may be washed away. They implore that the misfortunes of her next birth might be diminished by her pain. The "Indian" concept of reincarnation and the birth cycle is stated in this poem. The woman's suffering is measured as a spiritual concept encompassing birth, death, sin and redemption. According to Indian myth, a soul that comes back to the body establishes a relation between the physical world and the spiritual world. The poet sarcastically exclaims that the people remarked that the deadly poison would purify her flesh. He criticises the culture which had failed to provide minimum amount of relief to his mother. This poem points out the lack of medical and practical knowledge which indirectly leads to the loss of many lives in villages.

Social taboos are undesirable components of Indian culture. In this poem, the woman who is stung by a scorpion is termed as an "unlucky" person. She is not given apt

medical assistance and her condition is attributed to her sins of the past. God is burdened with the task of curing her while the villagers sit around her and grieve ineffectually. The stress laid on time (i.e. ten hours, twenty hours) is also a quality of Indians who always rely on time for their deeds.

The second part of the poem deals with the boy's father. He exudes rationalism as a typical Indian man who fears for the life of his wife. In Indian culture, the husband is entitled to take proper care of his wife. Similarly, in the poem the husband tries every possible way to rescue his wife. He even pours paraffin onto the bitten toe in an attempt to alleviate the sting. His efforts to treat his wife all result in vain. The poet sadly witnesses a holy man performing rituals to cure his mother. Indians believe that mere incantations can produce the intended effect that can be created by appropriate medical treatment.

The climax of the poem is an unexpected twist in the plot. Once the mother recovers, she does not care about herself or the grave situation her life is in. In lieu, she only thanks God that her children are safe and sound. Despite her agony after a long struggle with death, she is relieved on knowing that the scorpion had not harmed her children. This character is a representation of every Indian mother who is a symbol of pure love and perseverance. A flamboyant feature of Indianness is the love of a mother for her child. A mother will always put her child before herself. The poet has conveyed that a mother's love is the purest of all forms of love.

Nissim Ezekiel stands apart from the other contemporary authors through his simple diction. His use of humour and irony to convey an underlying message of motherly love with a taste of Indian culture is commendable. He has pointed out the flaws of following a culture blindly without any logic. This "Indian" poem provides a gist of culture to the readers. It conveys that following traditions is not very healthy for a society during the times of crisis. The poem depicts contrary themes - good versus bad and rationalism versus blind faith.

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Ravages of Orissa Famine and identity crisis in Jayanta Mahapatra's poem *Grandfather*

Abisha Martin¹

Jayanta Mahapatra is a well-known Indian English poet. He is the author of popular poems like *Indian Summer* and *Hunger*. These poems are considered as the classics in modern Indian English literature. His book *Relationships*, a poetry collection was awarded Sahitya Akademi Award and he was the first Indian English poet to receive this award. He also received Padma Shri, the fourth highest civilian honor in India in 2009. Mahapatra was one of the trios of Indian poets who laid foundation of Indian English poetry. If A.K. Ramanujan, R. Parthasarathy and Nissim Ezekiel were considered the first generation of new poets in modern Indian English poetry, Jayanta Mahapatra can be called the major voice among the second generation of Modern Indian English poetry. His poetry reveals him to be a rationalist, finding his roots in the tradition of his country, a Christian trying to decipher myths, rites and rituals of Hinduism, an analytical mind reconciling his ancestral beliefs and an Oriyan writing in English. This emerges as an intensely meditative, introspective, dialectical hyper-serious poetry. His poems express his own helplessness and hopelessness in nature.

The poem *Grandfather* was set in the 80's in Orissa. The poet opens the poem with a memoir of his grandfather which was almost hundred years old. His grandfather was a Hindu by birth and was subjected to severe famine in the land of Orissa. His traditions, culture and religion were not able to feed his hunger. Christian missionaries who had settled in Orissa fed only the Christians who were similar victims. Many Hindus had to give up on their religious traits and convert to Christianity. Chintamani Mahapatra, the poet's grandfather was one of the converts who willingly lost his identity as his hunger ate into the laughter of his flesh.

No uneasy stir of cloud
Darkened the white skies of your day; the silence
Of dust grazed in the long afternoon sun, ruling
The cracked fallow earth, ate into laughter of your flesh (Mahapatra 5-8)

The poets address the grandfather in the dairy asking him about his sleepless nights out of hunger, when he was able to hear the hungry rustle of his belly. He asks him if he saw his own death and how they broke into fits of unnatural laughter which is painful for his age. He then seems to condemn him as a coward who ran away from his family, religion and all the precious things of his Gods to feed his hunger. He also admits where

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would faith and religion stand in the place of ravishing hunger which drove him away from everything he owned as they did not provide him with the basic needs.

How old were you? Hunted, you turned coward and ran,
The real animal in you plunging, through your bone.
You left your family behind, the buried things,
The precious clod that praised the quality of a God (Mahapatra 17-20)

These lines of the poem convey the cry of a man who was forced to change his religious and cultural identity which would have caused him extreme pain and self-reproach. The poet and his son speak of the famine which is nameless as the snow though they have a huge difference of age between them. The imagery the poet gives on his grandfather's hunger is as moving as it is:

Did you hear the young tamarind leaves rustle
In the cold nights of your belly? Did you see
Your own death? watch it tear at your cries,
Break them into fits of unnatural laughter? (Mahapatra 13-16)

The poet feels he and his son do not know about what he had gone through and they wished they knew him more. The swing between dying and dignity which had to be earned with a pay of his own life had made the choice unfair for the grandfather. The poet concludes by showing his gratitude to his grandfather who had taken a very unfair hard step in his lifetime which has made the poet see his children grow happily before him. Their days are pleasant as they wake up with smiles with no such disastrous phases of life unlike the grandfather.

there is a dawn waiting beside us, whose signs
Are a hundred odd years away from you, Grandfather.
You are an invisible piece on a board
Whose moves has made our children grow, to know us, (Mahapatra 33-36)

The Orissa famine of 1866 affected the east coast of India from Madras which wiped away one third of the population in Orissa, now Odisha. This famine was caused due to the failure of monsoons and the food reserves began to dwindle, the gravity of the situation was not grasped until the end of May 1866. The Baptist missionaries who set their foot in Orissa were not welcomed by the people in Orissa in the beginning and were treated with curses and sneers. They were not able to yield converts to Christianity in the earlier days. *Grandfather* by Jayanta Mahapatra serves as an historical element as it reveals the ways through which the Hindus in those regions were forced into conversion for the sake of food during the famine in 1866. This resulted in Christian communities in Orissa and their history and conversion had been unfair and painful as they had to give up on the birth and culture to feed their pinching bellies in the tormenting famine. The Grandfather's diary has served as a memoir to reveal the difficulties our ancestors had

gone through to meet their basic necessities. The poem *Grandfather* by Jayanta Mahapatra is a touching autobiographical work by the poet which is sentimental and his imagery moves the readers as it could be the story of his or her ancestors too. The ravages of famine and crisis of religious identity is revealed in this work of Jayanta Mahapatra.

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Indian Diaspora in Liminality in Jhumpa Lahiri's "A Choice of Accommodation": A Study

Pankaj Luchan Gogoi¹

"A Choice of Accommodation", an interesting story of Jhumpa Lahiri's short story collection *Unaccustomed Earth* (2008) seems to position the second generation Indian immigrant in the U.S in liminality or "in-betweenness". Here, as narrated by the third person omniscient narrator, the second generation immigrant character is Amit who undergoes ordeal of life under trying circumstances to survive in liminal subject position. The crisis of Amit's life is caused by the sudden decision of his parents to go back to India at the very early phase of his career. Lahiri situates Amit in liminality when he is all alone, and he has not only to deal with the uncertainties and unsettlement of liminality, but also defines his career according to the understanding and requirement of his own subject position.

In the story, the clash of interests between two generations in terms of career makes their liminality more engaging and interesting. This clash is triggered by neoliberal economy which drives ambitious and profit-mongering professionals and experts to roam throughout the world exacting a cost in the family life. Amit's parents who have migrated to America, suddenly decides to return to India not for finding their existence in America challenging; but for more lucrative career back in India.

The parents of Amit are found to be "restless" (Lahiri, 95) in their liminal subject positions. They are rather accustomed to the restlessness of life, and hence keep moving throughout the world. Both of them belong to rich families in India, have undergone education overseas. Even without coming abroad, they would have led a very prosperous life in India. It is not because of money only but for something creative they can get or disseminate to the world, and wishes to go wherever his need arises.

His parents are not nostalgic about India, and are not desirous of making return journey to India off and on like most of the first generation immigrants. In fact, to a great extent, they seem to get acultured to the U.S culture as evident in their lifestyle – "His mother had short hair and wore trousers, putting on saris only for special occasions. His father kept liquor cabinet and liked a gin and tonic before his meals." (Lahiri, 95-96). It seems that they migrated to the U.S not to make more material progress, but to acquire more knowledge and expertise and to disseminate them worldwide, "The relative affluence of America never impressed them; in many ways they had lived more privileged lives in India, but they left the country and had not looked back". (Lahiri, 96)

Amit's father, after having come to Delhi, is found to be restless again. At the time of rendering his services as "an ophthalmologist at one of Delhi's best hospitals" (Lahiri, 86) he earned distinction in curing astigmatism for which he gets "invitations to work and

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teach in hospitals all over the world” (Lahiri, 97). After getting these invitations, his father along with his mother, first comes to the U.S and lives in Houston. After five years they go to Lausanne, Switzerland. Currently, they live in Saudi Arabia. It is found that displacement cannot thwart the creativity and satisfaction of Amit’s parents. Rather, it becomes more refreshing and rewarding for some diaspora like Amit’s parents. It also shows their resilience to deal with the vicissitudes of liminality.

The decision of Amit’s parents of going back to India is found to have drastic influence on Amit. At this time, Amit is in the ninth grade at Public school of Winchester. His parents’ decision to go to India posits him in a liminal situation more intensely. On the one hand, he cannot go to India to pursue his study there given India, being “a different country” (Lahiri, 96) altogether for him; and on the other hand, at a school level and teenage, he will be totally alone in the U.S while attending American school and college.

Even within America Amit has been displaced at a very early stage of his life. With the departure of his parents to India he has to change his school from public school in Winchester, Massachusetts to Langford where he is “the only Indian student” (Lahiri, 97). People of Langford think him to be born and brought up in India, not in Massachusetts; praised and congratulated him for his accent and good English.

Despite all the problems Amit learns to live in this liminal sphere at the school stage. The change of school not only displaces him From Massachusetts to Langford but also teaches him to negotiate loneliness and uncertainties of life through relentless struggle. He tries his best to get well along with everything new at Langford marked by competitiveness. It is this spirit which drives him to learn swimming too, and gradually achieves self-reliance in liminal subject position, “He learned to live without his mother and father, as everyone else did, shedding his daily dependence on them even though he was still a boy, and even to enjoy it. Still, he refused to forgive them”. (Lahiri, 97)

Amit’s “broken Bengali” (Lahiri, 96) as seen in his visit to India situates him in Kristevan melancholia. His lack of grasp and fluency in his mother tongue show his alienation from motherland and mother tongue on the one hand, and on the other his desperate attempt to have some sort accommodation by taking recourse to broken Bengali. His inability to use his mother tongue meaningfully in India is a major reason behind his discomfort in India, and his subsequent return to the U. S, where he has very precarious existence only represents his broken subjectivity.

In matters of marriage as well, there is two different subject positions for Amit and his parents. Amit, in this regard, appears more liberal and flexible than his glob-trotting parents who appear rigid in their preference of an educated Bengali bride for their son. This is an inherent fixity or essential consideration of Amit’s parents, the first generation immigrant, who have failed to shake them off despite their high education, and life spent in many countries. Amit’s parents, who are otherwise very flexible and cosmopolitan given their adjustment to worldwide environment; express reservation in having an American daughter in law in the form of Megan. Instead, they wish a Bengali daughter in law just to maintain the ethnic roots in son’s liminality. On the other hand, Amit is untouched by such

racial concerns, and in fact, he is too liberal to be influenced by his parents. His lonely days at Langford as a sole Indian student amongst the Americans; and intense struggle to build his life in America, that too, at the absence of his parents, shaped his personality as autonomous and resilient, bereft of the influence of his parents. It is a secret affair with thirty - four years girl Megan, a doctor while he is twenty - nine. He has a different observation of his elopement for wishes to “make everybody happy.” (Lahiri, 112); and hence, he does not think it wise to call his parents from their distant location of Lausanne, Switzerland on the one hand, and on the other hand, incur expenses on Megan’s parents in the name of marriage.

Liminality in “A Choice of Accommodation”, is also found to be expressed through Amit’s children. The children of Amit do not resemble Amit anyway. They look thorough American. Amit remembers his parents that they have passed nothing to him. He does not resemble either with his father or mother. On the other hand, though his children resembled nothing to him, they resembled different aspects of Megan. It simply underlines the fact that after the marriage with an American girl, and having children, Amit realizes his complete displacement.

It is seen that Amit experiences his liminality as truth of his displaced subjectivity. With resilience and pragmatism, Amit accepts his own alienation from India, and anticipates complete rootlessness from India on the part of his children in days to come.

A Choice of Accommodation becomes a testimony to the plight of the second generation migrants whose parents keep moving around the world while they situate their children in one foreign country. Intergenerational clash, as depicted in the story, drive the two generations to take different subject positions in liminality. There is an endeavor in the text to provide transnationality, multiculturalism, flexibility and acculturation for the diaspora whose subject position is formed by displacement and alienation.

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Conquering Cultural Complexities in Nadine Gordimer's *July's People*

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“South Africa is labouring to find its revolutionary path;
the colours of the Rainbow nation have difficulty blending together;
The wealthy elites (white, black or Indians) profit from de facto segregation”
- Tariq Ramadhan

South Africa is often described as a “Rainbow Nation” because of the existence of different cultures, landscapes and religions. But, in South African history, Apartheid had created ferocious consequences among people. Apartheid was an institutionalized racial segregation that existed in South Africa from 1948 to early 1990's. The main aim of the system was to separate people in the country depending on their race. They were classified into African, White, Indians and Coloured. During the Apartheid era, Whites gained power through which they oppressed the native Africans. South African Literature has its rich and diverse literary history with multiple themes. Fiction in South African Literature has been written in South Africa's 11 official languages. The major themes of fiction in South African literature are colonialism, slavery, apartheid, black voices, exile, search for an identity and survival issues. The famous writers of South African literature are: Alan Paton, John Maxwell Coetzee, Nadine Gordimer, Andre Brink and Bessie Head. All these writers had brought out the effects of apartheid in their writings. Nadine Gordimer is a South African revolutionary novelist who is well known for her humanistic themes. She portrays the serious situations of the country in her novels. Especially, she brought out the consequences of apartheid and its impact in her works. Her realistic portrayal of the slavery of natives under white supremacy made the world to know about it. Gordimer used apartheid as a major background, in which she incorporated themes such as survival issues, identity crises, liberalism, loneliness, love, struggle of natives, self-realization, guilt, friendship, psychological conflicts, exile and other themes. Such social based themes made her a popular personality in the world of literature. *July's People* was written during the apartheid era in the year 1981. Gordimer had written this novel based on the fictitious black revolt in South Africa. White people lost their power and struggled to save their lives during the revolt. This novel traces the real happenings of apartheid. The sudden transformation turned the lives of whites upside down. It shattered their supremacy which resulted in survival issues. The novel begins with Gordimer's portrayal of Bamford Smales family in July's village. Bamford Smales and Maureen Smales, a liberal white couple lead a rich life with their children in Johannesburg. They had to flee to their servant July's rural village in order to save their lives. The entire family was in a hurry to exit from their house to safety.

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After their arrival to July's village, they were forced to accept the primitive life in the rural village. Their life style was changed from luxuriant to barren. It was described as, " no door, an aperture in thick mud walls, and the sack that hung over it looped back for air, sometime during the short night" (1). During that time, white people started losing their lives, but fortunately Bam Smales' family was saved by July. They found difficult to adapt to the primitive life in the July's village. They felt much gratitude towards their servant July. As always being a faithful servant, July was much concern about his master's family. He showed the same loyalty although they have nothing.

In fact, July did not want to betray his master's family. He had taken a lot of risks to save them. His extreme level of concern had been found in the novel when his family members opposed him for giving shelter to his master's family. Though he had to undergo plenty of problems, he didn't forsake them in their critical situation. He wanted to treat them well and didn't want them to feel inferior because of their sudden fall. July was still working as a servant to them in his own village.

Bamsmales understood the situation and started to work for the livelihood. But, Maureen Smales found it difficult to adapt to the primitive life. Maureen suspected and misunderstood July in many occasions. July had to take Bam's bakkie to purchase things for their family. During that time, she worried about the car and doubted July. She believed him, only after his return. "But he bought jam, tea, paraffin, salt "everything" he says" (53). The family was hidden in the countryside to save their lives. The main background of the novel is 'transformation of power'. Though power played an important role during apartheid, Gordimer skilfully shaped July's character with essential human values which are much required to the mankind of the society. July was depicted as a saviour in this novel. In the article, "Living Without the Future: Nadine Gordimer's *July's People*", Nancy Bailey observes:

The novel's title reflects the two previously unconnected worlds which are brought together when July brings his city people, the white Smales family of Maureen and Bam and their three children, to his bush people, Martha his wife, his elderly mother and his extended family. (World Literature Written in English, 215)

Though there were many complexities in the relationships between blacks and whites, Gordimer tried to unite people beyond the man-made obstacles like race and culture. The rural village and the black culture were still hostile to Maureen. So, she was unable to accept the situation and the new atmosphere suddenly. It resulted in her unexpected exile at the end of the novel.

The importance of human relationships is always highlighted in Gordimer's writing. Pradnya Vijay Ghorpade emphasizes on human bonding in his article titled, "Family Relationship in Nadine Gordimer's *July's People*": " Nadine Gordimer often uses the paradigm of man-woman relationship in forging the reconciliation between blacks and whites. She treats the theme of human relationship in the context of husband-wife, parents-

children, man-woman and man-man relationships in her various novels in different ways". (The Quest, 101)

Even though the couple found it difficult to adapt to the village life, Gordimer accentuated on the easy adaption of their young children. Their three children started to get along with the black people and participated in their cultural ceremonies too. At the end of the novel the transformation and harmony among the children is beautifully expressed by the author: "Over there, where the three stand together, Royce does (still) his little boy's dance of excitement; and Victor" (191)

Nancy Bailey points out, " Only the Smales children cross the cultural chasm, in a few weeks going back thousands of years in societal development." (World Literature Written in English, Vol. 24, 215)

Her above view reveals the author's intention to unite human beings beyond any cultural differences. Gordimer created the major character July with gentle attitude. She proved that humanitarianism is not the best quality but the basic quality needed for all human beings. She portrayed July as such in this novel. Beyond all the cultural and racial differences, July saved his master's family out of his loyalty and philanthropic attitude.

An inspiring quote by Kofi Annan:

"We may have different religion,
different languages, different coloured skin,
But we all belong to one human race.
We all share the same basic values"

The above words emphasize the importance of the basic human values among people in the world. In this novel, July with his basic human values saved the family by conquering all the cultural complexities. As a humanist, Gordimer tries to connect the two different worlds in this novel.

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Murugan's *One Part Woman* : A Remythification of Gender Relations

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“Language is the slipperiest of human creations; like its speakers, it does not respect borders, and like the imagination, it cannot ultimately be predicted or controlled.”

- Stephen Greenblatt

Perumal Murugan, the Tamil writer, had recently invited much attention for his novel *One Part Woman* that subverted and shocked the contemporary social norms pertaining to gender relations, marriage and procreation. When translated into English by Aniruddhan Vasudevan, the novel was actually transplanted from its rural Tamil landscape to a wider canvas, enabling the average Indian reader to relate with the complexities portrayed in the plot. The thread of the novel is woven around the trauma of the happily married Kali and Ponna who fail to have a child even after twelve years of marriage. The novel illustrates the typical Indian marriage-centred society that looks at procreation as the sole determining factor of masculinity and femininity. The barrenness of woman is treated in an equally humiliating manner as that of the impotence of man. Until a child is born they are verbally abused and socially alienated. The ability to reproduce is linked to harvest and that is why Ponna and Kali are not included in sowing seeds for fear that their sterility would barren the field as well (Murugan 114-15).

The plot that begins in a very natural way slowly unfolds into an unconventional twist that problematizes the sacrosanct moral values the sophisticated Indian traditional society holds dear. It creates an alternate universe where gender and sexuality come to be defined in terms different from set stereotypes. The micro landscape, which is the small village Karattur with its conventional norms and ethos, is juxtaposed by a macro landscape, the site of the chariot festival where men freely mingle with married women and gift them with children. The festival is endorsed by the otherwise orthodox villagers as one where gods descend in the guise of men to gift children to women. All the social mores are relaxed on the last day of the festival and the courtesans of the town run out of business that night. “Any consenting man and woman could have sex. Bodies would lie casually intertwined. Darkness cast a mask on every face. It is in such revelry that the primal being in man surfaces” (Murugan 98).

In the long course of evolution and civilisation mankind went through, gender relations were identified and re-defined as the basic foundation for a settled social life. Social hierarchy has its real foundation in gender hierarchy and when approved by religion, it gains acceptability and authenticity. But before the advent of all institutionalised religions,

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be it the Vedic religion or the Semitic religions, all ancient cultures invariably shared fertility cults and mother-goddess worship in common. Woman, the progenitor, held a pivotal position in the ancient societies that viewed procreation as a sacred ritual equivalent to creation itself. The ancient fertility cult and the mother-goddess still find manifestations in many religious rituals and customs. Although they are obvious in agrarian and tribal social customs, they are only subtly seen in modern religious practices. Carl Jung has elaborated on the archetypes which he considers are products of the collective experience of men and women living together. These archetypes which are in the collective human unconscious make their appearances in art, culture and rituals from time to time.

Mother Goddess worship had been prevalent in India even in the pre-Aryan period. The numerous terracotta female figurines recovered from the Indus Valley Civilization excavations vouch the worship of a Mother Goddess who might have been a deity of fertility and vegetation. These goddesses appear in close proximity with plants and trees. Plants and trees, all over the ancient world, often symbolized an inexhaustible source of cosmic energy. The fertility cult worshipped the mother-goddess and celebrated sex and procreation in an unabashed manner. The Devatha statue that Kali accidentally comes across befits the description of the fertility goddess. "When he stood at her feet, she appeared to be lying there with the full confidence that the entire land was hers. Her arms and legs were as big as the trunks of trees"(32). The half-woman god Maadhorubhaagan for whom the chariot festival is conducted is again a symbol of the ultimate unison of man and woman. Viewed from this perspective, the last day of the chariot festival becomes a carnival site where men and women break loose from the social restrictions and take a journey back to the age where sex and procreation were celebrated as fertility festivals with the sole aim of pleasure and procreation.

It is interesting to note that just as Kunti seeks the help of gods to make her a mother when Pandu is rendered unfit for intercourse, Ponna too proceeds in search of gods in human form. The dream like description of the festival night initiates her journey to her unconscious racial memory where women were allowed free access to men without staking their dignity. There is no instance of assault or abuse during the festival. No man follows a woman or approaches her without her permission. Rape and abuse is purely a characteristic feature of patriarchal society where man treats his wife as a possession, as his "field" where he sows his seed to create "his" progeny. The matri-local society was a characteristic feature of the societies that followed fertility cults. The centre of procreation was the womb, a symbol of the mother-goddess who was revered as the universal womb. Women were seen as her representatives on earth and hence were only mothers.

As societies turned patriarchal owing to the development of agriculture and agrarian societies, there was a demand to divide and set boundaries for land and wealth. Thus the tribes split up into family units and polyandry gradually transformed into fraternal polyandry and finally to polygamy for the social and economic empowerment of man. In the

evolutionary theories of the 19th century, a major issue was whether matrilineal or patrilineal clans came first in the evolution of human society. Morgan, followed by Marx and Engels, argued that matrilineal systems took priority in a kind of communistic Elysium. Patriliney, according to Marx and Engels, followed after the introduction of paired marriages, whereupon men were no longer content to pass their property collaterally to their sisters' children. They established patrilineal inheritance, initiated private property in their domesticated herds, introduced slavery and subordinated women to patriarchal domination. These practices resulted in what Engels, in his *The Origin of the Family, Property and the State in the Light of the Researches of Lewis Henry Morgan*, called the first great social revolution and "the world- historical defeat of the female sex"(86) .

In the Indian context, chastity and virginity were imposed as traits that defined a virtuous woman through myths and religion. These concepts that bound woman to a single man were only male fantasies the androcentric society tried to establish through fear or faith for man to fully exert control over his woman/women. It was necessary that the children had to be his or he would stand to lose his stature as the patriarch. Having children became an economic requirement as the text iterates. One cannot die heirless or one should not be rich. "Was it only pleasure that came with marriage? It gave one an heir to complete one's rites and to inherit one's wealth" (234).

The only person who rebels completely against the marriage institution and social norms is Kali's bachelor uncle Nallayyan. Although Kali endorses his actions, he does not want Ponna to do so because she was "his" woman. It is interesting to see that Kali has had his share of sexual exploits in his youth and he has also taken his "godly" part. But he views it strictly from the patriarchal point of view, viewing it only as an occasion for pleasure. On the other hand, for Ponna, it is her urge to mother a child that takes her to the festival. The novel thus shows a clash between the contemporary patriarchal ethos and the ancient matrilineal ethos with respect to gender relations and sexuality. The writer leaves the climax to the reader, but one cannot miss the wild reaction of the male protagonist. "Suddenly he got up like a man possessed. He opened the full bottle of arrack in his hand and drank it down in one gulp. He didn't stop for air even once. Holding the bottle in his hand, he started walking. His hair, now loosened completely, lashed like a whip across his back" (240).

One Part Woman is not only a story of gender relations, but also is a bitter satire on the custom-ridden, superstitious society that thrives on caste and false moral concerns. The norms of caste and morality restrict individuals from even adopting children for fear of "impurity." Murugan seeks remedy by creating a new alternate universe unbound by caste or moral restraints. His resistance is through his imagination, through his journey to an ancient past where he takes his female protagonist to experience the liberation her unconscious searched for. The racial memory in the collective unconscious does get manifested through motifs in art and literature and Murugan was only answering its call.

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A Demythified Reading of Anand Neelakantan's *Asura: The Tale of the Vanquished* as a Case-Study of Social- Exclusion

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Myth plays a pivotal role in shaping the society, it is a medium to disseminate cultural ideologies. India is a country that is rich in multiculturalism that is rooted to the age old practices that had been handed over to them by their fore-fathers. These traditions, values and systems are imbibed in them through works like the *Ramayana* and *Mahabharata*.

Anand Neelakantan's *Asura: The Tale of the Vanquished* also deals with the post-colonial concepts where the Asura Empire was considered as one of the most prosperous empire, rich in architecture, art weapons and culture. But the invasion of Devas changed everything. They demolished the Asura empire to its roots. So the Asura's had to live in their lands as a second rate citizen. Therefore the Devas were the colonizer and the Asuras were colonized. The novel also deals with various oppressions of the inferior caste in different levels. *Asura: The Tale of the Vanquished* discusses not only the various tribulations faced by the inferior caste but also the mixed caste. The novel is narrated from Ravana and Bhadra's point of view. Both the narrators are victims in the hands of caste classified society. Ravana is of mixed blood as he is born to an Asura mother and a Brahmin father, unlike Ravana, Bhadra is an Asura.

Ravana and his siblings had to face alienation and social neglect for the sole reason of being a half caste; They were abandoned by his father and were left to suffer in hunger and poverty. Education being the Kick starter of a bright future was closed for him as no Brahmin was ready to teach or impart knowledge to Ravana and his siblings, nor were they given any job to fulfill their daily needs because they were identified as Asuras and were ostracized by the Brahmins. Thus because of this indifferent attitude of the society towards this half Asuras resulted them in compromising with their ethics of earning a living to choose theft as an option of living. There are instances in the novel where Ravana and his siblings decide to steal a pot of milk from a Brahmin's house, unfortunately the boys are caught and were beaten to pulp without having the consideration that they were just kids who were starving. The people overlooked their caste over their tender age. These childhood scars were enough for a boy to develop a strong hatred towards the society's caste system and its keepers. Ravana thus as a boy began to avert his step brother Kubera who enjoyed all the princely pleasures. There after it was Ravana's ambition to rise from his current state of poverty by defeating Kubera and develop an empire where there were no caste boundaries and all were treated equal. Ravana and his

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siblings' acquaintance with Mahabali, the great Asura king fueled their ambition. Ravana was hesitant to introduce himself to Mahabali as he felt that even their address was borrowed. They did not have an identity as an Asuras, because they were not pure blood. Mahabali's response to them is noteworthy.

In *Asura: The Tale of the Vanquished* the relationship between Ravana is demythified as being a father of Sita. Sita is the first born child of Ravana and Mandodari, who is born with a curse to destroy her own clan. Thus the Asura officials force Ravana to kill his daughter. But the fatherly affection in him towards Sita wishes to save her life. Ravana takes Sita along with him during wars, he wages across India, unfortunately he loses his daughter at Mithila. Initially baffled and worries for the lost Asura princess. But as years passed by the intensity of his lost daughter faded away. He was no longer the father of an Asura princess but a powerful emperor. The past peeps in his life with Shurpanaka's encounter with the Raghukula princes. Ravana was not happy with his daughter's marriage to the Deva prince Ram. He had an instinct that his daughter would not be happy with the prince, he was convinced seeing the happiness in Sita's face. His instinct turned true with Lord Rama and Sita's exile. His anger aggravated with Lakshmana's act of chopping of Shurpanaka's nose. This made Ravana believe that these Raghukula Princes were no different from other Devas, who were incapable of valuing a woman's dignity. He felt his daughter who is an Asura princess would not be safe in their hands and decides to bring her back at any cost. In spite of knowing Ravana as her father she chooses to be the wife of Deva and curses Ravana to have a painful death. The curse turns true and Ravana is defeated by Lord Rama.

Bhadra is a marginalized character who has been a victim in the hands of the cruel society. Unlike Ravana who developed hatred for Devas at his childhood. Bhadra had a strong aversion towards the upper caste after his wife and four year old kid was brutally murdered by the Deva army. His sole intention was to destroy the Devas who were responsible for the murder of his family. But he knew that he wasn't strong enough to fight with the Devas, therefore he chooses to take Ravana's side and accomplish his goal.

The relationship between Ravana and Bhadra is quite complicated. Ravana who had experienced the traumas of the caste system is incapable of maintaining a peaceful relation with Bhadra. Unknowingly Ravana who had grown up seeing the hierarchical system of the society begins to treat Bhadra the same way. He treats him as a low caste servant and chooses not to trust him. Ravana begins to question his identity, yet at the same time he sympathizes with Bhadra. He says, "however in the deepest corner of my mind, I knew we were the lesser children of Gods, perhaps we had been born with the wrong skin colour" (ATV 345). Ravana after achieving his goals begins to enjoy his superiority and power. This is evidently seen in Bhadra and Ravana's relation. Bhadra and the other Asuras believed Ravana as a "God sent king, who has come to rescue the Asuras from the clutches of Devas" (ATV 65). There are incidents in the novel where Bhadra who

worshiped Ravana has fallen at Ravana's feet it is when he wishes "How amazing! If more people fell at my feet like this, I might not only start enjoying it but even start demanding it. I could feel that he was completely under my power. I could kick him, drag him, and even behead him, and no one would raise a finger"(ATV 66). This was once a stage when Ravana was at his step brother's feet seeking for help, but then Ravana was powerless and weak but now the situation has reversed where Ravana is powerful and Bhadra is subaltern.

Things worsened with the death of Ravana, Ravana's dream of bringing up a caste free empire perished with him. Rama entrusted the rule of Lanka to Vibhishana who established Deva empire. And thus caste system was resurrected. In the new social setup Bhadra was placed in the dhobi caste. Bhadra had an only consolation that few other caste were lesser in hierarchy than the dhobis. The caste hierarchy in Aryan society is brought out by Bhadra thus: "My purity would be besmirched if I touched a woodcutter, but in turn if I touched a carpenter, I could cause impurity" (Asura the Tale of the Vanquished 463). Bhadra's submission to the caste system is revealed in the lines "I would have to accept any insult from a higher caste person, because I had the right to torture those below me" (ATV 463).

In a nutshell the society is strongly tied by the thread of age old tradition that it refuses to break the boundaries of these practices. As Ravana had already predicted, Vibhishana converts Lanka into a Deva empire. The Brahmanical empire implemented the caste hierarchy rigidly. Women are relegated to secondary status, to such an extent that even Sita's chastity was tested and was made to walk through fire. Thus women are also socially excluded from the mainstream society. "Power will remain the guarded possession of the highborn, striving to ensure that an outcaste remains a lowly outcaste. Paralyzed by the system, the outcaste will never dare to question it" (Jadav 3).

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Postcolonial Reading of Jean Rhys's *Wide Sargasso Sea*

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"I hated the mountains and the hills, the rivers and the rain, I hated the sunset of whatever colour. I hated its beauty and its magic and the secret. I would never know, I hated its difference and cruelty which was part of its loveliness". (Jean Rhys *WSS* 172)

Postcolonial literature can be defined as literature produced by countries that gained independence from colonial rule in the twentieth century.

Historically speaking, the Caribbean islands were a British colony in the 1830's. It was one of the countries which were severely affected by British colonialism during the Victorian age. In 1833 the British Parliament abolished slavery. The slavery abolition act as Rhys mentioned worsened the situation of the Creoles specially the women who lost their male counterparts. The Creole women even suffered at the hands of their male partners as they are from patriarchal English culture. At the same time the Creole Women also faced hatred from the black dominated patriarchal culture.

The novel *Wide Sargasso Sea* blends colonialism, patriarchy and oppression of women. It is observed that *WSS* is one of the best novels which emits light on the life of women in a postcolonial set up. The worst effect of patriarchy is seen in the life of female characters Antoinette and her mother Annette with their tragic death. Boehmer (1995) observed "...in the late Victorian age, the projection of British domination (13). She further argued that the English did not establish their power only through military force, but also imposing British Culture.

Colonialism co-existed with patriarchy which created ruthless exploitation of the female. The female characters are marginalized and oppressed. According to Mc Lead (2000) Kristen Holst, Peterson and Anna Rutherford used the phrase 'Double Colonization' to refer to the ways in which women have simultaneously experienced the oppression of colonialism and patriarchy" (115). Rhys through her female characters exposes how they are colonized and ruthlessly dominated by men like Mr. Mason and Mr. Rochester. In the novel the clipping of the parrot is a good example. When Coulibri estate was set on fire the wings of the parrots were burnt. Mr. Mason clipped the wings of the parrot because it was unable to fly. It is symbolically connected to the life of Annette the mother Antoinette, who takes into mental illness, later on she was kept closed behind doors and the incharge of looking after was given to a colored couple. "After Mr. Mason clipped his wings he grew very bad tempered... I opened my eyes everybody was looking and pointing at Coco on the glacial railings with his feathers alight. He made effort to fly

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down but his clipped wings failed him and he fell screeching. He was all on fire” (WSS 25).

Spivak called these women as female, “ subalterns”. She was of the view that “in context of colonial production the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow” (82-83).

In 1930's Jean Rhys had already achieved recognition. Being a Creole woman of West Indian origin Rhys felt she never really belonged to either West Indian or Europe and the sense of rootlessness features strongly in her autobiographically based writing. “I would never be part of anything. I would never really belong anywhere, and I knew it, and all my life would be the same, trying to belong and failing. Always something goes wrong. I am stranger and I always will be and after all. I didn't really care” (*Smile Please: An Unfinished Autobiography* 130)

Wide Sargasso Sea is set in the West Indies in 1840's. It is an imagined prequel to Charlotte Bronte's *Jane Eyre* telling the story of Bertha (renamed Antoinette in Rhys's novel) the mad wife of Mr.Rochester. The narrative is split between Mr.Rochester and Antoinette's point of view thus giving Antoinette a voice which she did not have in Bronte's story.*Wide Sargasso Sea* reflects the bad impact of colonization on Antoinette and her mother in elaborate terms. All the struggles, miseries, and problems of Antoinette and her mother Annette is due to their association with the whites.

According to Kumar Mishra in his *Postcolonial Feminism looking into within-beyond-todifference*, “Postcolonial feminism is an exploration of and at the intersection of colonialism and neo-colonialism with gender, nation, class, race and tradition and culture with all traditional feminine colour” (129-130).

In *Wide Sargasso Sea* to be a Creole which means hybrid is considered as bad. Antoinette is very often called “White Cockroach” by the blacks on the other hand the whites called her “White nigger”. Tia is the only friend Antoinette has, but their friendship is not genuine. As they go for swimming one day. Tia and Antoinette quarrel. Thereby Antoinette is forced to wear the dirty clothes of Tia. This changing of dress is symbolically the representation of degradation of the status stripped of Antoinette this suggests that when white people stripped off their money and power become socially inferior to the indigenous population.

Marriage is another tool used by English men to colonize Annette and Antoinette. The marriages are based on selfish motives than on commitment, trust and mutual love. The momentary happiness of Annette is recorded by Antoinette through the words. “The Luttrells lent her horse...she was gay and laugh younger than. I had ever seen her” (27). Though married Annette feels insecure because of the native blacks who hate her. Mr. Mason advises Annette to think positively and reasonably instead of being anxious about

the future but Annette ends up arguing with Mason with regard to the lurking danger from newly freed native vengeful black.

Antoinette's relationship with the black population is mixed with pity and hatred. When the blacks set fire on Coulibri Estate her family escapes from the burning mansion. Antoinette sees Tia and runs towards her. Antoinette is unable to hate the blacks though the blacks reacted badly to her. Antoinette's remarks are the witnessing point. "We had eaten the same food, slept side, bathed in the same river. As I ran I thought, I will live with Tia and I will be like her. Not to leave Coulibri; not to go. Not" (45).

The cultural aspect imposed on the Creole women affected their identity creating a strange feeling. Mr. Mason brings the English way of life with his servants, people and English food, beef and mutton, pies and puddings. Mr. Mason tries to change Antoinette into an English girl.

Mr. Rochester oppresses Antoinette thereby eliminating the identity of Antoinette and turning her into a Victorian English Woman. Mr. Rochester calls Antoinette as 'Bertha'. By calling her Bertha he alienates her from her West Indian identity and forces British identity upon her. He tries to create a woman whom he can control and dominate over. Antoinette does not like Mr. Rochester calling her Bertha. "Bertha is not my name. You are trying to make me into someone else, calling me by another name" (94-95).

Mr. Rochester complains that his wife Antoinette/ Bertha has left him thirsty, showing annoyance with her. He tries to pressurize her to submit herself completely to him. He expresses his profound resentment that he was tricked into marriage with her. The Moth is attracted to the flames it falls into it and finally dies. Similarly Antoinette tried to love her husband Mr. Rochester but like a moth she burnt her inner self. The destruction and alienation of Antoinette's identity leads her to "madness". Having turned into some one, losing her identity, the place where she lived happily and losing everything, Antoinette turns inward and goes 'mad'. Finally she escapes from the hands Mr. Rochester by setting fire to the house in which she was confined. Thus a postcolonial female character Antoinette liberates herself from the clutches of Mr. Rochester.

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Autocratic Government in the *Delirium* by Lauren Oliver

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Lauren Oliver is the American author. Oliver's first book, *Before I Fall*, was published on March 2, 2010, by *HarperCollins* in the United States, and by Hodder & Stoughton in the United Kingdom. Oliver's second book, *Delirium*, is the first in her dystopian trilogy. Oliver's first novella, "Hana", was released after *Delirium*, showing Hana's perspective on the events that unravel in *Delirium*. The trilogy's second book, *Pandemonium*, was released on February 28, 2012. Another novella, *Annabel*, was released on December 26, 2012 as an e-book. It is placed before the events unfolding in *Delirium*. This details the story of Lena's mother prior to the events. The third and final book of the trilogy, *Requiem*, was published on March 5, 2013. A third novella, *Raven*, was published along with the third book, *Requiem*, on March 5, 2013 as an e-book. This novella follows Raven in her life and adventures between the events of *Pandemonium* and *Requiem*. On March 5, 2013, all three of the novellas (*Hana*, *Annabel* & *Raven*) were released together as a softcover book.

The story is set in Portland, Maine, in the year 2091. Civilization is concentrated in those cities which escaped the severe bombings of decades past. Travel between cities is highly restricted. Electric fences separate the city from the Wild unregulated territory which was presumably mostly destroyed by bombs. The government teaches that love is a disease, named *Amor deliria nervosa*, commonly referred to as "the deliria". A surgical cure for the deliria has been developed and is mandatory for citizens 18 years old and over. Lena has looked forward to the procedure for years, convinced as she is by the government that love is a horrible disease that must be destroyed from mankind's system.

However, mere months before her scheduled procedure, Lena falls in love with an Invalid (a person who has not taken the Cure and lives in the Wilds) named Alex. He was born in the Wilds outside the city, and has pretended to be cured in order to live undetected in the city and be in the resistance. He offers Lena the means of escape from the procedure that will destroy her ability to love. While trying to gain Lena's love, he finds out about her past life and family. When she mentions her "dead" mother and how she always kept a specific necklace with her, he knew who she was. Alex then came and wanted to show Lena that her mother was still alive. So he brings her to the Crypts (a place where people who have not obeyed the rules stay) to show her that her mother was still alive. When they go and get to the room where her Mother is, they find it empty, with a life-size hole in the wall where the letter 'O' was in the word LOVE.

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Ever since then, Lena has thought that her whole childhood was a lie and wanted to leave. The two of them would leave the city and live in the Wilds, joining the rebels who oppose the procedure and the government. Although Lena struggles with the thought of leaving her life behind, she ultimately decides to go just seven days before her procedure. Totalitarianism is a political system where the state recognizes no limits to its authority and strives to regulate every aspect of public and private life wherever feasible.

In Lauren Oliver's *Delirium*, love is considered a disease. Its scientific name is *amor deliria nervosa*, and American scientists have found a way to cure it. When people reach adulthood, they undergo surgery on the brain that prevents them from feeling love. It also stops them from engaging in all the emotional and violent behaviors that are associated with powerful desires and attachments. The surgery is not optional; the United States government requires all citizens to be "cured." These as how totalitarianism is imposed in this novel "*Delirium*". The country's borders are closed to outsiders, and approved cities are walled off from surrounding countryside in order to prevent the spread of the 'disease'.

Lena HalowayTiddle is seventeen years old and looking forward to being cured soon. She wants to be happy and everyone she knows who has experienced love has been unhappy, most notably her sister, who was infected at the time of her procedure and had to be dragged to the operating table, and her mother, who committed suicide because the cure did not work on her. Like all Americans, here it shows all the people in the country accepts that love is a disease. Lena is well-educated about the ill effects of the delirium, and she knows all about how people in the past sometimes chose to die for love. This scares her but it scares her even more that people in the past sometimes killed themselves because they never fell in love. She considers the effects of the disease. At every moment Lena feels that the government rule affects all people's personal life, but in the reality she started believing that the disease should be cured.

As a high school senior, Lena has to undergo an evaluation. She puts on a see-through gown and stands before a panel of judges, who rate her on her physical appearance and on her willingness to conform to patterns of thought that are considered safe and healthy. Lena knows that her performance in this evaluation affects her whole life, because it will determine her choices of a husband, job, and so on. If she performs well, she will also partly exonerate her family, which has been tainted by scandal. This is the system which American government had arranged to prevent people from falling in love.

Lena's mother's suicide is a large part of this bad reputation. Also, Lena's cousin Marcia died from stress when she was suspected of sympathizing with an anti-government rebellion. To Lena's shock, the party is co-ed. Uncured boys and girls drink alcohol, dance, and even touch are all highly dangerous, forbidden behaviors that are likely to infect them with *amor deliria nervosa*. On their date, Lena tells Alex about her family history. For some

reason, the cure for *amor deliria nervosa* did not work on her mother, even though the scientists performed the operation three times. Lena's early life was infused with love, a fact that she knows is shameful. When the scientists scheduled her mother to undergo the operation a fourth time, with no anesthetic, her mother committed suicide by jumping off a cliff into the ocean. In this novel, totalitarianism had a huge role which killed several people's lives.

Lena expects Alex to be disgusted by this story, as most people are, but he seems to feel sorry for her instead. She confesses that she sometimes imagines her mother swimming away to the wilds instead of dying. When Lena mentions the invalids beyond the city's borders, Alex stiffens up. He confesses that he is not who she assumes him to be. He is an invalid who was born in the wilds, and both of his parents are dead. He came to the city at the age of ten in order to help with the resistance, which is larger and more powerful than the government admits. The cure scars on his neck are fake; he has never undergone the cure. When she hears this, Lena panics and runs away. For days after this experience, Lena checks herself for signs of the delirium, but she seems to be okay. Thus love is shown to exist despite totalitarian control and restriction.

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N'Jadaka: The Abandoned Cyberpunk Prince of Wakanda - A Remapped Identity of the Afrofuturistic Society in Ryan Coogler's *Black Panther*

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The Marvel Movie *Black Panther* directed by Ryan Coogler and released in 2018 is based on the Marvel Comics of the same title released in 1966. This movie which featured an all African cast captivated the millions of African diaspora around the globe. The movie features the Kingdom of Wakanda which encompasses five African tribes hidden in plain sight from the rest of the world and ruled by an impermeable legacy of warriors known as the Black Panthers. The source of the colossal resources and technology is attributed to a fictional metal called Vibranium which absorbs, releases and stores a large amount of kinetic energy. This ideal world is described by a character called Ulysses Klaue as follows: "Explorers have searched for it for centuries. El Dorado. The Golden City. It's a technological marvel" (*Black Panther*). The indigenous futuristic society of Wakanda places the Blacks at the locus and the Europeans at the periphery.

This Elysium of immense possibilities and promised living is deconstructed by the character N'Jadaka also known as Erik Killmonger who is a supposed heir to the throne of Wakanda and abandoned by his uncle, the so-called virtuous Black Panther, T'Chaka. Here, the tension between the Europeans and Africans is cast aside by focussing on the friction between the Africans and the African diaspora. There exists a sense of double consciousness in the African diaspora due to the tragic histories of transatlantic slave trade and displacement. This leads to the estrangement between the diaspora and the people on the continent. King T'Chaka and his son, Prince T'Challa represent the indigenous Africans while N'Jadaka is a representative of the African diaspora. This fractured sensibility is articulated only by the abandoned Prince, N'Jadaka. His name is pronounced as Erik in the initial scenes of the movie and as the film progresses, his identity as a Wakandan is revealed. His accent is necessarily American to distinguish between the other characters' accent which is essentially African English. Despite this divided sensibility, he is acquainted with his Wakandan lineage and it is apparent in the museum scene where he feels an unutterable connection with an antique African artefact.

The movie thrusts forward in a cyberpunk fashion as the supposed antagonist N'Jadaka subverts his identity by proving to be the protagonist through a cyberpunk lens. Cyberpunk is a subgenre of Science Fiction characterised by "high-tech and low life" as defined by David Ketterer. It is also characterised by cybernetic implants to the human body, space travels, and trans human aspects.

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The subversive nature of N'Jadaka is attributed to the protagonists of cyberpunk who are supposed to be outsiders, outcasts, anti-heroes, criminals, misfits, etc. The earlier scenes of the movie depict the father of N'Jadaka - N'Jobu, being the younger brother of the then King T'Chaka who had married an American woman and had stolen Vibranium, the invaluable resource to rescue millions of Africans suffering remote from Wakanda. But a sensation of isolation and protectiveness of the Wakandan lineage compels T'Chaka to kill him, leaving the tender young lad N'Jadaka alone. He is perceived as an outsider throughout the movie though he possesses Wakandan blood running in his veins. This highlights the racial tension and estrangement between the Native Africans and the diaspora. Also, a white man in the movie, Ulysses Klaue remarks at N'Jadaka, "To them, you'll just be an outsider," as if the coloniser mocking the diasporic community. (*Black Panther*)

N'Jadaka is constantly in search of his true identity and it becomes apparent when he claims the throne of Wakanda. In addition to striving for his identity to be recognised, he wants the Wakandans to recognise the miseries of the outside world and wishes to help them by providing resources from Wakanda. He says,

"Y' all sit-in' up here comfortable. Must feel good. It's about two billion people all over the world that looks like us. But their lives are a lot harder. Wakanda has the tools to liberate 'em all" (*Black Panther*).

The proposed villain of the movie walks forward in an empathetic way but the protagonist T'Challa is bent on isolating Wakanda from the rest of the world. He says, "It is not our way to be judge, jury, and executioner for people who are not our own" (*Black Panther*). As a victim of the hardships undergone by the diaspora, N'Jadaka recognises his fellow victims' trials and tribulations. He wishes to redeem the diaspora from the clutches of the colonisers and it is evident as he says, "The world's gonna start over and this time, we're on top. The sun will never set on the Wakandan Empire" (*Black Panther*). The aspect of cyberpunk is taken to the next phase when N'Jadaka, in addition to questioning the authority, takes the authority in his own hands by defeating T'Challa in ritual combat and acquiring the Wakandan throne.

Further, the character of the abandoned prince is carefully crafted to subvert the identity of Wakanda through a scene where he enters the ancestral plane to meet his father, N'Jobu. The conversational exchanges between the father and the son reveal the conscious yet casual subversion of the identity of Wakanda by N'Jadaka:

N'Jobu: "Well look at what I've done. I should have taken you long back ago. Instead, we are both abandoned here."

N'Jadaka: "Well, maybe your home is the one that's lost. That's why they can't find us." (*Black Panther*).

The promised land which is glorified by even the colonisers like Ulysses Klaue is undermined as a land that is lost by N'Jadaka. Though his notions appear radical, it is comprehended that Wakanda has been a lost nation turning a blind eye to the injustices and miseries of the outer world.

All the while, he has been an abandoned prince in search of his identity, neglected by his people, who had the probabilities of becoming a great ruler of Wakanda. His search for identity is replete with insults and injuries and it is incomplete till his death. The glorified nation denied an able warrior and an administrator who could have escalated the status quo of the isolated country and could have helped liberate millions of people in bondage. His death at the end of the movie is heart-rending and his dream of Wakanda as his home remains a fairytale.

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Reflection of Self-Realization in The Society: A Study on Arya Stark in *A Song of Ice and Fire*

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Bildungsroman or the coming-of-age novels focus on the growth and maturity of an individual from childhood into adulthood. According to M. H. Abrams, bildungsroman signifies, “novel of formation or novel of education where the development of the protagonist’s mind and character in the passage from childhood through varied experiences – and often through a spiritual crisis”(255). Coined by Karl von Morgenstern in Germany, in the beginning of the nineteenth century, the genre was given wider scope in France and England. *A Portrait of an Artist as a Young Man* by James Joyce has been considered as one of the best examples of bildungsroman in which the protagonist moves out of his comfort zone to observe the world, finally conquers shortcomings and reaches maturity.

Most of the bildungsroman novels have autobiographical elements as the transitions of the characters involve an in-depth understanding of the self. For a novel to be a bildungsroman, the following characteristics are the benchmarks.

Maturity is attained by various people at various stages due to their own experiences of the world. It depends entirely on the people they are surrounded with and the experience they undergo with these people. Typically, maturity in most of the bildungsroman novels occur when the characters venture out of their houses, away from their homes and family, involving some rigorous and troublesome childhood thus undergoing some strenuous psychological changes. More importantly, the characters that grow as self-improved individuals affect the society in a wider perspective.

George R. R. Martin, in his *The Song of Ice and Fire* series, moulds Arya Stark of House Stark in such a way that she tunes herself through the harsh realities of life. Arya, as a tomboy is bullied by the society around her especially by her tutor Septa Mordane who wants her to exhibit some womanly skills like her sister Sansa Stark. Septa Mordane has even commented on how Arya “has the hands of a blacksmith” while Sansa has “Such fine and delicate hands” (AGOT, 66). She gets insolent remarks even for her physique, for having acquired her father’s appearance of lustreless brown hair and long face earning her the name ‘Arya Horseface’. Even though she faces contempt all around her and throws tantrum, she faces them boldly by not giving up even as a child. The real trouble arises when her father is put to death just after he exposes some sensitive thoughts into her head.

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“I do not mean to frighten you, but neither will I lie to you. We have come to a dark dangerous place, child... This willfulness of yours, the running off, the angry words, the disobedience... at home, these were only the summer games of a child. Here and now, with winter soon upon us, that is a different matter. It is time to begin growing up.” (AGOT 216)

From there, life troubles her in so many ways and she chases violence and misery throughout her life. After his death, Arya is forced to live an independent life devoid of the only support she had – her brother Jon Snow. Her sword, ‘Needle’, the skills she learnt through Syrio Forel and the lesson learnt from him on how fear cuts deeper than swords, are her only companions as she sets foot away from her home. Having killed a boy at the age of nine, and having witnessed the beheading of her own father in front of her eyes, she gets her philosophical understanding of life and death where Death has been her constant companion everywhere she goes. She survives by refusing to succumb to the dangers that come in her way.

She educates herself through the people she meets and through the unnatural help she earns from the faceless-man in the temple of many-faced god. When she hides her Needle, she hides her identity for a while, only to learn the tricks from the faceless man that could help her in taking revenge better. The various identities she acquires during her quest complements the emotional trauma she undergoes and also points out how women in general need to have multiple identities to survive in the society.

“Who are you?” he would ask her every day. “No one,” she would answer, she who had been Arya of House Stark, Arya Underfoot, Arya Horseface. She had been Arry and Weasel too, and Squab and Salty, Nan the cupbearer, a grey mouse, a sheep, the ghost of Harrelhal... but not for true, not in her heart of hearts. In there she was Arya of Winterfell, the daughter of Lord Eddard Stark and Lady Catelyn... In there she was someone... but that was not the answer he wanted.” (AFFC 312-343)

Her quest to avenge those who harmed her and her family only shatters her blooming of a kinder self and her transformation takes her to a path that never gives her the opportunity to forgive the wrong-doers. Everywhere she goes, she understands that she, through her determination can achieve in learning the way towards the path of destructing the lives of the enemies. She thus trusts very few and creates more enemies transforming herself into a woman to whom marriage and peaceful living would never be an option.

“In all of us there is a hunger, marrow-deep, to know our heritage- to know who we are and where we have come from. Without this

enriching knowledge, there is a hollow yearning. No matter what our attainments in life, there is still a vacuum, emptiness, and the most disquieting loneliness.” (Haley 7)

The recognition and search for the self is marred by the society which expects a passive living with feeble attitude. While most of the female bildungsroman characters undergo transformation with interdependence in the society, Arya exhibits the characteristic of a man’s traits to attain maturity. Her conviction to take revenge affects the people around her and is also reflected negatively in the society because she chose death as the end. Arya is still to learn that deeper meanings of life are awaiting her after she avenges herself. From being a child who threw unnecessary tantrums, her journey makes her attain a level of maturity and the consequences of her action reverberate in the society.

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Survival of the Fittest: An Evolution of Heart Towards Hope in Post-Apocalyptic movie *Bird Box*

Evangeline Vincy. T¹

Living beings has long been there on the face of the earth. As centuries pass by, they have undergone many changes because of natural calamities and many creatures have adapted to the change. Those who were unable to survive the change became extinct from the face of earth. Dinosaurs, the largest reptiles in the world which lived around sixty-five million years ago has become extinct because of the post-apocalyptic activity of a giant asteroid that struck the earth.

Post-Apocalyptic fiction is a sub-genre in science fiction and has now become a part of comic books, Hollywood films, television shows and videogames. In this genre, the end of the world has already taken place and the characters are already trying to survive and start a new life. This genre is different from apocalyptic fiction because, the disaster would have taken place and characters would fight for survival.

The phrase “Survival of the Fittest” was first coined by Herbert Spencer and he used it in his book *Principles of Biology* (1864). Later, it was used by Charles Darwin in the fifth edition of *On the Origin of Species* (1869) as a synonym for “natural selection”. According to Darwin, animals which adapt to the environment well are likely to survive and reproduce but if they do not adapt to the environment, they become extinct. A catastrophic event is one of the main reasons for extinction.

The phrase “Survival of the Fittest” is applicable for human society, too, especially during the post-apocalypse. The aftermath of apocalypse is seen only in the post-apocalypse era. The confusion, chaos and misery which was in apocalypse follows in post-apocalypse where people try to start anew. Many fails to come out of the past which affects them psychologically. Only a few who finds a reason to live, will be able to stabilize their mind and move on.

The movie *Bird Box* is an American post-apocalyptic horror thriller directed by Sussanne Bier. It has won MTV award and it delineates how the extra-terrestrial entity has invaded earth, taking the form of its victims’ worst fears and driving them insane before forcing them to commit suicide. If someone encounters it, they die. After five years, the survivors Malorie and her two children named as “girl” and “boy” has to undertake a two day’s journey to reach the other side of the river and join themselves in a well-protected sanctuary. This two-day journey is the most important journey because the extra-terrestrials try to affect the victim psychologically by taking the form of the dead loved ones and

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asking them to come with them. Only the mentally fittest who does not believe the falsehood survives.

Throughout the journey to the other side of the river, the three have to believe in themselves and the other two who are along with them. This is possible only when each know that the loved ones are there for them in present and not in the past. Malorie does not want anything except to keep the children safe from the extra-terrestrials. But this forms the difficult part of the journey because she does not express her love towards her children.

In the process of evolution, only the ones who are fit to bring down the next generation survives. Likewise, in order to survive from the extra-terrestrials, the survivors have to be psychologically strong and must not be swayed away by the catastrophe. Malorie who has survived all the five years along with her children have decided to take risk in order to give them good life. As the journey they undergo is a dangerous one, the only thing that can keep them together is belief, trust and love. When one falls apart, the others fall apart too. So, when one is ready to trust the other, they are ready to survive.

Survival of the fittest is not easy and it has to undergo severe test. The two children who are very young has to trust their mother and follow whatever she says, even when they are blindfolded. They must have a belief that when they reach the other side of the river, they will have a good life. The main test for the children is to follow and believe the love of her mother because all the five years, they have only seen her mother giving them instructions. Especially for the girl, it is much more complicated as she is not the biological daughter to Malorie.

The three face many dangers during the course of their journey. As they are blindfolded, they were not be able to see anything. They have to trust their instincts, when they row the boat in the river. They have to stop in the middle of the journey for food. When the mother leaves them in the boat in order to search for food, the two children comes of the boat in search of the other. Since they are blindfolded, they go in separate directions rather than following a string which is tied to the boat.

The two children who are now alone have to remain blindfolded and at the same time, they must protect themselves from the extra-terrestrials. The real test for survival starts here. To the boy, it speaks in the voice of his father who is dead and for the girl, it speaks in the voice of her dead mother and it tries to make them unfolds their blinds saying that they can see the beautiful world. The both who are now alone and weak, start to believe the voice. This is when the mother runs towards them and expresses all her love that she has for them all the five years and ask them not to unblind the folds making them come to her.

Malorie and her two children who have now found a new hope in their mother's love moves forward and continue their journey for survival. They reach their destined

place safely. They start a renewed life with new hope, love, belief and trust that they have built during their journey. All these were possible only because they gave themselves for the evolution of the heart and were able to become close creating a new relationship. If they have given themselves to become a victim for the unknown, they would not have reached the destination for a bright future. They would have committed suicide like other people who died even before what had happened to them.

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Handmaids and Apasaras : A Study of Margaret Atwood's *The Handmaid's Tale* and Kavita Kane's *Menaka's Choice*

Vivethika Chandran¹

Man's culture is directly based upon nature. He sets rules to be followed in the society. Later, he sets hierarchy to show his power against other men. He creates power to have control over the society. Some people opposed this power and they are named as socialist. One of the socialists is Foucault, who became a socialist in eighteenth century and he developed a theory called 'Biopower theory'. This theory throws light over the power dynamics prevailed in society. According to Foucault "A power that exerts a positive influence on life, that endeavours to administer, optimize and multiply it, subjecting it to precise controls and comprehensive regulations". (Foucault 12)

This paper highlights the issues faced by women in two different societies. One such writer is Kavita Kane, who has portrayed the second side of heaven in her book, *Menaka's Choice*. Indra is the head of the Heaven, who can control the three social divisions - apsaras, devas and gandharvas. Kane portrays the life of apsaras in the novel. Menaka, the protagonist of the novel is also the narrator of the story. Apasaras are restricted from having families, love, care and affection. They should obey Indra's order and they are used for entertainment purpose and to seek pleasure.

Margaret Atwood, another acclaimed writer from Canada picturizes a dystopian society named Gilead Society in her novel *The Handmaid's Tale*. In this novel Atwood represents the lifestyle of handmaids and the hierarchical nature of the society through colours. The hierarchical structure of Gilead Society follows Commander, his wife, police, marthas, and handmaids. They are identified by the colours of their uniforms like instance the green colour represents Marthas and red is for Handmaids. In the novel Women are withheld from holding property, jobs they are not offered to them and they are not allowed to read. Foucault's idea could be used to understand the power hierarchy of the society in the novel.

Biopolitics is the key factor of biopower theory which exposes the culture and rules set in the society for the compatibility of the administrator. (Kane is portrayed) In *Menaka's Choice* from the perspective of an apsara's lives. Apasaras, though are immortal, have no voice among the other divisions. Indra is a head of Heaven and Indralok, the possesses the right to change rules. The presence of hierarchical society is seen when Indra stands first and then his family leading to the devas, to the rishis, to the gandharvas and finally apsaras. Gandharvas and apsaras have to obey the orders without any hesitation. Gandharvas and apsaras are used to entertain Indra and the devas in Indralok.

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Apsaras are restricted from having a family, since they are only pleasure givers in heaven. Urvasi married King Purarav of Pratihthan and led a happy life. In order to separate them Indra sends Vishwasvasu who envies Urvasi. For her life with King however, she could not express her anger towards Vishwasvasu. Indra uses Urvasi to separate Menaka and Vishwasvasu. Even Indra uses apsaras to disturb his enemies. Once, Vishwamitra begin the process of creating other Heavens against Indra. He sends Menaka to disturb Vishwamitra and to make him fail in his process. Similarly, in *Handmaid's Tale* Atwood writes from the perspective of a Handmaid. In Gilead society, Commanders hold the highest position. In this society human beings, are recognised by their coloured uniforms, like red coloured dress for handmaids, green for marthas, blue for wife of commanders and white for unmarried women. Women are restricted to hold property, jobs and devoid of the right to read. Women who are remarried, married a divorced man, live in relationship are forced to become Handmaids. Handmaids are not allowed to reveal their original name, They are addressed with commander's name with the prefix "Of-" like Offred, Oglen. Handmaids are restricted from shopping, they are allowed to go out only with the marthas. Once Offred goes out with the Martha and she discovers a bone wall which is constructed only with human bodies, from the latter. Offred married a divorced man named Luke. When they try to escape from the Gilead society, they were caught in the border, and she was forced to join the Red Centre where handmaids are given to commanders for reproductions. Handmaids are maintained only to increase the birth rate in the society. Handmaids are considered only as bodies which carry fetus. Handmaids long for love, care and affection.

From these two novels, it is evident that Indra and commanders played the role of superior heads, who hold the power. They formulate rule and regulations to benefit themselves. In both the society hierarchal construction plays a major role. Those who occupy the lower position in the social hierarchy suffer the most. Apsaras and handmaids are not supposed to have a family. They are used only for selfish reasons by their superior heads.

The other key factors of Biopower theory is *dispositif*, French term means *dispositive*, which addresses the maintenance of power by the superior. Indra and Commanders are the superiors in these two novels, They hold the power by suppressing of population. Indra maintains his power by distracting his opponents with the help of apsaras. The beauty of apsara is a weapon, which helps them to execute the orders of Indra. Rambha and Urvasi are the most used by Indra to distract his enemies. Menaka was used once to distract Vishwamitra who was involved in the process of *bramarisi* stage. In order to obey Indra's order Menaka performed her duty and married him, and gave birth to Shakuntala. In the process to protect his head, Indra never involved himself directly in the process of defeating his enemies. Even in separation of Urvasi and King Purarav, Menaka and Vishwasvasu, Indra is involved indirectly. Instead, he used Vishwasvasu

to separate Urvasi and King Purarav, making Urvasi, take revenge in the separation of Menaka and Vishwvasu.

In *Handmaid's Tale*, handmaid suffers for the fault of their commanders. Fred, the commander, is impotent to bear child. In Gilead society if the handmaid cannot bear a child for the commanders then she will be put to death. If there is a problem with the commanders, the handmaids will suffer. In order to avoid trouble Offred, Nick, the soldier, helps her by getting the permission of Serena Joy, wife of the Commander. From these two novels it clearly shows that both Indra and Commander never get directly involved in any issues, but they are the reason for the chaos.

Foucault's Biopower deals with the abolition of individual power in society. Instead the power should divide itself into two or three heads for a society. For example, in medieval period the power was held by the triumvirate – Monarchy, Church, and Nobility. A society, which follows liberal democracy holds independent population. Biopower society holds hierarchy as elite follows politician and the person closely associated with elite. The rights of humans should be shared among population. Superior heads control the population and their liberty in these two novels. Kane's *Menaka's Choice* is a mythical story, that exposes dystopian society of Heaven which is similar to that of Atwood's *Handmaid's Tale*, a historical and futuristic novel. Similarities are separation of child and husband; portraying woman as an object; rejection of rights for woman; the power or control by Indra and Commander. These similarities show the sufferings of lower power status. Thus, this paper clearly shows the difficulties undergone by the protagonists of two novels. Though both the novels have power control over population, people obey the order and they create unique quality within themselves as Menaka chose her family life with Vishwamitra. However the author has left an open ending in *Handmaid's Tale*, which could offer the readers, an insight into framing solutions to overcome the cancer of power hierarchy.

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Beyond the screen in *The Tales of Peter Rabbit* by Beatrix Potter

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O honey bunny don't go there, don't come here, that's not yours, this doesn't belong to you! Who marks these limits and for whom is it marked, who stops or permits one to enter. The tale of little bunny Peter is basically said to have written by Beatrix Potter for notorious children who disobey their parents and put themselves into trouble. Moral of the story is that disobedient children attract problem, on surface it shows that going off the limit is dangerous. But the question is, what is the limit, who draws the limit and for whom is it drawn. Beatrix Potter was born at London; she spent her vacation at Scotland and Lake District with lots of pets. As a little girl she used to paint nature, even fungi which led her in the path of mycology later. Potter wrote *The Tale of Peter Rabbit* to her maid's little son by drawing the portraits of the book herself, it became successful and she continued writing children's stories. This the paper focuses on the denotative meaning of *The Tale of Peter Rabbit*. Little Peter and his siblings are warned to stay at home by their mother while she is away to the baker's, further she warns them not to enter Mr. McGregor's garden where their father was put into a pie by Mrs. McGregor. Notorious Peter runs straight away into the garden, puts himself into trouble and finally escapes after a great deal losing his clothes, confidence and his mother's tasty food. "Peter gave himself up for lost, and shed big tears" (Potter 14).

Thus disobedience and going off the limits are stated as the tragic flaw of Peter. Beatrix was the naturalist who was well known for the conservation of the lake district, she bought Hill top farm and other farms and conserved the land and it's animals from exploitation, which on her death went to the national trust. Thus this is the extent to which potter has gone to protect nature from the encroachments. McGregor's farm is symbolically one such area which stops nature; the animals, from entering nature; the farm. Owning a farm is not considered as an encroachment but in Peter's point of view it definitely is encroachment, Peter stands for the fauna who are deceived by humans. Though during Victorian England cities were highly crowded due to industrialization, urban areas also became the toy of the new craze of the age, as progress was the order of the day. At this point, Someone decides what one must have, when one decide what he wants to have that is considered off limits, so is peter rabbit. Flopsy, Mopsy and cotton tail were busy gathering black berries, which is within limits but when peter squeezed in McGregor's gate that completely becomes off limits.

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Mr. McGregor was on his hands and knees

Planting out young cabbages, but he jumped up and ran after Peter,
waving a rake and calling out, 'Stop thief! (Potter.11)

Mr. Gregor calls him a thief, all that Peter steeled was some lettuces, French beans and radishes, though from Gregor's farm, they are product of mother earth's mercy. Gregor's claim shows that Peter has crashed-in in his property, which he 'owns'. This reveals the obsession with human who wants to 'own' but never enjoy using it as said by kholstomer by Tolstoy. Coming back to Peter, Mr. Gregor chased the hell out of him; on the long run peter loses his shoes and dress. Peter, here stands as the symbol to refer Man-Animal dispute and Man to Man dispute where the desire of the other makes him lose what he has as well. Peter rabbit's dress was made into a scare crow as a threat to whoever tries entering the garden of Mr.Gregor.

Mr. McGregor hung up the little jacket and the
shoes for a scare-crow to frighten the blackbirds. (Potter 24)

The question is why would he come to the farm? Eventually for food. But why did Gregor chase him? The answer is Peter, in haste, may destroy a huge area of farm more than what he intakes spoiling Gregor's farm and labour , thus providing him with what he need would reduce the damage caused on both sides as said by the Tamil poem 'yaanai pugundha nilam' in purananooru. Thus the point is human is not allowing the animals to have what they need and this makes them to get their hands into action and take for themselves what they want leaving a huge mess later. The fear made Gregor chase peter. Whether human is in his limits is the primary question here, all living creatures on Earth share the same ecosystem, coexistence was the order of early men, but then human drew limits, then he himself has gone off limits to suffice his new needs, raw materials for industrialization and fashion etc., then labeled animals as intruders. This also draws a parallel between the working class and the rich who buys huge estates and farms and claim everything within the boundary is his, today's lakeside resorts etc., is one such example, rich investors buy those areas and build resorts, thus for a normal human it becomes an extravaganza to enjoy nature. To understand that life lies on living and not claiming only will make a difference.

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Marginalisation — A Cause of Crime in Stieg Larsson's *The Girl with the Dragon Tattoo*

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Marginalisation is an approach used to study literature, giving emphasis to the voice of marginalised people in the society. Marginalised people are those who are deprived of their socio-economic opportunities for their sustenance and they are the victims of social, cultural, and political exclusion. Marginalised people are socially, politically, economically and legally deprived of their 'rights' as human beings in every sphere of life and society. Predominantly women and poor people fall under this category. For ages women are deprived of their rights and treated inferior to men. This paper aims to identify the role of marginalised women in Sweden. Moreover societal conflicts which engender criminal behaviour among the marginalised are analysed in detail.

Stieg Larsson, a Swedish writer, well known for his Millennium Trilogy, focuses on crime and gender inequality in all his novels. The novel *The Girl with the Dragon Tattoo* (2005) is the first crime fiction in his Millennium trilogy. The novel deals with major themes such as violence against women, corruption, technological advancements, morality and ethics. The novel has been translated from Swedish to English by Reg Keeland.

The novel begins with Henrik Vanger, receiving a mysterious birthday card every year on his birthday for the last forty years. For so many years he is bothered by his lost niece who went missing at the age of sixteen and is presumed to be dead. Tortured by the loss of his niece, Henrik Vanger asks a disgraced journalist Mikael Blomkvist and Lisbeth Salander to investigate on the matter. But the Vanger family's secrets are buried so deep that someone is ready to take any measures to stop them from being exposed.

Lisbeth Salanders is a young orphan, who stay alone and hacks people's data for research and sells them for good money. Along with Mikael Blomkvist she tries to dig up a forty year old family secret which in turn could get them killed. The character Lisbeth is faced with abuse and sexual harassment through the course of the novel.

On the surface the novel seem to be a mystery thriller but on the deeper level, the novel talks about the violent abuse of women in Sweden, also indirectly highlighting the failure of government to act against such incidents. Larsson in the beginning of each chapters states a few statistics about the treatment of women by men in Sweden. At first, he says, "18% of the women in Sweden have at one time been threatened by a man" (Larsson 15). In chapter two he begins by saying, "46% of the women in Sweden have been subjected to violence by a man" (121). In the third chapter he says, "13% of the

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women in Sweden have been subjected to aggravated sexual assault outside a sexual relationship” (253). In the final chapter he says that, “92% of women in Sweden who have been subjected to sexual assault have not reported the most recent violent incident to the police” (407). This shows that women were ill treated in Sweden.

Lisbeth Salander who is an orphan encounters a problem when her guardian becomes severely ill. Her new guardian Nils Bjurman, threatens to control her finances, treats her with contempt, and in return for her requests, he forces her for sexual favours. So Salander decides to blackmail him by recording their next encounter but things does not go as per planned and Bjurman brutally rapes her. After a week she returns to his home, handcuffs him and she threatens to publicize the recorded tape. Finally she gets Bjurman to permit her to access her finances. The novel consists of an absent character Harriet Vanger who has been also verbally abused so she runs away from her home and lives with a different identity.

Crime plays a vital role in the novel *The Girl with the Dragon Tattoo*. A new field of Criminology called as Realist Criminology is divided into two forms known as left realism and right realism. Left realist criminologist believes that the main causes of crime are marginalisation and relative deprivation. While the right realist looks at crime from the perspective of political conservatism. By applying social conflict theory, the left realist aspect of crime is analysed in the novel *The Girl with the Dragon Tattoo*.

Social conflict theory argues that individual or a group in a society interacts on the basis of conflict than consensus. By using various types of conflicts many people try to attain their necessary resources. In most of the cases the powerful group tries to exploit the groups with lesser power in order to retain their power. Social conflict theory majorly concentrates on the inequalities prevailed in the social structures which arouse the social conflicts among two different social groups. The theory also states that the two groups try to benefit from the other.

The theory talks about the political and economical gap between the social order which might result in social unrest. This social unrest can result in violence and upheaval of criminal activities in a community. In the novel *The Girl with the Dragon Tattoo*, the protagonist, Lisbeth expresses her dissatisfaction for her underprivileged life through involving herself in cyber crime.

In the novel, chapter eleven talks about Bjurman who was made as Salander's new guardian. She was forced to perform a sexual act in exchange for her financial access and then he brutally rapes her. After Salander's first sexual assault she comes to the terms with the fact that authorities rarely punish assaults against women in Sweden because violence against women are common thing in Sweden society. Salander's experience convinces her that the only solution to society's complacency is for women to empower themselves.

The violence against women also continues in the part where Martin and Gottfried Vanger murder many women and justify their acts with Biblical allusions. This shows their views on women are anti semitic. Another character in the novel named Wennerstrom, a famous business man, who eventually gets a girl pregnant and forces her to abort the child by holding her under water until she conceded. Also the verbal and physical abuses Harriet must have endured from his father and brother imply the worldview in which women are treated as inferior beings.

The social conflict as seen in the novel were when Salander accepts the sexual advancements for her benefit and later she gets revenge on him. Also the ill treatment of women by the people who are in power becomes unnoticed by the government and others just because they are in a reputable position. At some point Salander believes that only status, beauty or wealth can help to protect women against violence.

Unfortunately for women who have no family or friends and have a very little way of financial support, violence seems inevitable. Through out the novel, men like Wennerstrom and Martin Vanger have the authority to manipulate events because of the power they hold and many women and others become prey for their amusement. Salanders proves herself to be strong by playing the role of both victim and survivor. Salanders sees the oppression and brutalization of women endemic to society so she does not see herself as a victim but as a survivor.

Criminal act or criminal offence is an act committed by a person that violates a law and which is punishable by the government. This act is mostly harmful not only to some individual but also to a community or the state. Cyber crime or computer based crimes is the unlawful acts which has computer as a tool or target or both to commit an illegal act. Most common cyber crimes are credit card theft, cyber terrorism, electronic bullying and stalking, hacking, identity theft, network intrusion and software piracy.

Salander is smart and has a photographic memory. She uses her technological skills to break into computer systems to do her research and expose criminals. As per the original Sweden title for the novel- 'Men Who Hate Women' the novel also has characters to prove this title. Since no one else in the society holds these men responsible for their acts, Salander decides to do it by herself. When Salander does not get her financial independence, as a result she goes to the extend of attacking Bjurman and stealing a huge sum off money from Wennerstrom's bank accounts.

Larsson explains the process of hacking details as Salander is able to defeat an e-mail encryption scheme central to one of the main resolution by instilling a malcode over time and taking control over Wennerstrom's laptop. After this she is able to reroute his money from many of his bank accounts across the world to numerous accounts which is under her control. She even hacks many private information for her background research on a particular person, for which she is paid. Salander makes a living through this because

of her poor financial status and also she is sexually harassed by her guardian so much that she hacks into his laptop and blackmails him. Salanders does not have much choice for survival so she choose it.

Many women across the world are faced with similar problems of marginalisation in the society, which in turn leads to the conflict among the social groups. The social conflict theory suggests that the rise of the suppressed can be a solution to the social difference. However, in the novel Lisbeth rises against her suppressor and proves herself as a strong empowered women, who has risen above the bars of marginalisation. In this paper with the application of social conflict theory the power subjugated and the marginalised are identified and are shown that societal conflicts engender criminal behaviour among the marginalised.

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Divine Intervention in Babylonian Captivity In The ‘The Book of Ezekiel’

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Ezekiel, a priest in the land of Israel was called by the Almighty as a prophet at the age of 25. He is called as a prophet during the reign of king Jehoiachin in Israel who ruled the tribe of Judah and Benjamin. The word ‘Ezekiel’ which means ‘God Strengthens’ or ‘Strengthened By God’ in Hebrew. The book is entirely written during the Babylonian Captivity of 70 Years between 622 B.C –600 B.C followed by other prophetic books like Zephaniah and Habakkuk. The purpose for this book being written is to instil hope and help the Israelites regain their lost Faith. God wants them to repent and regain faith even while being under extreme slavery, Hence he brings his own prophet to fulfill his plan among his people and make them know that they have a redemption after 70 years.

King Nebuchadnezzar came to Jerusalem and besieged it totally. King Jehoiachin who then was the ruler was taken captive along with all the possession and the wealth of the entire country. The Temple of Jerusalem was totally demolished during the last invasion. Now the people of Israel were encamped by the River Chebar. Ezekiel is one among the captives who were taken on the fifth day of the month, and Ezekiel is greatly protected by God in all aspects of life. Another important purpose of this book is to deliver God’s Judgment against the False Prophets during Ezekiel’s period and they were warned by the Divine throughout the 48 chapters of the book. The book is divided into four parts, the first part (chapter 1-3) comprise of The Prophet’s Call, the second part (chapter 4-24) describes The Fall of The Great Nation Jerusalem, the third part (chapter 25-32) explains the Judgment against Seven Nations, and the fourth part (chapter 33-48) concludes revealing the glorious future of Israel after the Babylonian Captivity.

The false Prophets who are residing among the captives are pleasing the people with comforting words and they did not speak God’s words to the people. But Ezekiel God’s own prophet had a futuristic view upon the nation, he doesn’t compromise with the false prophets so he warns the people of Israel. God’s judgement had descended on the people very strongly because they were sinful in their ways and lost hope in God. They were rebellious against God in all ways , as well as hard hearted.

Son of Man , I am sending you
To the children of Israel,
To a rebellious nation
That they has rebelled against me,
They and their fathers have transgressed
Against me to this very day. (NKJV EZEKIEL 2:3)

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The rebellious nature of the people put them into more struggle; every single day was a looming test to their survival in the exiled land. When they were in their homeland of Jerusalem they were obedient to God's words and walked in righteous path, but when their lives were put under trials and tribulations they started to move away from the Divine presence.

Jewish Diaspora is the native people's experience on exile where they are taken captives into the neighbouring kingdom. The temple of Jerusalem built by King Solomon was treasured by the Israelites as it was built with gold and silver making the temple extravagant. So it allowed the neighbouring kingdom to grow jealous and King Nebuchadnezzar invaded the land and conquered by destroying the temple of Jerusalem in 586 BC.

This 70 years of captivity led to loss of cultural identity and Jewish traditions. The Jews followed many rituals and traditions like celebrating festivals, their way of dressing and religious practices because of the captivity. They were affected by all means both mentally and physically. But this captivity was primarily due to their disobedience to God and their paths were not righteous and just. Their own land of Israel was much more promising than the neighbouring land.

The Jews' place of worship is the synagogue. They gather as a big congregation for religious study on every Sabbath day which cannot happen when they are kept captives. Sacrifice and offering to the Lord from their weekly earnings is apart of their life. But as captives they were made to work on all the days, and with little amount of food they were overloaded with all the chores that they were not able to fulfill their obligation towards God. Therefore arises a big difference between both the countries, Israel and Babylon.

During King Solomon's reign and the generations which followed all the people were wealthier and were ready to give anything for the temple. They brought forth gold and silver offerings to God. But once they were taken captives they were totally devastated and depended wholly on the Babylonians, even for their basic needs.

When there is an exodus leading to Diaspora, the troubles become more than life like. Some diaspora communities maintain very strong socio political ties with the foreign land. But coming in this Babylonian Captivity the whole nation is evacuated from its homeland. This comes under slave migration, and the people's life becomes all the more worse due to the false prophets. They work against their own God and hence they are subjected to such captivity for 70 years. So proving the title the Divine Intervention is witnessed through the whole book and every chapter talks about how Ezekiel is working to redeem the people, turn them away from evil doings and follow the path of righteousness and integrity.

Due to extreme slavery they are dead in soul and body. But with certain miracles which are witnessed by the people themselves, God lifts them up in faith and makes them trust in Him again. God intervenes in the prophets' whole self; lets the spirit of the God fill

him when he speaks the word of God. Ezekiel envisions God about whom he preaches among the people.

Therefore to conclude, there is always redemption after all the trials of life. The Israelites were punished for 70 years and tormented by the Babylonian Dynasty. But there comes a way out , like every problem coming to an end after an outburst , they step out of Babylon after a purification like that of gold refined after it comes out of the fire. The entire nation is judged until they are put back to their righteous way. The Jewish Diaspora explores how the people regained their identity after returning to their homeland and the Jewish tradition and culture through this prophetic Book of Ezekiel.

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Racism, the determiner of human lives in Lorraine Hansberry's *A Raisin in the Sun*.

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Civil rights movement is about granting of civil rights to the African Americans. Those people who were once called Negroes, then Blacks, then Afro Americans are now referred as African Americans. The African Americans ceased to be slaves because of the excess of oppression and repression by the Americans. The most important work among that is Lorraine Hansberry's *A Raisin in the Sun*.

Hansberry's father won the case and it was stated that Whites cannot bar African Americans from a neighbourhood. This conflict mirrors itself in her masterpiece *A Raisin in the Sun*, it deals with serious issues of African Americans' experiences like poverty, discrimination, segregation and racial identity. She is credited for being the first Black playwright to create a realistic Black character for the stage because earlier from 1950s to 1960s, the African Americans Theatrical role was usually small or comical. *A Raisin in the Sun* has received the New York Drama Critics Circle Award for 'Best Play of the Year.' Hansberry was the youngest playwright and the fifth woman and mainly the first black writer to win the award.

A Raisin in the Sun is a realistic drama that focuses on the Youngers, an African American family living in Chicago during the 1950s, a time when some racial questions were beginning to be raised. Youngers family was about to receive an insurance check for \$10,000 and each family member's opinion on what to do with the money builds a picture of their character. Ruth is selfless and loyal who tells Mama to use it for a vacation. Money minded Walter wants to invest the money in a liquor store. When mama asks him why he is always concerned about money and she tells "Once upon a time freedom used to be life—now it's money. I guess the world really do change ..."(Hansberry75)and Walter replies "No—it was always money, Mama. We just didn't know about it (Hansberry 75) and she wishes to give her family a bigger house and fulfill the dream she shared with her deceased husband. Lastly, Beneatha who is broad minded wants to use that money to pay for her medicine, school fees so that she could become a doctor, this reflects her character's interest in the intellectual side of life. Additionally, Beneatha and Mama have differing opinions on God, whether He exists or not. Mama's belief in God reflects her more traditional character. Mama says "Lord, if this little old plant don't get more sun than it's been getting it never going to see spring again" (Hansberry 43) thus she is devoted to her plant, which symbolizes her nurturing of life in a small space."Eat Your Eggs" is a phrase that appears early in the play, as an instruction from Ruth to Walter to quiet him.

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Being quiet and eating one's eggs represents an acceptance of the adversity that Walter and the rest of the Youngers face in life.

Finally mama buys a house in Clybourne Park for \$3,500 which is a Whites area. When the White community people came to know about this, they sent a representative named Mr. Karl Linder to reconsider their plan to move on with some generous offers to buy them out but despite the financial pressure and knowing that Walter had lost the remaining \$6,500 to his friend Willy Harris, at the play's climactic moment, Walter decides to give up his ego and stands united with his family to fight for their rights against discrimination. So he declines Karl's offer and Youngers family will decide to move into their new home. The main themes of this play are the value and purpose of the dream, the need to fight racial discrimination, the importance of family, social inequality and women's position in society. Younger family's apartment is the only setting throughout the play.

Beneatha Younger also known as "Bennie" is Lena Younger's daughter and Walter's sister. Beneatha's schooling is a privilegewhile Walter Lee had not attained it. She strongly believes that higher education is her right. Her views towards pursuing Doctorate was very clear and focused in spite of her family's poor condition. Beneatha believed in self independence and she is a revolutionary woman who denied to take up the traditional and spineless female role. She is very knowledgeable and has a lot of self esteem. Her search for her identity is higher and it is carried away throughout the play. Beneatha's college education has helped to make her progressive, independent, and a total feminist. She brings politics into the apartment and constantly argues about the issues of civil rights. When Walter criticizes her views then Bennie replied him that "Sticks and stones may break my bonesbut ... words will never hurt me!" (Hansberry 112). Bennie is not religious but she believes in scientific reasoning and explanation. At one stage she tells mama "I mean it! I'm just tired of hearing about God all the time. What has He got to do with anything? Does he pay tuition?" (Hansberry 52). After listening this statement, mama gets angry and slaps her and says "Now—you say after me, in my mother's house there is still God" (Hansberry 53). Bennie repeats it. Her personality reflects the paragon of the Renaissance Era, where people were encouraged to step outside and explore different fields. Over the course of the play we can see her battle with her identity as an African-American woman. Joseph Asagai, her Nigerian boyfriend criticizes her, saying that she is "assimilated," meaning that she tries to hide her African-ness by acting as white. He uses her hair as an example. Assegais cannot understand why most of the black women like Beneatha in America straighten their hair instead of leaving it curly naturally. He urges Beneatha to be herself and not to pretend being a foreigner. Over the course of the play we can see her exploring her identity, when she takes a prompt from Asagai and lets her hair go natural. She also tries on the Nigerian robes that he presents her and dances around to African music. Although Beneatha's family has been in America for several generations, and Beneatha has never been to Africa, Asagai entreats that if she comes to

Africa once then she will not feel like going out of that place for even a day. Historically, this attitude gained some popularity among black Americans as they felt that no matter how long they had been in America, they could never truly call it their home or motherland. Bennie's relationship with the people around is quite different earlier, however her relationship with Joseph Asagai brings a lot of changes within her and she becomes more friendly and pleasant to others by then.

On the total other end of the assimilation debate is Beneatha's other rich boyfriend Murchison George. He is a black American but his thoughts are shallow. He sees absolutely no reason to honor their African heritage. George sees himself as an American first and foremost and thinks that the African Americans, who spend a lot of time worrying about Africa, are wasting their time. Beneatha rejects him because of his blindness towards the race. Thus, she prefers her admirer to a wealthy and influential boyfriend, surprising all the close people of hers, she lives her life according to her own rules and finally decides to consider marrying Asagai and practicing medicine in Africa as he promised her. Her different taste in men demonstrates a very dramatical change in her personality.

Mrs. Johnson is the Younger family's intrusive and noisy neighbour. She cannot accept, how the family can consider moving to a white neighborhood and jokes that she will probably read in the newspaper in a month that they have been killed in a bombing. Her lines are employed as comic relief, but Hansberry also uses this scene to mock those who are too scared to stand up and speak for their rights.

The title of the play *A Raisin in the Sun* is an allusion of Langston Hughes's famous poem 'Harlem.' It focused on the phrase "a dream deferred." This poem centres on the theme of dreams not coming true, so this poem is interconnected to the Younger family in the play where they have an individual dream which shatters in the end. The poem starts out by asking, "Does it dry up like a Raisin in the sun?" – Raisins are dried grapes and what would happen if a raisin was left in the sun. The Family's dreams are like the raisin that is left out in the sun. The raisin becomes crusty, hard and shrivelled, so it has to be thrown away. This is the situation of Younger family when Walter loses the insurance money at the end of the play and shatters the dreams of other family members.

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Women, Nation, Race and Ethnicity in *The Color Purple*

S.Maithili¹

Alice Walker was born on February 9, 1934. She is an American novelist, short story writer, poet and social activist. The novel *The Color Purple* (1982) was awarded the national Book Award for hardcover fiction, and the Pulitzer Prize for Fiction. It was soon adapted for the big screen by Steven Spielberg. Works of fiction such as *The Color Purple* were written to promote political and social changes and to deal with ideas of sexuality, gender, race and class.

The Color Purple is a novel which is written in a series of letters and diary entries and it is also called an epistolary novel. The novel is set in rural Georgia. The story

focuses on the life of an African American woman living in the Southern United States during 1930s. The plot is about the issues faced by them in American society. Alice Walker has described oppression and suffering of Black women and suggests solutions for the tribulations faced by the women. Female characters such as Celie, Shug, Nettie and Sofia in *The Color Purple* are suppressed both psychologically and physically. Celie, the downtrodden, degraded, despised and abused, is transformed into an independent and liberated woman at the end of the novel.

In this novel, some major themes come to light that mirror the society of the early twentieth century. The theme of violence in relationships was not much written about until the 1960s, as black writers wanted to avoid anything that might reinforce racial stereotypes. In *The Color Purple*, the role of male domination is seen through the frustrations of black women's struggle for independence and is clearly the focus. Walker explores this theme in the love triangle of Albert, Shug, and Celie. Celie and Shug becomes friends and their friendship even evolves to sexual attraction between the two. Recognizing the link between race, ethnicity, class and gender, also referred to as intersectionality, means that there is a difference in feminism for black women and white women, as they have a different race and therefore different experiences of oppression in American society. Sexuality is integral to feminism because it is part of womanhood, and African-American women had a different relationship with their sexuality compared to white women in the 19th and 20th century. In feminist theory, sexuality is at the center of oppression. "In feminist contexts, sexuality represents a central site of the oppression of women; rape and the rape trial are its dominant narrative trope".

Oppression in terms of sexuality and gender are certainly evident in this novel. The novel is more concerned with the politics of sex and self than with the politics of class

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and race... its unrelenting, severe attacks on male hegemony, especially the violent abuse of black women by black men, is offered as a revolutionary leap forward into a new social order based on sexual egalitarianism. Walker “plays” with stereotypical gender roles in her novel. For instance, one of the characters, Sofia, Celie and Albert’s daughter in law, does not let her husband Harpo dominate her, and it becomes clear that she is also strong in a literal sense, because when he tries to beat her it becomes clear that Sofia is stronger than Harpo.

Sofia and Harpo’s marriage actually contains reversed stereotypical gender roles, as Sofia is masculine and Harpo is more feminine. Harpo likes to do ‘woman’s work’ and doing the household chores, while Sofia likes to work outside the house. Peculiar about this is the fact that both are comfortable with these assigned roles in their marriage, but Albert raised his son Harpo to be a dominant man in the marriage. He feels pressure to be more controlling over Sofia, and starts beating her. This moment can be seen as Walker criticizing the social construction of gender roles, as Harpo and Sofia feel pressured by the socially constructed gender roles to have a relationship with opposite roles from what they are comfortable with. This can also be seen in a less obvious way with Albert and Celie, as in the end of the novel, they are sitting on the porch while Albert is sewing, and Celie is wearing pants and smoking a pipe. Moreover, Shug Avery is often described as being more masculine, despite her feminine charm.

Walker creates a number of strong female characters in this story. Shug Avery, Kate and Sofia are all strong, rebellious, and independent women, and they serve as a role model for Celie. The relationships between women are also a distinct part of the novel. The sisterhood of black women is a recurring theme with African-American female writers and filmmakers. Black women can support each other and help each other grow. Nettie and Celie have a strong bond, and they stand up for each other. Also Shug and Celie connect on an emotional level in a way that Celie does not have with any men in her life. They become sexually intimate, and Celie gains more confidence because of this relationship. There is a big contrast between Albert who beats and dominates her, and Shug who accepts and adores her as a woman.

Shug helps Celie coming to terms with her own sexuality, by helping her form the image of God that loves everyone. She actually enjoys sleeping with Shug; something she never did with Albert. “God loves all them feelings. That’s some of the best stuff God did. And when you know God loves ‘em you enjoys ‘em a lot more. You can just relax, go with everything that’s going, and praise God by liking what you like” (Walker 176). A major difference between Shug and Celie is the fact that Shug has a sense of self that is not “male inscribed”. Throughout the story, Celie gains a strong sense of self because of the reimagining of God and helps her stand up to Albert. .

A little later, Nettie writes Celie that this also reminds her of the way their stepfather treated them:

“There is a way that the men speak to women that reminds me much of Pa. They listen just long enough to issue instructions. They don’t even look at women when women are speaking. They look at the ground and bend their heads toward the ground. The women also do not ‘look in a man’s face’ as they say. To ‘look in a man’s face’ is a brazen thing to do. They look instead at his feet or his knees. And what can I say to this? Again, it is our own behavior around Pa” (Walker 146-147).

It is clear that the men described in the novel are controlling their wives, which is an example of the existing gender roles and male dominancy in American society.

Gender, the fact that Celie and Nettie are women, serves as an excuse for the men in their lives to treat them in oppressive ways, just like the fact that their biological father was African-American served as an excuse for the white merchants to lynch their black competitor. Both oppressors, the men in Celie and Nettie’s lives and the white merchants, feel superior over them and feel justified by society to hurt them. Oppression in terms of gender and sexuality is evident here, mirroring the society they lived in where men were taught and expected to oppress their female counterparts.

Walker asserts that the American society is a racist and color capitalist society which operates on the basis of unnatural hierarchical distinction. *The Color Purple* became a controversial novel because of its strong indictment of the racism and sexism that victimized African - American women in the rural America. Yet an American woman who learned to cope up with her hostile surroundings and stand on her own. The novel also symbolizes the spirit of the black women, her boldness and committed.

Although far more sensitive to social constraints, particularly those of race, gender and class, not just the average white critic but black critics, too saw the subject black or white- as essentially free and able to transcend the limitations imposed by time, place and color. “In *The Color Purple*, the heroine who ends as a successful entrepreneur, stays within an individualist, capitalist frame and is therefore not fully liberated.”

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Quest for Self identity of the marginalised in RohintonMistry's *A Fine Balance*

P.Nivetha¹

RohintonMistry's *A Fine Balance* was published in the year 1995 and has won the prestigious Giller prize, the commonwealth writers award and the Los Angeles Times Book award. RohintonMistry was born on July 3, 1952 in Mumbai. He was an Indian Canadian writer. He was awarded the Neustadt International prize for literature in 2012. He also won many awards like Giller prize, Governor general's literary award for English language fiction. He was the second of four children, three boys and a girl. His inspiration was from his childhood and from his upheavals of migration. Representation of identity is a key theme in all his novels. His famous works were Family Matters, Such a long journey. The writer's perspective in this book are so full of life that will transport us to time when many people were being persecuted for being poor.

Here the emphasis was laid on the mirrored the life of OmPrakash and Ishvar who belonged to a lower caste society and explores the life of every individual in the colonized country. It focuses on the downtrodden and marginalized people. The Indian constitution promises its citizens equality in all aspects. Every people must be treated equally in the eyes of the law and in society, but the reality is slightly different than what is reflected in our constitution. The same prevails here. The concept of marginalization is a peak issue. It represents man's inhumanity towards man. Mistry portrays the representation of Dalits in *A Fine Balance* and expresses how a marginalized person loses his individual identity because of class structures. Narayan states that "Life without dignity is worthless", (Mistry 331) but the marginalized people were not given importance and not even treated as equal human beings by the upper class people. It also focuses the problems and sufferings faced by the marginalized people because of political activity. Many writers had raised their way for untouchability through their writings.

In this novel *A Fine Balance* RohintonMistry says that the higher class people are given importance and the lower caste people are being ignored by the higher class people. The condition of people who were marginalized, oppressed and alienated from the country people were portrayed here. It also pictures the tragic life of four people OmPrakash, Ishvar, Dina Dalal, Maneck who belongs to different social classes. Among them OmPrakash and Ishvar were considered to be untouchables and they migrated to Bombay and they four resided together. In spite of all these caste discriminations there prevailed a true friendship among them. It deals with many post colonial elements such as subalternity, marginalization, struggle for identity, Diaspora.

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The first half of the novel deals with Ishvar's family before migration. Ishvar's father wanted their sons Ishvar and Narayan to learn tailoring and to improve their caste system, but it was not liked by the upper class people because they always wanted the lower class people to be lower. Narayan says that

“Government passes new laws, says no more untouchability, yet everything is the same. The upper-caste bastards still treat us worse than animals.

Those kinds of things take time to change.

More than twenty years have passed since independence. How much longer? I want to be able to drink from the village well, worship in the temple, walk where I like.”(Mistry 326).

The Zamindars killed Ishvar's brother Narayan as he started his own business. The atrocities of upper castes on lower castes were unabated. The lower caste people were not allowed even to continue their education and were forbidden to vote freely and not a single soul was there to do justice for the lower class people. This is how Ishvar's family was marginalised and Ishvar and Narayan's son OmPrakash migrated to Bombay forcibly to pursue their job. They were marginalized in Bombay because of the wake of political emergence which affected the life of tailors. Even the government was not in the favour of the lower caste people.”Thakur Dharamsi – who always took charge of the district polls at election time, delivering votes to the political party of his choice – taunted the tailor periodically”. (Mistry 307). This is how the concept of marginalization was well explained here.

The idea of self identity was also well explained by Mistry. Om and Ishvar were marginalized in their hometown so they migrated to Bombay to acquire new life and identity. Om and Ishvar even though know the art of sewing they could not get their identity because of caste system and political issues. Instead of creating their own identity they became beggars in the end of the novel. Dina Dalal wished to be an independent woman and to create her own identity by her profession but at last she was dependent on her brother which she never expected. Maneck moved to abroad to prove himself but all ended in vain. They all lost their self identity because of the sudden wake of political emergence by Indira Gandhi that prevailed in Bombay.

The concept of diaspora is also well represented in this novel. The protagonists Om and Ishvar were forcibly migrated to Bombay. Ashraf Dhuki's muslim friend says”What you can both do is, go for a short time. Doesn't have to be permanent. A year or two. Work hard, earn money, and come back.”(Mistry 345). So, they left their native place but still they faced alienation in the migrated country. They considered their native place to be far better than Bombay. They could not mingle with other people and feel free because of their caste. When it comes to Maneck he forcibly came to Bombay to pursue his studies.

But there he was alienated and thought of his good old days in his native place. Again he migrated to Bombay to improve his father's financial crisis.

The four main characters survived together inspite of all caste, community and lived under one roof but the government did not give an opportunity for that. On the whole the author brings out the caste discrimination that prevailed in India through Narayan, Ishvar and OmPrakash. In this the author also pointed the probelms faced by the people because of political emergence. The government should possess laws in favour of the lower class people and not in order to marginalize them.

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From Shrike of Bird to the Rise of Phoenix from The Select Poems of Maya Angelou

N.Aarthy¹

Marguerite Annie's poems "Still I Rise" and "Caged Bird" serve as an evidence of discrimination and racial discrimination between black and white people. Though the themes are same, each poem holds unique message. Maya Angelou tells her readers the way to overcome discrimination. In the poem "Caged Bird" she exemplifies the ways in which blacks are trapped and found in prison because of their skin color. The idea of each poem is different, but it concerns racism, discrimination and white people's imagination they are superior to black people. Maya Angelou developed her poems with her personal life experience, which made her poetry more successful and inspiring.

In this poem even though the speaker doesn't refer to any race, it clearly screens that the individual right of black people is denied when compared to that of white. In original stanza, the narrator illustrates that the free bird or fair race is untroubled. In addition to that it also shows that the white race has the audacity to be governing position. It governs high society unjustly. The line "the free bird" dares to assert the sky", shows how whites demonstrated discrimination and prejudice towards black. Unfortunately, this unforgivable conduct was continued in society.

In the second stanza, the speaker describes the action of the caged birds which is compared to African-Americans. The speaker says, "But a caged bird that stalks down his narrow cage can seldom see through his bars of rage". This is an illustration of the anger and frustration which the blacks were trained to endure. They were ill-treated for the reason that they were diverse and inferior. In line 1 and 2, the narrator says, "The free bird leaps on the back of the wind" (CB 1). The speaker says that the white feeds the sense of dominating spirit over the black owing to the prejudiced tradition that existed in the segregated America.

In the end, African-Americans came to the sense that there is urgent need to rise up for their long deserved freedom. In the second stanza the rhythm pattern established shows the enraged attitude of the color people. The speaker says, "His wings are clipped and his feet are coupled consequently he opens his throat to sing". This highlights the pathetic state of African-American which was caused by just color of the skin and also gives insight on their untiring scuffle for their rights.

In the third stanza, the speaker says, "The free bird thinks of another breeze" (CB 23) and the fact worms waiting on the dawn bright lawn. The breeze and fat worms are description of the hopes and opportunities that the whites enjoy and that the blacks don't

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have. The speaker moreover uses audio procedure of alliteration and assonance to give the rhythm flow of the poem.

This poem carries many metaphors that illustrate the attitudes of African-Americans experiences owing to isolation. During this biased era, blacks were in turmoil of oppression flitting to the stolen opportunities and the hatred they evenly encountered. It is the indispensable task of the African-American to sing for their rights.

“Still I Rise” is a poem by Maya Angelou which emphasizes the importance of patience and stubbornness in poetry which was published in 1978. The poem describes the way she faces her obstacles, and difficulties in her life where she has possessed a positive attitude and this never lets her down where she continues to rise. In this poem, Angelou spoke directly to the oppressors the ways through which she overcomes her difficulties. She repeatedly says “I Rise” to show that even after knocking her down continuously, she will rise again to fight for her rights.

In the first stanza, the poem begins with the sentence that the words have no power over her. The second passage describes Angelou’s stress and regenerating attitude. The third stanza compares the endurance of nature with her ability to regenerate her energy to face the challenge and her decision to face security sustainability and the challenge of nature. In the fourth stanza she explains the society’s envy on her strength as they expect her to be a weak person. The fifth stanza showcases her neutral attitude towards the problem and portrays herself as a determined individual. In the sixth stanza she argues to the people who want to debase her ability and determination. The narrator says that no force can stop her from the determination and vision. The seventh stanza counters around the strength and confidence of the narrator as a woman. In the Eighth stanza she talks about her struggle as an African-American and her success in it. The last stanza tells the audience that what the narrator left behind and what she gained through her struggle and perseverance.

Angelou employed a few poetic devices to create a strong impression on the theme she has chosen. The first poetic device which helped to create the theme was imagery. Images are used to create mental images of mind to make poetry more clear. In “Cage bird” in and “Still I Rise”, the imagery of “Shoulders falling down like a teardrop” (SIR 15) compares the slouching shoulders of the black to the water drop. This stirs empathy in the mind of the readers. In “Caged Birds” the caged bird is compared to the black people who are caged by the society. She used this strong imagery because birds belong to the sky they don’t connect to cage. They are alive and free. The second poetic device is metaphor. In “Caged Bird” and “Still I Rise”, each of these birds is used as metaphor, but the bird symbolizes Angelou herself. This is because she was like a bird confined to the cage. “I am a black ocean leaping and wide” (SIR 33). Through this metaphor, the narrator signifies her greatness as a black woman. Society may have a

debased attitude upon her as just a Black woman but she is more than what they look at her to be.

In “Caged Bird” the metaphor “Bars of rage” but a caged bird stands on a grave of a dream, “his shadows shout out” and “his wings are clipped and his feet are tied”. All these metaphors portray the hopeless position of the African-American who are facing prejudice just because of their skin color. The hope for their rights is but a blemished dream.

The third and final poetic device is repetition. In “Caged Bird”, “the caged bird sings with a fearful trill of things unknown but longed for still and his tone is heard on the distant hill for the caged bird sings of freedom”. The purpose for employing repetition by the poet could be to emphasize the idea that of black people are no more slaves to the whites and their desire to be free. They too desire to enjoy the sophistication of whites, but since the color of the skin is their cage. But they are denied of their rights because of their skin color. In the poem “Still I Rise” was repeated to exemplify the message that she will rise unceasingly. She belongs to the place, where strong racist discrimination prevailed which made her strong to face the prejudiced society against the African-American.

So the message of the poem is no matter what people do or say to, she says that she will stay strong and overcome the obstacle. The poem addresses to the readers emotionally about the hopelessness and turmoil which moves the readers. This helps to recognize the scuffles of African-American people by the readers in an effective way.

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Remapping Culture and Identity in “*Karna’s Wife : The outcast’s Queen*”

K Sarumathi¹

Urvi, is a fictional character who is noted as the Princess of Pukeya. As a Princess she is known well for her undemanding straightforwardness, Born as a Kshatriya, Urvi is given the privilege of being demanding and to put forth her thoughts by her father Vahusa. She is the favorite of Kunthi, who herself wished Urvi to get married to Arjuna, one of the Pandava princes the third brother born out of the boon of Lord Indra. She grew up along with the Pandavas and the Kuru princes.

Kavitha Kane was born in Mumbai and spent her childhood mostly in Pune and Delhi. After graduating in Literature and Mass Communication, she was appointed as a senior journalist and also the editor of ‘The Times of India’. After working along with Magna publication and DNA, she quit her job to devote herself to become a full time author and writer. “*Karna’s Wife: The Outcast’s Queen*” is her debut novel which was published in 2013. At present she lives in Pune along with her Mariner husband Prakash. She has also authored other bestselling books like *Lanka’s Princess*, *Sita’s Sister*, *Menaka’s Choice* etc.

Kavitha Kane recreates the Identity of Urvi, though she is not mentioned as one of the predominant character in *The Mahabharata* by Ved Vyasa. It is said that Karna married twice and both of them did not belong to Kshatriya yet there exists a character ascertained. Urvi, the renowned princess who never fears to voice out her opinion and authority to question others. She fell in love with Karna, the King of Anga. He was often ill treated as a sutaputra (son of a charotier) of Adhiratha and Radha. His true identity was revealed only at his death, that he was the son of Kunti and Lord Surya through the boon of sage Parasuram, that she could invite God to bless her with a child through mantra, as Karna was born out her curiosity to test the boon she had no other choice but to leave the baby, Karna blessed by Lord Surya with Kavach (armour) and kundals (earrings) in River Ganga.

Urvi was expected to marry Arjuna. She was a peculiar child who was given complete freedom by her father, she broke norms, loathed war and sometimes she thwarted the privilege she had over others as a princess. The story of “*Karna’s Wife*” provides the backdrop of *The Mahabharata* through Urvi’s point of view. As she was given freedom she fell in love with Karna, the King of Anga. She could not forget his very nature

“.. sunrise eyes, molten gold blazing with inner fire. Dark and brooding they were shaded along with thick lashes...oh he was beautiful!” (*Karna’s Wife* 33)

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Burdened by the garland she straightened herself and placed the garland around him. By choosing to marry Karna, Urvi was warned for the adversity she had to face but accepted them with readiness to marry the man she loved. The rivalry between the Pandavas and the Kurus intensified due to her act of choosing Arjuna over Karna. The days pass and Urvi was not greeted warm or welcomed by the Pandavas yet Kunti continue to love her as a child. Upon reaching the house of Karna, she felt herself isolated as the members could not mingle with her. Vrushali, the first wife of Karna made a warm welcoming along with Radha mother of Karna. However Karma's brother Shona could not accept her entry to their small world. A sharp tinge of jealousy always backed Urvi when she found Vrushali understanding Karna better than her. She was yet persistent to make him happy with all her best. The quest for her identity within the family of Karna and for Karna himself began. Urvi was sensible in every way she knew that she had made the choice to marry Karna and make him happy.

This choice can be studied as her affinity towards finding an identity. James Marcia, best known for his specific Adolescent Psychological development and Lifespan identity development. He postulated his ideas based on Erik Erikson's *Theory of child development*. According to his finding he concluded that the

“ One's identity is largely determined by the choices and commitments made regarding certain personal or social traits”(David L,1)

Marcia, elongate that there are four stages of Identity statuses of psychological identity development :

The first stage is Identity Diffusion The character does not have any allegiance or idea about the finding a choice. This case is traced during the early stages of Urvi's childhood. She was not bound to norms as a princess her gather King Vahusha, allowed her to break the norms so as to play with the Prince of Kuru's and Pandava's. There was no necessity for her to make choices. "Urvi has an irrepressible naiveté about her which is so engaging! That little angel makes the whole world smile, whatever she does!" (Kane 10)

The second stage is Identity Foreclosure, the characters try to find a relevant role, tending to obey others or to the supposition of others. Married to Karna who is loathed for his indignation. Urvi charge herself to love Karna as it was her choice. She tends to relax him and muse him setting to make him happy.

The third stage is Identity Moratorium where the character has crisis and is ready to make choices, the choice of Urvi of leaving Karna behind the sinful act of disrobing Draupati the wife of Pandava's who were swindled in the game of dice by Duryodhana and his uncle Shakuni, the brother of Ganthari. Draupati was grudgingly dragged to the hall and was disrobed by Dhushasana after Karna blurted out that she was a promiscuous woman who has married five men (the Pandavas). He had uttered them out if contempt

and fury as Draupati humiliated him at her swayamvara (marriage ceremony) taunting him low born. The fact that the man she loved was hard hearted to humiliate in vengeance was throbbing and Urvi made a choice to leave Karna for the injustice done.

“I stayed awake to let you know that I shall be leaving for Pukeya tomorrow morning.”
(117)

The fourth and the final stage is Identity Achievement, the stage when the character or person develops an Identity and decides to impose a duty and follows it to attain an identity. Urvi after she was gifted with Vrishakethu, she obliged to return to Karna to his house she loved him passionately that she wanted to go back to him but it was her blind principles that kept her away from his love. After the injustice done to the Pandavas. The ultimate outcome was as expected it was war, a dreadful one. She was worried finding Karna's allegiance to Duryodhana. Karna was a mighty warrior who wanted to prove himself against Arjuna. She pleaded to side the Pandavas as they were rightful to own a part of the land and Kingship which was denied to them for years by the devious plans of Shakuni. She was startled to find out the truth of Karnas birth the celestial born to Kunti before her marriage through the boon of a sage. In fear of her chastity Kunti chose to leave him in Ganga where he was handed to Adhiratha the charioteer and his wife Radha. As she anticipated Karna had to face the brutality of the war and the curses given by the Earth Goddess, Sage Parasuraman and the Brahmin. Urvi. Had no choice but to accept the truth that she would lose the one she loved never did she imagined that he would leave him. Even though she was passive to the idea of war she did not fear herself to impose questions to Kunti, the birth mother, to Bishmar pitahmaha, for being cruel to Karna right from his birth as they have denied him his rights leaving him to struggle with hardships throughout his life.

Urvi made her own choices, her choices made her to adhere to the situations even though it was hard for her. She feels it is hard to open up her choices at the beginning but gradually becomes confident and steady to take forward her ideas. Throughout the novel she makes commitments which progress her search for identity. She is isolated by her choice but also is successful to find her own identity. She is clearly able to decipher her choices and takes her stance to prove her ability.

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A Journey towards Identity in Manju Kapur's *Home*

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Women's writing has become a powerful medium of Modernism and the Feminist ideas from the 20th century. Women started attaining marvelous success in writing the life of the normal middle class woman and her fatal obstacles that she faces in her day to day life. Manju Kapur is one such Indian woman writer writing about the burning issues related to women who prevailed in the society since long. Women are subjected to numerous hurdles in their life penetrating beliefs, customs, rituals, superstitions and the crippling "stereotypes". Manju Kapur genuinely depicts the rehabilitation of the women in the patriarchal based society.

Manju Kapur is a prominent personality in Indian writing in English. She was born on 28th October, in 1948 in Amritsar. She spent her childhood in Washington Dalhousie, Canada and completes her M.A English from Dalhousie University in Halifax, Nova Scotia, Canada. She taught English literature at Miranda House College at Delhi University for over 25 years. She has five novels to her credit and many critical appreciations on her works. Her works were *Difficult Daughters* (1998), *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008), *Custody* (2011). These novels brought in laurels to her like the Commonwealth Writer's Prize, Europe and South Asia, best first book for *Difficult Daughters*. Her second novel *A Married Woman* was shortlisted for the Encore Award, *Homenominated* for the Hutch Crossword Book Award in 2006, and the DSC Prize of South Asian Literature for *The Immigrant*. Her fifth novel *Custody* has been optioned by Balaji Telefilms. Her works have the stardom of being translated into numerous languages including German, Portuguese, Italian, Spanish, Hebrew, Greek, Marathi and Hindi. She lives in New Delhi.

The novel "*Home*" is a story of a patriarchal North Indian cloth merchant family whose patriarch had fled from Lahore during Partition and sets a small cloth shop in Delhi. It is a story of multidimensional three generations living together as a joint family. Later the family splits in the absence of the gravity center that is Banwari Lal. The story finely narrates tradition and culture overtaken by modernism and fashion.

The novel begins with the family tree and a brief information about the family and its branches and relationships. The novel is set in Karol Bagh, an area in Delhi well known to all the travelers. It is a complete middle class shopping area. The novel comes up with the plot of the Banwari Lal family. On it is he uses his wife's jewelry to start off with a small cloth business out of which they can earn a living. The Banwari Lal and his wife have

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three children- two sons and one daughter. The sons are involved in the business of the family and the daughter was actually “sold” in a bad marriage to a harsh man with no manners and just for the cause of the upliftment of their business. The eldest son Yashpal marries a beautiful woman who came along with her mother to their shop. The younger one Pyarelal made a good and a well settled marriage to the daughter of a wealthy shopkeeper.

Sona, the beautiful wife is ridiculed of not bringing dowry to the family and for also not having a baby immediately after the marriage. She tries to establish a place in the family but that happens only when she begets a child. As the Banwari Lal lost their daughter in that cruel marriage, her son became the responsibility of Sona. “Beti, now you are his mother. God has rewarded your devotion. Sometimes our wishes are fulfilled in strange ways”. (27). She finally succeeds begetting one but that was considered to be “only” a daughter. She is said to have a cursed horoscope. A son follows a couple of years later. Vicky is left aside. Rupa, Sona’s sister had the same problems faced by Sona to beget a child. Later she involves herself in a pickle business. Few years later Nisha, Sona’s daughter meets with the situation of abuse by Vicky. So she is sent to her maternal aunt’s place.

Nisha is brought up in a modernistic way, away from the influence of culture and tradition. She has plenty of problems of her own- abused, over educated, undervalued, she also brings in disgrace to her family through an inappropriate and disgraceful relationship and evidently the family doesn’t encourage it. Her brother Raju, marrying before her, brings shame to her and her sister-in-law is modern by nature and inflicts more conflicts and misunderstandings in the family. Slowly the family starts to split, modernizing the house to flats, the traditional business to a modernized one by replacing saris to readymade clothes. Nisha’s relationship and its failure because of the family and the society’s ideologies creates a void in her. Due to this she gets infected with skin problems as its outcomes. She gets motivated and rejuvenated with her interest in making designs for all the fabric in the shop. She initiates “Nisha’s Creations” on the condition that she would marry someday. She is happy with the embarking and a successful new business. Still no tinge of modernism is felt among the elders of the family. She agrees to marry a widower. She gets perplexed and doubts the decision of getting married. She later gets pregnant. At the end of the novel she feels that everything and everybody around her are her own and eventually she feels satisfied with her life.

The novel starts as a simple tale of comparing and contrasting with the lives of two sisters and proceeds to the next generation. The plot is narrated with a lot of love, mature and a warmth. At the end everything turns out to be right in the Banwari Lal family. The author uses witty dialogues to elevate the important incidents. She has beautifully pictured the traditions, culture and practice of the Indian Hindu Society by unfolding the auspicious festivities like the *Karwa Chauth*, marriage and its rituals, *poojas*, etc. This novel discusses the true survey of Indian families. Manju Kapur chides all the deeds and the misdeeds of

the social culture in India and also the devastating identity of the women in a wanted Indian society. As per the title the traits of “home” is said to be joint but integrated, happy yet disturbed, but ultimately that is Home.

Certainly Abraham Maslow’s Humanistic Theory is applied to access the prime mover Nisha of the novel who is exposed to all stages of human curiosity. She understands her full potential which becomes the final level of psychological development. One sees Nisha, the protagonist as an influential being. She is being abused by Vicky as she gets highly affected. But she later rejuvenates and gets educated. Breaking the stereotype of a woman being low voiced tends to fall in love with a person during college named Suresh. She is clear in taking her own decision. But the negative face of the culture and society affects the union. Being the central character as expected by the readers she rehabilitates to follow her passion on designing and fashion. Her stand over “Nisha’s Creation”, is a bold and a right one that brings her back to perfect liveliness. We see her independent and her undaunted attitude towards business and its strategies is inspiring. Eventually she fulfills the needs of the society, love and belonging, esteem. She begets children and feels a beautiful and a profuse satisfaction at the end of the novel where the author says, “...she quickly adjusted her palla and looked up. Surrounding here were friends, relatives, husband and babies. All mine, she thought, all mine.” (336)

One should defeat all the cruel norms of the family like Nisha and should take Home as a battlefield and turn victorious against all odds. To rehabilitate and find peace in one’s mind is the best Home that one can gift to themselves. This paper finely represents the journey of Nisha from a subtle unvoiced girl to an individualistic woman who manages to make an identity of her own in her maternal home as well as her in-laws home.

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Chilling Side of Patricia McCormick's *Sold*

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Patricia McCormick's "*Sold*" is a story of courage which sheds light on a global crisis like Sex Trafficking, Female Objectification and Gender Inequality. The writer projects the horrendous account of a thirteen-year-old who is cruelly sold into prostitution by her stepfather, who understands the happenings of the harrowing place and survives to triumph from the clutches of the "Happiness House" which has a concourse of instances where women are mistreated, raped and beaten.

Patricia McCormick is a former American journalist and an ardent writer of realistic fiction for young adults. She is an author of several critically acclaimed novels – including *Never Fall Down*, and *Sold*, featuring Gillian Anderson, was released a motion picture on April 1, 2016 and is also a co-author of *I am Malala*. She is a two-time National Book Award finalist. Her books have been named to the *New York Times* Notable Books list, *Publishers Weekly* Best Books list, NPR's Best Books list and iTunes Best Books lists *The Plot to Kill Hitler*, was published by Balzer and Bray, an imprint of Harper Collins, in September 2016. It was named a Publisher's Weekly Top Ten. Her first picture book, *Sgt. Reckless*, the real story of a small Horse, who is a Hero, was published at the end of 2017.

"*Sold*" is a research novel for McCormick involved by interviewing a series of women in Nepal, India. The depth of the novel makes the characters believable and their misery palpable. This significant book was written as an honor to the survivors of sex trafficking honor. She uses her language both lyrical and spare to lead the reader into this deeply troubled and distressing world in a story of audacity and gives voice to the trepidation and bafflement of a juvenile who is robbed off her childhood in a world that is unimaginable as it is real. It projects sexual objectification as the most dehumanizing act in the social milieu, by treating a person as a mere commodity disregarding their virtue and identity. Barbara Fredrickson and Tomi Ann Roberts proposed the Feministic Objectification Theory in 1997. Female sexual objectification involves a woman being viewed as an object rather than a whole person for men's sexual pleasure. Often men take control over women and consider them as a possession.

Sold is a poignant and unforgettable account of a thirteen-year-old juvenile named Lakshmi from Nepal who is sold into prostitution in India. Though she was wretched and desperate her life was filled with simple pleasures. Due to the harsh Himalayan monsoons, the family's crops have been washed away completely as a result Lakshmi's stepfather

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decided to send her away to support the family. She was introduced to a complete stranger, who promised to get her a job in the city. With high hopes Lakshmi took the long journey to India and arrived at the “Happiness House” (brothel). She was excited to work as hard as she could to help her family from distress thinking that she is going to work as a maid. But to her astonishment she came to know that she has been sold to prostitution. She was trapped inside the brothel until she pays off her debt to the brothel owner, Mumtaz. Initially she refused to work so she was badly beaten, starved, drugged and raped. Her life becomes a nightmare when she realizes that she could not escape from the horrendous place. Yet she survived to live by her mother’s words, “Simply to endure is to triumph” (McCormick 16). The book ends at a pivot point where she confronts a change. She understands the obnoxious reality and educates herself with the help of Harish. Ultimately an American disguised himself as a client helped her to free herself from the clutches of the Happiness House (brothel).

Patricia McCormick’s victorious young adult novel, “*Sold*” (2006), shares several characteristics in addition to geographic location which illuminates the multiple factors that build people and communities prone to trafficking, as well as economic condition and general gender discrimination that leads toward objectification. The novel area unit written within the first-person, thus there is a tendency of the readers to hear the stories of the trafficking victims in their own voices instead of representational process trafficked individuals merely as object, passive victims, to claim their own individuality, strategically implement cope methods as the way to survive physically, mentally, and showing emotion. These area unit determined tries to exist with some quite internal issues.

Literacy is area unit of survival and a brick mechanism as Lakshmi, the first-person narrative in this novel is sharply observant and systematically conscious. As a result of attainment is rare among the poorest and most vulnerable, the novel makes a case for however the protagonist’s non heritable talent before being trafficked. The prime mover had some bottom schooling in her home village, however she becomes totally literate within the cathouse once Harish, the son of another prostituted lady sees her observing his image book and offers to give her a reading lesson the next day, which leads Lakshmi to realize, “how long it has been since a tomorrow meant anything to me” (McCormick 163). The first sentences, Harish teaches her are also an assertion of self and individuality: “My name is Lakshmi. I am from Nepal. I am thirteen” (McCormick 165). Due to necessary changed circumstances they reflect on their employ to stay alive and maintain some sense of selfhood and personal integrity.

Lakshmi describes the things about serving a customer a zipper baring its teeth, a shoe being removed, and the horns in the street. But, she says “if you are lucky, or if you work hard at it, you hear nothing” (McCormick 127). Or, Sometimes, she pretends that “what

goes on at night when the customers are here is not something that is happening to me”(McCormick 157).

She demonstrates resistance in other ways as well refusing to cry when she is beaten, and staying focused on her goal of paying off her alleged debt and returning home not knowing that the goal is intentionally made unattainable. “My stepfather looks at me the same way he looks at the cucumbers....you had better get a good price “(McCormick 1-2).She cherishes the few moments of human connection and intimacy: her lessons with Harish; her friendship with one of the other girls, Shahanna; her conversations with the tea boy; even once a customer who wants to hold her after he uses her as object: “I could feel myself, my true self, give in to the simple pleasure of being held”(McCormick 176).When the brothel where Lakshmi is kept is raided and she is liberated, she speaks to the police and the advocates accompanying them using the sentences Harish taught her: “My name is Lakshmi. I am from Nepal. I am thirteen” (McCormick 263).One of the things Ama included in her lessons to Lakshmi is that “Simply to endure is to triumph” (McCormick 16).

There has always been a misconception that prostitution in India is illegal rather it is legal. But owning and managing the brothel is illegal. Preponderance of sex workers working in India divulged that they did not choose prostitution to be their profession instead they were forced and sometimes tricked under the delusion of outstanding money. Poverty is the main cause which brings helpless woman to the doors of prostitution. This is substantially true in Nepal which has been ranked as one of the lowest human development indicators in the world. They acutely feel as though sex work is the only convenient chance to help reinforce their family. Few women are traditionally born into prostitution in India in places like, Wadia village North Gujarat, Nat Purwa village in East Uttar Pradesh, the Bachara tribe from West Madhya Pradesh. Certain sex workers sell themselves in the UK (North Eastern part of England) for as little as £5, for a place to stay and even in exchange for clean clothes.

Victims of sex trafficking are chiefly illiterate juveniles from distressed family. The study conducted by the United Nations Office on Drugs and Crime (UNODC) states, “almost three-quarters of the detected victims of trafficking for sexual exploitation are females, and thirty five percent of the victims are trafficked for forced labour are also females both women and girls”. India has always been a male chauvinist country, randomly 107 boys are born for every 100 girls born. Thomas Huxley wrote: “Perhaps the most valuable result of all education is the ability to make yourself do the thing you have to do when it ought to be done, whether you like it or not; it is the first lesson that ought to be learned”. Lakshmi encompasses this statement, re-emerging as a fourteen-year-old warrior and a survivor led her to find a sense of identity despite being monopolized and victimized by men/women in the social milieu.

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Reflecting Reality through Fragmentation and Chaos in Paul Auster's *Travels in the Scriptorium*

Ms. Clemencia Mary . A¹, Dr. Anitha R²

What I am saying here does not mean that there will henceforth be no form in art. It only means that there will be new form and that this form will be such a type that it admits the chaos and does not try to say that the chaos is really something else[...]
To find a new form that accommodates the mess, that is the task of the artist now.
- Beckett

“Postmodernism believes in indeterminacy and relativity rather than exactness and absolutism” (51). It is a literature that fabricates an “open” work in which readers must supply their own connection, work out different meanings and provide their own elucidation. They reject outright meanings in their novels, stories and poems; instead they culminate and celebrate the possibility of different meanings, or a complete lack of meaning, written in a single literary work.

Postmodern writers use elements and techniques, which is indicative of writing in the postmodern era. Elements and techniques such as irony, absurdity, playfulness and black humour are used treating serious subject as a joke, sometimes with emotionally distant writers. Postmodern fiction writers reflect a disjointed world where each fragment is a separate unit. They are least concerned with the central order or voice to give meaning to events. The disjointed events are generally ruled by unpredictable chance. Unexplained incorporation of the chaos of the human world rules the narrative.

This paper entitled “Reflecting Reality through fragmentation and chaos in Paul Auster's *Travels in the Scriptorium*”(2017)presents Paul Auster as a storyteller to whom the text is a “spring board of imagination”. To him literature is:

It is an international strategy to prevent the usual suspension of disbelief, drawing attention to the conventions of literature. Fragmentation is another important aspect of postmodern literature. Various elements, concerning plot, characters, themes, imagery and factual references are fragmented and scattered throughout the entire work. In general, there is an interrupted sequence of events, character development and action which can first glance look modern. Fragmentation claims, however to depict a metaphysically unfounded, chaotic universe. It can occur in language, sentence structure or grammar. (88)

Auster presents something that is beyond control, destroying the order of all cause and effect. The theme of disintegration becomes predominant leading to loss of identity.

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Chance and random events in the life of Mr. Blank are beyond the limits of reason. Mr. Blank locked up in a room struggles with his connection to both the inside and the outside world. Postmodern texts refer to both to themselves and external world were protagonist are often aware that they are in fiction. They have a disorderly short story sequence matched by the implicated sequences of novels written by Samuel Beckett, Paul Auster and John Banville. Rather than giving a series of events in an order, it follows a natural chronological sequence or is avail to be reconstituted by the readers. Paul Auster's *New York Trilogy* too constructs a complex of indecisive whodunits that have "little connect with one another in terms of plot but seem nevertheless to form a tissue of mutually enclosing narratives in which relations of succession are neither dispensable nor easily decidable" (20). Paul Auster is indeed postmodern; yet without surrendering irony or foregoing the advantage of self conscious narration, he has moved to a greater expansiveness of form and content.

Travels in the Scriptorium focuses on the theme of disintegration. It becomes predominant leading to loss of identity. Mr. Blank, is the central character in the novel. He is an old man sitting in a room, with single door and window, a bed, a desk and a chair. Each day he awakes with no memory, unsure of whether or not he is locked in the room. Surprisingly, his actions are recorded:

It should be noted that in addition to the camera a microphone is embedded in one of the walls, and every sound Mr. Blank makes is being reproduced and preserved by a highly sensitive digital tape recorder. The least groan or snuffle, the least cough or fleeting flatulence that emerges from his body is therefore an integral part of our account as well. It goes without saying that his aural data also includes the words that are variously mumbled, uttered, or shouted by Mr. Blank , as with, for example, the telephone call from James P. Flood recorded above. (7)

As the novel progresses, Mr. Blank encounters a number of people. One among them is Anna, middle – aged woman who comes and gives him pills and treatment. In the beginning, he doesn't agree her words and moreover he doesn't believe that she is his caretaker when Anna says "it's me, Anna, and I would never lie to you"(14). He resolves. After the departure of Anna he continues reading the manuscript found on the desk, the story of another prisoner, set in an alternate world the old man doesn't recognize. Nevertheless, the pages seem to have been left for him, along with a haunting set of photographs.

As the day passes, various characters call on the man in his cell, vaguely familiar people. One such person is James P. Flood, an ex-policeman. He visits Mr. Blank and enquires about Fanshawe, though he could hardly remember Blank questions:

You mean someone I sent out on a mission?

An extremely perilous mission.

Did he survive?

No one is sure. But the prevailing opinion is that he's no longer with us. (51)

Silence reigns. When Flood starts to impose questions about the report, Mr. Blank in utter dejection states "I don't remember Fanshawe. I don't remember reading his novel. I don't remember writing the report. I wish I could help you, Flood, but the treatment they're giving me has turned my brain into a lump of rusty iron" (54). The report is mystery, the old man feels grumpy and out of sorts, wounded by the unjust and belligerent accusations he was subjected to.

The myriad characters that flit across the story line do not reveal many of the secrets regarding Mr. Blank's confinement. Towards the end a lawyer named Daniel Quinn arrives and tells him he is suspected of all manner of unpleasant crimes and all kind of charges are imposed on him. He says "the whole gamut, I'm afraid. From criminal indifference to sexual molestation. From conspiracy to commit fraud to negligent homicide. From defamation of character to first degree murder. Shall I go on?" (121). Mr. Blank disagrees and he justifies that he is innocent. Quinn asserts that "The nature of the punishment is still open to question. One group is advocating clemency, an across-the-board pardon on every count. But others are out for blood. And not just one or two of them. There's a whole gang, and they're becoming more and more vociferous" (122).

Quinn tells Mr. Blank that someone has proposed a solution in the meeting and started to read the proposal:

He shall be drawn through the streets to the place of his execution, there to be hanged and cut down alive, and his body shall be opened, his heart and bowels plucked out, and his privy members cut off and thrown into the fire before his eyes. Then his head shall be stricken off from his body, and his body shall be divided into four quarters, to be disposed of at our discretion. (122)

Quinn convinces him stating that he will fight for him. After his departure, Mr. Blank resumes reading the manuscript, finally getting somewhere and turns to the first page and begins reading. Thus Mr. Blank locked up in a single room struggles for his identity.

Paul Auster deals with a question of incorporating the chaos of the world which is beyond understanding. Similarly, in *The New York Trilogy* Quinn says "in the good mystery there is nothing wasted, no sentence, no word that is not significant"(18). Paul Auster indicates in "*The Art of Hunger*" that the greatest influence on his work has been the fairy tales and oral tradition of storytelling. These fairy tales with their economy of bare-boned narrative and lack of detail provides enough space for the reader to inhabit it. Auster explores the techniques of form and narration, creating polyphonic and new narrative structures with complex characters. Through these complexities he tries to give comprehensible meaning to human life and identity. As the language of the text causes

the story to disintegrate and confuse us. Auster leaves it to the reader to join the loose threads of the story together giving meaning.

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Mother –Daughter Relationship as Depicted in Amy Tan’s *The Kitchen God’s Wife*

R.Harshavardhini¹

Diaspora not only implies a movement across the countries but also traversing the experience of the boundaries and barriers of space, time, race, culture, language and history. With numerous journeys over the world, diaspora enacts as a socio-cultural practice that develops a constant process of cultural dominance, immigration, search for identity and nostalgic past. Amy Tan’s novel *The Kitchen God’s Wife* is portrayed with the importance of family bonding. The story is about how secrets create distance in the relationships that should be closest. The title is a reference to the Chinese legend of the kitchen god and his wife as told by the protagonist of the novel, Winnie Louie to the Brandts provides a parallel for the story of Winnie’s own life.

Amy Tan was born on February 19, 1952 in Oakland, California. She is one of the best-selling Chinese American writers whose main purpose of writing is to educate the people. Tan is an esteemed novelist who focuses on the Chinese American culture integrated with life stories and family bonding especially mother daughter relationships. Talk stories and oral narratives features as a dominant discourse in Tan’s novels. Throughout all her novels she uses the recurring theme of bond between mothers and daughters and other themes include love, identity, forgiveness, differences between the generations. Amy Tan travelled to China to learn Chinese heritage and experienced a magical moment of homecoming. Amy Tan is famous for her novels *The Joy Luck Club*, *The Kitchen God’s Wife*, *The Hundred Secret Senses* and two children’s books *The Moon Lady and Sagwa* and *The Chinese Siamese Cat*. She has been awarded Common Wealth Award of Distinguished Service.

Amy Tan’s second novel *The Kitchen God’s Wife* was published in 1991. The novel deals extensively with Sino-American female identity and draws on the story of her mother’s life. It chronicles the experience of Chinese American immigrant woman both in their past and in the present as they struggle to reclaim the self and carve a niche for themselves in a bicultural space. In this novel, Tan confronts the Chinese past told by a mother to a daughter that has strong essence of warfare and invasion and Tan has woven the story with the factual Chinese history. The recurring themes in the novel as portrayed are emotional and cultural bonding between a mother and a daughter, quest for identity, family bonding. The principle theme in the novel is the struggles of female in a patriarchal society. Tan in her novels wrote about what she had seen herself and her experiences that she had known from her life and her mother’s. Through this novel she gives the key of vivid image of the Chinese American immigrants and their culture.

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The novel opens in San Francisco in January 1990, an extended Chinese American family gathers for a dual purpose- an engagement and a funeral. This novel deals with the story of Jiang Weili (Winnie Louie), an ageing Chinese woman unfolding a life's worth of secrets to her daughter. Winnie's life is characterized by ups and down it is how she survives all her problems serves as a moral for her daughter, Pearl. From the age of six, Weili feels the pain of separation when her beloved mother leaves her. She is sent to live with her uncle in Tsungming Island where Weili's aunts are partial to her. Weili had considered marriage to a better option than living in Tsungming but her marriage with Wen Fu becomes disastrous. She also tells her daughter about the warfare she witnessed in China, the Japanese invasion over the Chinese territory and the internal conflict among the Chinese Nationalists and Communists. Once Winnie told Pearl all her secret life in China, Pearl is free to tell her own secrets to her mother about her Multiple Sclerosis. The character of Weili is that of a strong willed woman and the circumstances transform her from an innocent teenager to a bold woman. Weili flees from Wen Fu to America and her remarriage with Jimmy Louie brings a change in her life. The love of Jimmy Louie and the friendship of Helen have been a major support in Weili's life. Despite all the sufferings that she faced in her life, she is optimistic at the end and this optimism is a sure sign of progress in her life.

The Kitchen God's Wife is set largely in early 90's California and China during World War II. The novel begins in 1990 California with an amusing and disturbing montage of a betrothal and funeral. Amy Tan presents the novel in first person narrative point of view where the novel begins with the narration of Pearl and the narrative point of view shifts from Pearl to the strong voice of her mother and the protagonist, Winie Louie. The narrative switches back and forth from past to present that Tan is known for her ability to move from the past to the present in her storytelling. Winnie's thoughts touch on an amazing range of events from her life with the fragrance of flashback which creates a fragile framework for the novel's focus. The novel is filled with the elegance of fables and oral transmission with digression as Winnie Louie tells her life story to Pearl that focus with the transformation from scared maiden to war bride and more to assertive woman.

The novel's exposition bursts with the theme of illusion versus reality, strained relationship between immigrant mothers and their American daughters. Tan also focuses on the domestic details with her descriptions to give a strong sense to her character's life. The domestic details include food preparation, the importance of good sewing needles and the separation between men and women at home. Conflict exists at every level of the novel ranging from mother-daughter conflicts to the international warfare. Winnie experiences conflict with her vicious husband, Pearl's cultural and generational conflict with her immigrant mother and the Japanese invasion of China provides a backdrop of petrified conflict that is present throughout most of Winnie's young womanhood. At the same time, China was enduring internal political conflict. Winnie says in chapter nine,

“That’s how everything was in China then. Too busy fighting each other to fight together... everybody squabbling like roosters claiming the same sunrise.”(166). Tan illustrates several aspects of the humble positions of women in Chinese society during the early twentieth century. Women were not considered suitable for their education or to voice their intellectual decisions to the society. Once married they were placed at the bottom of the hierarchy of their home and at the top were men who has control over his wives and children.

The Kitchen God’s Wife can be considered a Roman a’ clef in which real people and events are presented in a fictional context. In this novel, Winnie’s story is drawn from Tan’s mother’s life, Daisy Tan, Wen Fu is based on Daisy’s first husband and the actual historical events and figures are represented through the depiction of war and invasion in China. The novel is filled with the political atmosphere where Winnie’s story takes place in pre-communist China when China sustained internal struggle between Nationalists and Communists in addition to the attacks of Japan.

Amy Tan’s novel *The Kitchen God’s Wife* can be studied with the Socio Symbolic Interactionistic approach which deals with the subjective experiences that enables us to understand individual behaviour in the context of the society. The novel centres the individual behaviour of the protagonist, Winnie and her struggles in the society. Her marriage began to deteriorate and her experiences became more traumatic with the cruel and abusive behaviour of her husband, Wen Fu. She discovered her inner strengths and identified her own need, adapting her role for greater self-development and independence. She also motivated and transferred her strong willpower to other women around her by teaching them to learn. Tan compels her novel with both agony and sweetness of life filled with hope. She also says that the transfer of hope from a mother to a daughter is the key to the story. Tan’s effort is to dispel the image of her mother’s distressed marriage and her experiences in China during the World War with Japan. Tan dedicated this book, “To my mother, Daisy Tan, and her happy memories of my father John... and my brother Peter... with love and respect.” Through this novel Amy Tan reveals the message to the mankind about the unconditional bonding between a mother and a daughter. When the novel begins there is a gap between the mother and the daughter. Pearl feels distant from her mother and they have secrets that are hidden from each other. Pearl is an American and as a teen she rebelled in all the ways she can, whereas Winnie is connected to the traditional Chinese culture. She felt her mother was too strict, too distant, too controlling and too superstitious. However, once Pearl learns about the struggles and hardships her mother has faced in her life, she learns the importance of hope and strong willpower. At the end, Pearl was able to see her mother’s love and she believed that with Winnie beside her, she can find hope and strength to fight her disease. It is the destiny of a mother with hope, love, forgiveness and duty that compiles the heart of the novel. Winnie’s

challenging spirit and determination to fight against all obstacles in her life is a lesson to the womanhood. Feminine potential is tested which finally succeeds in the war of patriarchy.

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Fragmentation and feminism traced in Caryl Churchill's *Top Girls*

Soundharya S.S¹

The British playwright, Caryl Churchill works have been based on surrealism and postmodern theatre. She is also mostly known for abandoning realist approaches to theatre in favour of surrealist experimentation, post modern exploration of language and the emphasis on the sexual politics and legacies of feminism.

Top Girls is one of Caryl Churchill's most well-known plays. *Top Girls* not only represents the types of women, but also layers the narratives with economic, political and historical context. Through this she poses the critiques of capitalism and the innate patriarchy that has existed throughout history. This play is experimental in nature and consists of overlapping dialogues which points out the condition of fragmentation. It is devoid of psychoanalysis and a play of introspection. The characters are not satisfied and are sad and guilty, as they are not able to live to their liking and are guilty of their past mistakes. The common trait the women in this play undergo is loneliness. This play is known for its ambiguous theme incubated. The author has experimented in the names used in this play as common and fantasy names. The treatment of the characters has no emotions, i.e., anti-romantic treatment. The family depicted in this play does not have compatibility; eventually this portrays the British society and the fragmentation. The play ends with the final word, "Frightening", this shows the cry of the future generation (Kit and Angie) because of the fragmented British society.

This play is called a gloomy play and the "Gloomy" is the picturisation of the British society. This play, *Top Girls* mainly focuses on the five surreal character from varying historical time period and the main protagonist, Marlene, a career-driven woman. It speaks about their lives as a woman during their period. The play commences with Marlene throwing a party to celebrate her promotion at the Top Girls Employment Agency. She invites women from antiquity to join her. Each character belongs to varied genre such as art, literature and history, including Pope Joan, the female Pope. She listens to their story and their emergence from the shells. Isabella Bird was the daughter of clergyman, Lady Nijo a courtesan and a nun. Griselda, a character from Chaucer's *The Canterbury Tales*, who marries upon the condition that she, has to obey every word of her husband and finally, Dull Gret, subject of Brueghel's painting. In the flashback, it is revealed that Marlene abandoned her daughter Angie and left her to live with her elder sister, Joyce. Marlene later hires Angie but she tells her co-worker that she would not make it.

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According to the dictionary, fragmentation is the action of breaking something into smaller parts or of being broken up in a certain way. Fragmentation during modernism is marked by strong and intentional breaks, also includes strong reaction against religion and society. Postmodernism, like modernism, also follow the same idea, but it avoids strong genre distinctions, irony and playfulness. Fragmentation is the concept of breaking or pulling apart information as the story accelerates. Unlike other modern literary writings that have a message or moral; fragmented themes, plots, or characters have a hidden message, which require deconstruction. Through deconstruction, the overlapping of the dialogue and the incomplete dialogue proves fragmentation.

ISABELLA. Grief always overwhelmed me at the time.

MARLENE. That I fancy is a rare steak. Gret

ISABELLA. I am of course a member of the / Church of England.

GRET. Potatoes.

MARLENE. I haven't been to church for years. /I like Christmas carols.

ISABELLA. Good works matter more than church attendance.

MARLENE. Make that two steaks and a lot of potatoes. Rare. But I don't do good works either. (Churchill 103)

Non-compatibility in families during the contemporary British society also proves fragmentation in the English society. In this play, fragmentation is depicted by the fragmented family which in turn portrays the broken society. Here, Angie, Marlene's daughter always expresses her anger to kill her mother, Joyce. So this shows the non-compatibility in the family.

ANGIE. I put on this dress to kill my mother.

KIT. I suppose you thought you'd do it with brick.

ANGIE. You can kill people with a brick.

KIT. Well you didn't so. (Churchill 161)

Third wave Feminism emerged in late 1980s and has been keeping its existence until present time. It is generally confused to be the continuation of the Second Wave. The third wave can actually be accepted as a separate and unique movement with its different subjects: women of colour, sex and gender, masculinity and femininity etc. The Second Wavers state that in male-dominated society women share common experiences and through "Consciousness Raising", they talk from experience to share, recognize and name their political implications. The third wave of feminism is basically the answers the perceived failures of the second wave. In *Top Girls*, through the character of Marlene the author depicts the contradiction of a woman who is extremely successful in the professional

world, but whose victories are only by ignoring her personal life. During the 1970s, women had to sacrifice their personal life to be successful in their career. Here, Marlene abandons her daughter for the sake of her career and moves towards London. The characters are used to elucidate important contradictions in the social and professional demands placed upon women in contemporary society.

ISABELLA. My father taught me Latin although I was a girl. /But

MARLENE. They didn't have Latin at my school.

ISABELLA. really I was more suited to manual work Cooking, washing, mending, riding horses. (Churchill 101)

Author has not included male characters in this play because there is interchange of role play among men and women. This helps to create a conceptual space to examine female relationships and interactions outside of a male presence. Also the women in the play exhibit aggression, conflict, and competition alongside their friendship and support for each other, it also implies the great consequences of patriarchal oppression and capitalist exploitation. In this play each woman's story also tell us of their unique achievements and a refusal to inhabit their expected roles quietly, this proves their collective spirit of opposition to injustice against women. The author tries to differentiate between career aspiring woman and an archetypal bitter woman, Marlene and Joyce respectively. Marlene abandons her daughter in order to fulfil her career aspirations. Through the character of Mrs. Kit, wife of Mr. Kit who was next in position to be promoted instead of Marlene, author points out that she is acknowledged only because of her husband, which shows that she lacks her own identity.

Top Girls is a play of insight which highlights the women rights to pursue their dream and the sacrifice and hardships they had to undergo during the way towards their success. The fragmentation of the English society had great influence on the people and the social acceptance towards their career. Through the inclusion of the antiquity characters Churchill puts the weight to show the breeze of Feminism even long before it was named and the historical metafiction incorporated in this play gives the surrealistic sense to the play. In this play, fragmentation and historical metafictions are the elements which highlight post-modernism.

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Quest for Ones Identity in AravindAdiga's *The White Tiger*

Rincy S. Rajkumar¹

Literature that was written before 1947 in India is considered as Indian Literature. Literature in Sanskrit which includes the sacred books the Vedas, Upanishads and great epics are Indian literature. The earliest works of Indian literature were oral literature. Early in the 20th century, Bengali poet Rabindranath Tagore became India's first Nobel Laureate in literature. In contemporary Indian literature there are two major literary awards: Sahitya Akademi Fellowship and the Jnanpith Award.

Aravind Adigawas born in Madras on 23 October, 1947, and educated in India and Australia. He studied English Literature at Colombia University, New York, and gained an M.Phil at Magdalen College, Oxford. He worked as a journalist, first as a financial correspondent in New York. 2003 he returned to India to work as correspondent for Times magazine. His articles on politics, business and the arts have appeared in many publications. His novel *The White Tiger*, was published in 2008 and won the 2008 Man Booker Prize for fiction. Some of his other novels *Between the Assassinations* [2009], was shortlisted for the 2009 John Llewellyn-Rhys Memorial prize and his other famous work *Last Man in Tower* [2011]. He has won awards like British awards author of the year 2009, Commonwealth Writers Prize, etc. Adiga does not write a conventional novel but postmodernist narrative technique.

The novel, *The White Tiger* is Adiga's debut novel. This novel has won the 2008 Booker Prize. He is the fourth Indian-born author to win the prize. This novel talks about the contrast between India's rises as a modern global economy. The story is told from the first person point of view. It is a narrative letter written over seven nights to the Chinese Premier Wen Jiabao. Balram Halwai, is the protagonist of the novel. He writes the letter in response to a statement he heard on the radio, "Mr. Jiabao is on a mission he wants to know the truth about Bangalore". Balram is an expert on truth about the harsh realities and hidden cruelties of India. The beginning of the letter tells Jiabao that he respects china because the leaders of the country have never allowed a foreign entity to rule China's people.

Balram was born in Laxmangarh, he lived with his parents, brother and grandmother. He was smart and in order to pay for his cousin's dowry he was forced to stop his schooling. He began to work in a teashop with his brother in Dhanbad. He often describes himself as a bad servant but a good listener and becomes a driver. He learns driving and joins as a driver to Ashok, who is the son of Laxmangarh's landlord. He stops sending money to his

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family and moves to New Delhi with Ashok and his wife Pinky madam. As the days move Balram gets exposed to corruption, especially in the government. Growth and wealth made him even wilder that made Balram to murder Ashok and take all his wealth and elope to Bangalore. He bribes the police in order to start his own taxi business. Just like Ashok, Balram pays off the family. He also explains how his family was killed by Ashok's relatives as a revenge for his deed. The novel ends by letting the reader think of dark humour of the tale, and portrays the ideas of life and business life in India.

The major theme of the novel can be individualism, globalization, freedom, social class/caste. Balram is referred to the white tiger, for, throughout the novel he is different from his home and social environment. White Tiger is symbolized as a power in East Asian cultures, and in Vietnam. It is also the symbol for freedom and individuality. He, through his struggle, in order to elevate himself out of his low caste moves from "darkness" and finds his way to "light". Balram, throughout the novel searches for freedom. He comes across all the struggles- his education was stopped, he worked in a tea shop but later he worked as a driver for Ashok. He learns the way to earn money through several means. Through his letter, Balram tells how the business field is in India. He also talks about corruption and shows India's modern day capitalist society. The novel also portrays India's society as a negative one towards lower caste society. The novel shows two worlds: Darkness which talks about poverty, underprivileged and the lighted world of rich Zamindars, politicians and businessmen, when Balram says:

"All I wanted was the chance to be a man-and for that, one murder was enough"

These lines show the mentality of Balram where in order to come out his lower caste and to get respect from the society he finds evil ways and this leads him to murder Ashok and to steal all his wealth. As an act of karma, Balram's family is killed by Ashok's family members as the act of revenge. Balram was clever and smart in his childhood, when an official comes to evaluate him in school, he singles out Balram because he was the one to read and write. Balram faints twice in his life. First, he faints when he sees his mother's dead body around the Ganges. Secondly, he faints when he sees a white tiger trapped in a cage and realizes that he sees himself. In order to free him from darkness, i.e., the poverty, the only way he finds is to kill Ashok. As per the novel, by killing Ashok, Balram becomes his own man, and become independent.

Behaviour psychology can be applied where it is the study of how our behaviour relates to our mind. We act in different ways according to the situations we are pushed to. John B. Watson, in 1913, founded behaviour psychology, where he focuses on the behaviour of an individual at different situations:

His statement: "Give me a child and ill shape him into anything"

This statement reminds us about our protagonist Balram who in the beginning of the novel is portrayed as an innocent child. But when he accompanies Ashok as his driver

he notices each act of Ashok and even Balram changes his character in order to lead a life like Ashok. Later Balram finds the only way is to kill Ashok and to steal his wealth. The growth and fall of a man is in the hands of both his family and with the social surrounding. As per the statement of John B. Watson, the child observes everything that is happening around it and acts how others act to the situations. Like the child, even Balram learns from Ashok and becomes corrupt and finally he learns the only way to become independent is by killing Ashok and grabbing his wealth.

Balram in order to escape from the murder of Ashok and to escape from the government, uses corruption as his greatest means and escapes from all his evil deeds. Later he becomes a businessman. But he writes a letter to the Chinese Premier, Wen Jiabao, where he tells that the business field in India is corrupt and shows how India is moving towards capitalistic and material world. Towards the end of the novel, we find Balram who views a white tiger in a cage and he finds himself in the position of the white tiger where like the tiger, he too is caged by society, caste and class. As per the novel, Balram is portrayed as the white tiger, because white tiger is different and it is known for its power. Likewise, Balram is far different from his family and throughout the novel we find him as a person who goes in search of freedom and independence and finally finds and frames his own identity in the business field. He gives his own life as an example to show the status of Indian business in capitalist India.

Adiga, through his novel, portrays the present condition of the Indian society. Due to corruption in every field makes the nation weak. Nature's law that evil should be punished is being also corrupted. Due to the lack of awareness of what is been done makes each individual suffer. Through Balram, Adiga shows that evil is prevailing in the society. He gives a view on the social caste and class, Balram finds himself toward the end of the novel as a business man. This novel also shows how a man learns to survive in any cause. It also tells us only the strongest and smartest can survive either in this world or in the business world.

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Ritualistic Context in Hermann Hesse's "The Rainmaker"

S. Gowsika¹

In the last twenty years, a number of diverse fields have found ritual to play a vital role in performing cultural dynamics. It is a fundamental term of analyzing the issues basic to culture, religion and society. The anthropologists, sociologists, philosophers and intellectual historians paved way for the ritual to promote the sacrament of the religion and culture. Ritual becomes a specific form in the language of myth. It deals with the cultural anthropology which explains the primary understanding of human culture through experience and observation. The critical study on cultural anthropology results in observing the community by understanding its politics, social structures and religion. As a part of research, the cultural anthropologist gathers various information related to oral expression, myth, folklore and proverbs.

Hermann Hesse is one of the most influential and finest German writers of his age. He was a poet, painter and novelist. His best known works explores an individual search for spirituality, self-knowledge and authenticity. He won the Noble Prize in 1946 for his major novel, *The Glass Bead Game*. He also received various awards like Gottfried-Keller-Preis (1936), Goethe Prize (1946), Wilhelm Raabe Literature Prize (1950) and Peace Prize of the German Book Trade (1955). His notable works are *Siddhartha* (1922), *Steppenwolf* (1927), *Narcissus Goldmund* (1930) and *The Glass Bead Game* (1931).

A fascinating tale, *The Glass Bead Game* reveals the complexity of modern life. This novel is a sprawling and monumental work of fiction which becomes Hesse's astounding literary achievement. It is a translated work from German, named *Dos Glasperlenspiel*. Hesse's *The Rainmaker* is taken from *Three Lives* in the novel, *The Glass Bead Game*. *The Rainmaker* is the first part of this major novel.

Hesse takes the readers back to thousand years ago, where the tribal people treated their ancestress as their Queen (the tribal mother). They show their respect, share their problems and gets blessings from her. With dignity, she showered her wellspring of knowledge through tales and wisdom of the tribe. It is believed that the treasure of the tribe was preserved under her hair. He points out the central character as mysterious silent man named Turu who was hidden most of the time. He has the ability to induce rain through performing rituals by sprinkling water or mimicking clouds. He is also called the Rainmaker.

This story reveals the effort and the grace of the tribal boys who had the inborn skills to hit a bird with a stone at thirty places. Hesse signifies the simplicity of a rainmaker

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where Turu leads the life of an ordinary tribal man and also a doctor, a farmer, a hunter and fisherman. The real personality of a rainmaker is arcane as their knowledge are the remote information. They pass such information from generation to generation.

Hesse explains the curious behaviour of Knecht in the next part of the story. Turu recognized him as his disciple by understanding Knecht's capacity to become the next rainmaker. Knecht was trained to be a rainmaker by enhancing the skill of observing plants and animals through his senses. Hesse explores the cycle of life, death and rebirth through his character, Turu. Knecht believed that reincarnation of soul entered his son's body who is also named Turu.

Water is an essential element of life, without rain vegetation becomes wilted, human beings become feeble and die. Knecht, the next rainmaker determined the proper day for sowing every kind of fruit and plant. The tribal mother performs rituals by strewing the fruit. Hesse throws light on the genre, mystery, as he reveals the magical power of a mysterious man who induces rain to protect their tribal people. Knecht realizes the mystery of life by understanding his inner voice and is transformed into a wise and perfect man. He gained this knowledge by observing the peculiar behaviour of animal or bird. He observes the shape of a cloud and smell of the air.

Hesse portrays the weird character Maro, who was the first apprentice of Knecht. He was banished due to his strange behaviour as he treated a sick child and recited spells to a hut of rat without Knecht's knowledge. This made Maro turn against Knecht as a secret enemy. Maro became the chief-drummer in the drum crops. He taught his pupil whatever he inherited and said:

"For the teacher is not supposed to serve the pupil; rather, both are the servants of culture" (Hesse, 448)

Turu, Knecht's son compensated his father and became his second disciple. Hesse also examines the dark side of drought and madness of the people. Knecht observed the falling of stars which looks like withering leaves and that becomes the sign of disorder and chaos. This incident affects the psychology of the tribal people as they were bewitched and driven mad. He reduced the horror of the village by driving these people into the rhythm of exorcistic ceremony and performs certain rituals.

The ritualistic ceremonies like the village sacrifice, the processions and the drum chores are not practiced due to the adverse situation. The death of the tribal mother becomes one of the reasons for the drought and the postponing of sowing. The duties of the tribal mother was handed to her sister. Knecht found that these are the sign for disaster and disorder. He decided to sacrifice his life to avoid these commotion.

Hesse points out the archaic belief of tribes where the ashes of the rainmaker's body when thrown on the fields can break the evil powers to remove the drought. At the

end of the sacrifice, Maro flung the axe away and ran into the crowd. Finally, Knecht was sacrificed by an old man as they had known each other since his boyhood.

“The solemn ritual of making fire with two consecrated sticks was Turu’s first official act” (Hesse, 462).

Hesse used the elements of folklore in the story. Folklore is the collective name applied to verbal materials and social rituals. It continues to flourish among literate populations in the form of oral jokes, stories and varieties of wordplays. It also includes songs, superstitions, spells, riddles, tales, pseudoscientific lore and customary activities such as birth, marriage and death, traditional dances and such other things. The pseudoscientific lore is present in the story like gathering plants for the treatment of sick people and the Rainmaker absorbs the plan and forecasts the weather. The representation of boar’s teeth in the story of witches’ village reveals the presence of materialistic folklore. This story also explains the magical elements that are the characteristics of folklore, when Ada, the Rainmaker’s daughter approached him for a boar’s tooth, he gave her a special root which is for the protection of sensible girls from all kind of dark magic.

Hesse’s “The Rainmaker” is compared to Sir James George Frazer’s *The Golden Bough* which surveys the spiritual beliefs, practices, cultures and natural progression from magic to religion and religion to science. Frazer describes the magical control of rain by telling that the Rainmaker is a very important person in the tribe. He has the ability to stimulate rain by sprinkling water or mimicking clouds. They may imitate mist or drizzling rain by making a fine spray. Frazer also tells that people have some superstitious beliefs as twin children can possess magical powers over nature, especially over rain and the weather.

Hesse created his work through anthropological insights that trace the elemental patterns of myth and rituals in ceremonies of the tribal culture. The theory applied here is psychoanalytical theory of Carl Gustav Jung. He applied the term archetype to refer to the repeated patterns of experience in our very ancient ancestors. He believed that a source of psychic energy motivates a range of behaviour. It is proven in the story, *The Rainmaker* as Knecht was completely changed when he understood his inner voice by observing nature. Thus, Hermann Hesse’s “The Rainmaker” throws light on the cultural aspects of the tribal people through their rituals.

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Cultural Conflict in Amulya Malladi's *The Mango Season*

D.Shree Samyuktha¹

Culture is the context in which a person lives, thinks and feels. It plays a critical role in post-colonial struggles and reshapes the world. Displacement is a key term which can be applied to all migrant activities. It refers both to physical displacement and a sense of being socially or culturally "out of place". Immigrant group undergoes sufferings when they try to adjust to a new culture in a new circumstance but at the same time they are unknowingly influenced by the host culture. This kind of cultural displacement is reflected in the novel *The Mango Season*.

Amulya Malladi wrote eight novels including *The Nearest Exit May Be Behind You*, *A House for Happy Mothers*, *The Sound of Language*, and *The Mango Season*. Her books have been translated into several languages including Dutch, French, German, Spanish, Danish, Romanian, Serbian and Tamil. Her web series *Island* won an award for best script for a drama series at the LA Web Fest 2017. Malladi's novels mainly focus on anxiety in the family, the misconception between two generations, the clash between modernity and traditional values and the struggles faced by women characters. Her works mirror the self-actualization, diaspora, psychological transformation, problem of identity, issues of gender and culture, etc.

The Mango Season is a novel that beautifully focuses on the cultural conflicts and rules of the society particularly in the marriage process of an Indian girl. Priya is culturally displaced by the host culture by moving to United States for her Master's in Computer Sciences at Texas College and returns after seven years to her home country India. She feels like a semi foreigner when she enters into her native town Hyderabad. She intends to tell her family about her engagement to an American named Nick. The family worries that Priya is twenty seven years old who still stays single and so they decide to find a groom for her. In the midst of it, Priya hears the disagreement of the family on the marriage of Neelima and Anand just because Neelima is not from Andhra Pradesh. Later she has been informed by her dad that they have arranged for a pelli-cheppulu (i.e) the bride-seeing ceremony without her permission. Due to the lack of courage, she fears to disclose the secret. After her parents introduce her to an Indian suitor named AdarshSarma, she confesses the secret saying she is betrothed to Nick. Finally her father out of the tradition, accepts her unorthodox wish to be fulfilled.

According to Thorsten Sellin the root cause for the clash of values between variously socialized groups over what is the acceptable or proper behaviour. Sometimes the clash

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of these values and beliefs result in criminality. Sellin also further explained that conduct norms, which provide the valueative basis of human behaviour are acquired early in life through childhood socialization. So the cultural conflict theory can be applied to this novel.

Malladi reveals the cultural distress that Priya experiences once she is staying away from her adopted culture to re-examine her native culture in the knowledge she acquired in her stay in America.

The prologue of the novel begins with the protagonist Priya who is brought up in a traditional and orthodox Indian Brahmin family is against some Indian customs.

Even though I was raised in a society where arranged marriage was the norms, I always thought it was barbaric to expect a girl of may be twenty one years to marry a man she knew even less than the milkman who, for the past decade, had been mixing water with the milk he sold her family.(Malladi1)

Even though Priya used to steal mangoes in her childhood days and eat raw mangoes with salt and chilli powder she hates to taste a slice of mango in the Monda Market. When her mother picks up a mango and asked the mango seller to cut a slice, Priya looks terrible at the piece of raw fruit and remembers some of her Indian friends who visited India after living in the United States said

Everything will look dirtier than it did before. I never thought myself to be so Americanized that I would cringe from eating a piece of mango that had languished in that man's basket where he had touched it with his hands and I shook my head when the man scratched his hair and used the same hand to find a piece of food between yellow teeth, while he waited for judgment to be passed on his mangoes. (Malladi 6)

India becomes a foreign land to Priya by showing the reader the faults in India and blames life in India. She starts to hate Indian food just because Indian food takes so much time to cook and it is very spicy to eat every day. Once Sowmya tells Priya: "You should learn to cook...What are you going to do when you get married? Make your husband eat outside food?" (Malladi 40). In India they think only the food cooked by the wife is the best and moreover they don't like to spend money in a restaurant.

Whenever Priya supports America her grandfather objects by saying America is not a suitable for Indians to live. He argues that America will never accept the Indians but India accepts everyone. At this point Priya asks her grandfather that

You don't accept Neelima because she comes from another state. You don't accept Indians and you expect me to believe I'm accepted in this society. How long will this society accept me if I want to live by own rules?(Malladi81)

The family of Nick is portrayed as very lovable and kind-hearted. Nick's mother does not see any difference in Priya's background: "there were all hugs and acceptance" (Malladi70). But things are so different and are contrast in Priya's home.

The Indian heat is horrible to Priya and she starts to sweat in her homeland and also because of having fear to tell them about Nick. Her present visit to the Monda Market years ago had never made her sweat profusely like this. She feels as if she has never been through an Indian summer earlier. To remove her sweat and the two layers of dust that have been deposited on her skin after her visit to the market, she takes a quick bath and wears a yellow cotton salwarkameez and looks herself in the mirror:

I winced; I was doing that complaining about India thing that all of us America returned Indians did. I had lived here for twenty years; the place was a hell hole. Guilt had an ugly taste in my mouth. This is my country, I told myself firmly, and I love my country. (Malladi 18)

The Mango Season scrutinizes the ideologies of the generation gap and cultural disputes in India. Malladi shows how an empowered woman is capable of bringing out her conserved family to become an open minded persons intellectually.

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Identity Crisis in *The Boy in the Striped Pyjamas* by John Boyne

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John Boyne is an Irish novelist and was born on April 30, 1971 in Dublin, Ireland where he still lives. He has written ten novels for adults and five for the younger children. His novels are published in more than 50 languages. Some of his novels are *The Telegram Man* (2011), *The Thief of Tim* (2000), *Crippen*(2004), *Next to Kim* (2006), *The House of Special Purpose*(2009), and *Noah Barley Water Runs Away* (2008). Some of the awards for the novel *The Boy in the Striped Pyjamas*(2008) are Irish Book Leer Award Best, International Novel of the Year in Spain, Irish Book Award Novel of the Year (2014), British Book Award, and the International IMPAC Literary Award. His first short story *Entertainments Jarwas* published in 1993 by “Sunday Tribune” and it was shortlisted for a Hennessy Literary Award. His short story collection *Beneath the Earth* was published in 2015. He is a regular book reviewer for *The Irish Times*, and chaired the jury for 2015 Scotia bank Giller Prize.

This paper is an attempt to analyze *The Boy in the Striped Pyjamas* from the Sociological point as the novel portrays the sufferings of the Jews during the rule of Hitler. Boyne tries to teach a strong moral through the afflictions and hardships, problems of cultural differences and identity crisis faced by the Jews.

One of the main themes of *The Boy in the Striped Pyjamas* is Genocide. Genocide essentially means a mass killing of people in a view to destroy a particular race or community and in this novel; it refers to the Jewish Genocide during the World War II under the rule of Hitler. The watch word of this institution was “Exterminate the Jews”. The Germans not only had extreme anger and hatred towards the Jews but also had well defined plans to execute them. Their plan involved the concentration camps, holocaust, gas chambers and other such militant methods to execute their hatred. This novel comes under Institutional racism.

The Boy in the Stripped Pyjamas is a profound and thought-provoking novel set during the World War –II in Germany. The author throws light on the concentration camp history during that period and had made some slight changes in the story. Boyne is of the view that the genocide of the 1940s was perhaps the worst case of inhumanity that the world has ever seen and he also added that we do not live in a peaceful world even now, sixty years later. The author chose this theme mainly to bring out the cultural, social and moral difficulties the people had undergone to seek the identity during the genocide period. The main idea of the novel is spun around two boys who are separated by the fence

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which is both physical and cultural. He hopes that the young readers who might be moved by the story of *The Boy in the Striped Pyjamas* would grow up with the intention of pulling those fences down wherever they existed.

The Boy in the Striped Pyjamas is a novel which focuses on racism. Bruno and Shmuel are the two main characters in the novel and their death towards the end of the novel highlights their innocence. Bruno, the protagonist of the novel is the son of a commander of Nazis Party, and who was made to move from Berlin to an Out-With because of his father's promotion. Bruno hates that place because he finds nothing similar to Berlin and having no friends and shops near the house. More than anyone else, Bruno misses his Grandfather and Grandmother. After reaching the new house in Auschwitz he repeatedly tells his mother of his hatred towards the new house and surroundings. But after hearing the words of his mother he accepts the situation and tries to adapt to it. Bruno is very interested in art and books, and loves exploring and having fun out of it. In this novel, Bruno represents man's capacity for kindness and compassion. Gretel, Bruno's twelve-year-old sister, annoys him a great deal. He refers to her as a "Hopeless Case" because she does nothing but causes him grief. Gretel is very rude, sarcastic and bossy, especially to her brother Bruno. Gretel is increasingly interested in the beliefs and activities of the Nazi party and, after their move to Auschwitz, befriends one of the Nazi camp guards and tries to become close with him and makes fun of Bruno which irritates him to the core. There are many incidents in the novel which throws light on the suffering of the Jews. When Bruno and Shmuel started to meet often, once Shmuel told Bruno that the Jews were made to live in a small container like rooms "was horrible...there was no air to breathe. And it smelled awful"(129). On seeing the sufferings of the Jews on the other side of the fence Bruno commented "looking horribly sad" (207).

Lieutenant Kotler is a perfect German soldier, both physically and mentally. He is a lieutenant in the Nazi Army who spends a great deal of time. Shmuel is from Poland and Bruno tells him that, "Germany is the greatest of all countries... We're superior" (112), Shmuel finds it very rude. Shmuel is more mature than Bruno because of the experiences he comes across in his life and treats Bruno well even though he knows that Bruno is not a Jew. Bruno promises Shmuel to help him in finding his father who has been also kept as a prisoner, and that indicates the innocence of Bruno. Suddenly, he remembers of the visit of Hitler with his lady love Eva to their home for dinner and their visit back to Berlin to attend their grandmother's funeral. After a few weeks, he again goes to meet Shmuel and tells him of their travel back to Berlin which saddens Shmuel. But later Bruno assures him of his visit the next day and asks Shmuel to bring a striped pyjama similar to him so that he can go the other side of the fence and help Shmuel in searching his father. The very next day as he said he goes to the other side of the fence with the dirty pyjama and a cap made of cloth, and finds all the people looking depressed and skinny. They both searched for Shmuel's father and later on Bruno tell him of his immediate need to return to his

house because of biting cold. Unfortunately, they are all made to move in herds into an airtight chamber and get killed by the lead gas released into it. Bruno's family searched for him and found his clothes near the fence after a few months of his missing and finally comes to a conclusion that Bruno died by going to the other side of the fence. The novel ends with the death of two young innocent boys who are the victims of the cruel war.

Mainly there are three scenes in the novel which shows the hatred and the dominating power of the Germans towards the Jews. The first scene is, in the very first meeting itself Bruno says prominent and great about Germans to Shmuel and that indicates the dominating power of them. The second incident is Kotler, a young German soldier who always ill treats Pavel, a cook in Bruno's house. Though he is a doctor "in another life" (137), he is made to work like an uneducated person as he is a Jew in Auschwitz. Once Kotler accuses Pavel badly for unknowingly spilling the wine on the table in the party arranged for Hitler. The third incident is, in the same party he asks Shmuel to serve the food for the guests and to clean the glass pieces despite of his age. The three above mentioned incidents clearly shows how the Jews suffered to sustain their life in spite of their qualification and status in their hometown. The Germans not only torture the elders even the small children suffer under their rule. We can clearly see the difference of life between Bruno and Shmuel being belonging to the same age, but the mental maturity of Shmuel can be understood from his conversation with Bruno. The friendship between them matters here more as there happens a change in the mind of Bruno who starts to see no difference between the Jews and Germans.

The book is written from a child's perspective, everything seems confused and unfair. There is also the innocence of childhood. The two young boys in this novel came from two extremely different world but they shared a common desire of spending time together during the time of their loneliness and difficulty. Their friendship is also apparent between the boys despite of their background and circumstances. Bruno and Shmuel do not know that there is a holocaust. The only thing that Bruno knows is that, at the other side of the fence, there are a lot of people in striped pyjamas, and that his father is a commandant of something. He does not know that the people of the other side of the fence are Jews, and that his father is a Nazi-commandant. Shmuel does not know why he is at the other side of the fence. When Shmuel's father is found missing he does not understand that he has gone to the gas chamber. Around 1.1 million people were murdered in that concentration camp and that is the largest holocaust planned by the Jews.

We find in *The Boy in the Striped Pyjamas* many parts which depict how the Germans affected by war, attacked for not doing something right and suffer because of lack of food, and being kept away from their family and friends. The "single adversary" that Hitler felt would unify his countrymen was the Jewish people. This novel throws light on the condition of the society and the mindset of the people during World War II, where the

motive of Germans was to abolish Jew community to extend their Nazi power and rule. Men, women and children were all murdered mercilessly, thousands at once.

This novel highlights the troubles and hardships that Jews had undergone under the rule of Hitler during the World War-II and also teaches a valuable lesson that man must try to lead a happy and peaceful life shedding distinctions based on race, colour, creed and religion. We are all humans equal in all respects. By reading this novel, we simultaneously sympathize with and admire the children who, although unaware of the horrors occurring behind the fence, understand the fundamental value of human life.

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Nostalgic Memory in Kazuo Ishiguro's *When We Were Orphans*

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Kazuo Ishiguro is a Japanese - British author. Nostalgia is the memory of longing for the days in the past. Memory plays an important role in constructing the story of Kazuo Ishiguro's novel *When We Were Orphans*. The protagonist of the novel explores his past. This paper focuses on the childhood memories of Christopher Banks.

Christopher Banks is a renowned detective of England recollects his childhood days spent in Shanghai with his parents and with his friend Akira. Christopher's happy world is soon shattered by the disappearance of his parents. Banks lost his parents at an early age and faces the world as an orphan. This book *When We Were Orphans* is an incredible story of memory and the need to return.

Nostalgia is the memory of longing for the days in the past. In an interview with Shaffer, Ishiguro remarks, "it can be quiet a valuable force in our lives" (7). Memory plays an important role in constructing the story of Kazuo Ishiguro's novel *When We Were Orphans*.

Ishiguro uses memory as a narrative mode in the novel. Christopher Banks, the protagonist and narrator of the novel explores his childhood memories. In an interview to NBCC, Ishiguro has remarked that his childhood memories in Japan was the reason to write novels "To some extent, it was an act of preserving things that were good that would have otherwise faded in my memory".

Memory controls the mood of the novel. Memory offers more control than chronology. Ishiguro remarks about the use of memory:

I don't have to follow the plotline. And so I can work much more like I guess a visual artist would do, if they place one imagine next to another Just because the artistic order tells them to rather than it's the way a still life should be set out. I can control the novel and the moods very, very clearly that way. (NBCC Interview)

Kazuo Ishiguro is a Japanese British author. Ishiguro was born on November 08, 1954 at Nagasaki, Japan. His family migrated to Britain when he was five. Ishiguro began his literary career in the year 1982. In 1983 he was nominated by Granta magazine as one of the 20 "Best of Young British Writers". Some of his notable works are *A Pale View of Hills*, *An Artist of the Floating World*, *The Remains of the Day*, *The Unconsoled* and *Never Let Me Go*. Ishiguro has won Winifred Holtby Prize in 1982 for *A Pale View of Hills*, Whitbread Book of the year Award in 1986 for *An Artist of the Floating World*, Booker

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Prize in 1989 for *The Remains of the Day* and *When We Were Orphans* was short-listed for both Whitbread Novel Award and Booker Prize in 2000.

The book *When We Were Orphans* is about Christopher Banks, a celebrated detective in England who finds out the mysterious disappearance of his parents in Shanghai, China. The major setting of the novel is in Shanghai.

Christopher Banks was born in Shanghai's International Settlement to English parents. When Christopher was nine his parents disappeared and he was sent to England with his aunt. He completes his education and becomes a well known detective of England. Christopher soon develops a relationship with Sarah Hemmings, a London socialite and he adopts Jennifer, an orphan. Christopher in his thirties returns to Shanghai in search of his parents during the Second Sino-Japanese War. He discovers his parents' fate from Uncle Philip and the novel ends with Christopher nearing sixty recollects his past life.

"Memory is a way of holding on to the things you love, the things you are, the things you never want to lose".

From the television show *The Wonder Years*

Christopher Banks recalls his childhood memories. His memory lies with Shanghai's International Settlement where young Christopher feels "protected in this privileged enclave" (WWWO 141). Christopher feels comfortable with the surroundings of the International Settlement and wants to relive his childhood days with his parents in the house.

Christopher's home in Shanghai is situated on a "carefully tended 'English' lawn [...] the house itself, a huge white edifice with numerous wings and trellised balconies"(51). His house contains a "heavy oak cabinet around which he and his friend Akira often played (57), and the library where he did his homework, "an anteroom whose walls happened to be lined with books" (69). Christopher wishes to return to his childhood days.

Christopher's mother remains a central figure throughout his recollections. "Akira regarded my mother as he did because she was 'beautiful'. That my mother was beautiful was something I accepted" (55). To Christopher, his mother "a beauty in an older, Victorian tradition" (56). His furniture in England reminds him of his old home, which reminds him of his mother, who reminds him of the Victorian aesthetic which reminds him of his furniture.

Christopher remembers his childhood friend Akira who plays with him in his garden. "Akira and I were around six years old, we enjoyed playing on and around that mound [...] I tend to remember the two of us running up and down its slopes, sometimes jumping right off where the sides were at their steepest" (51). Christopher says that his days spent with Akira are unforgettable.

Christopher's happy world is soon shattered by the mysteriously disappearance of his parents at different times. He and his friend play detective games to find his father.

“We search for father. We rescue father” (107). “We play father rescue game” (109). “My father was held captive in a house somewhere beyond the Settlement boundaries” (110).

After the disappearance of his parents Christopher is shipped to England with his aunt. Christopher in his aunt’s place makes no new friends, but spends “much of [his] first few weeks” alone, reenacting the detective scenarios he and his best friend played together in Shanghai (10). The loss of his parents decides his future to become a renowned detective of England.

After several years Christopher believes that his parents are alive. He returns to Shanghai’s International Settlement to solve the mystery of his parents’ disappearance. He finds his house and he eventually runs into the battle field between Chinese and Japanese army where he meets a wounded soldier and mistakes him as his friend Akira. Later Christopher is rescued from the battle field. Christopher learns from Uncle Philip that his father ran away with his girlfriend and moved to Hong Kong. His mother was kidnapped by Chinese warlord named Wang Ku and later she becomes his concubine.

Christopher discovers that his father died of Typhoid two years ago and meets his mother in a nursing home. He mentions his childhood name Puffin and his mother did not recognize him.

Christopher goes back to England to take care of his adopted daughter Jennifer. Christopher feels that England is a foreign territory. He admits that “all these years I’ve lived in England, I’ve never really felt at home there. The International Settlement. That will always be my home” (274). All through his life the sense of belongingness only in Shanghai haunts him. The Bible refers memory as “the tablet of the heart”, In Proverbs (3:3) “Let love and faithfulness never leave you; bind them around your neck, write them on the tablet of your heart”.

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Degree of Self Realisation in Tennessee Williams' *The Glass Menagerie*

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The Glass Menagerie is a memory or mood play written by Tennessee Williams. This play is a recreation of playwright's short story "Portrait of a Girl in Glass" with some modification. Tennessee Williams (1911-1983) was a famous American dramatist. He became popular after publishing this work and this is the work which contains the maximum amount of autobiographical elements in spite of the fact that this is his first work to be published. This is elegantly commented by John Lahr as "the most autobiographical of American playwrights" in the guardian magazine. His other famous works are *The Streetcar Named Desire*, *Baby Doll* and *Cat on the Hot Tin Roof*. He is particularly known for his use of symbolism.

This drama was first premiered in the year 1944 in Chicago and was published in the same year. It won New York Drama Critics Circle Award in 1945 as Best American Play. This play is called as a memory play and also as mood play. It is called so because this play takes place within Tom's mind. He explains whatever he remembers as he states it from his memory. There are only transparent walls in this play as it is a memory play. The dramatist has employed the technique of expressionism in this play also called a stream of consciousness. "In literature expressionism is often considered a revolt against realism and naturalism, seeking to achieve a psychological or spiritual reality rather than record external events in logical sequence" as per Krispyn's *A German Intuition* published in the year 1980.

Annexing to this saying in this plays symbols, music, lighting, etc are used to portray the psyche of the characters. Here most of the characters escape from reality and live in their own world due the social crisis during that period. It was the time of decline of World War II in 1944. America was one of the countries which were affected in this war. It faced a rapid decline in economy which affected other supportive aspects. Other than this war, death, poverty played a vital role in Great American Depression. During this Depression the populace was affected directly which lead to the disturbance in their psychology. Hence the people's psyche was reflected in the characters of this play too. People were forgetting their identity and migrated into the world of illusion and had more temptation to acquire worldly pleasures other than reality.

This drama revolves around a small family. Laura Wingfield is the daughter of a single mother Amanda Wingfield who was abandoned by her husband and sister of Tom Wingfield, an adventure seeking young man. Unable to build confidence in her

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daughter's mind and unable to convince Tom to be in reality, Amanda struggles throughout her life and finally fails to find a suitor for her daughter and Tom too leaves the home following his father's footsteps.

Laura is portrayed as a girl who is unaware of her identity and also does not attempt to recognise it as she is crippled. She states this as her reason for her inferiority complex. First and foremost instance is shown when she wanders all over her place unwilling to go to Rubicam (typewriting institute) which would determine her future. She deceives her mother by telling that she attends the class everyday but she skipped it as she was not confident about her capacity. This is shown when the staff from the institute states that Laura's hand shivered and was about to faint on the very first day. She spends most of her time with the glass menagerie, a small glass zoo that she owned and cleans it often.

In spite of Laura's complex Tom and Amanda plan to bring a gentleman caller. Tom brings his colleague without letting him know the actual reason. James D O'Connor also called a Jim is a young man who works along with Tom in Continental Shoemakers, he also studies Radio Engineering and Public speaking during night. The option of choosing public speaking itself proves that he also knows his identity more than others knew theirs; it also takes a great courage and high confidence to opt such a stream. He finds Laura's character entirely contrasts to that of his. He finds that she was his junior in school. Laura was always late to class and she says that Jim would have known her because the clumping sound of her crippled leg was audible to all as per her assumption. This is also an fine example of her lack of self confidence.

Determined what he is, Jim finds that Laura is reluctant in her actions even while welcoming him and during she stayed in her room stating the reason of being sick. They share their nostalgic moments in school. In that short encounter Jim analyses the fundamental problem of Laura and gets a clear view of her psyche which is manifested in the following piece of advice he gives to her "Jim : You know what I judge to be the trouble with you ? Inferiority complex! Know what that is? That's what they call it when someone low-rates himself" (pg.no.140). These words also testify the mental health of Jim and his determined about his asperity.

When Laura was about to get her confidence after dancing with Jim he makes a shocking revelation to her of her engagement which again makes her feel low. First she hesitates to dance as she is crippled later due to his encouragement she dances which is again an example for her lack of cognizance.

The third character is Tom Wingfield also knows his identity. He seeks adventure in whatever he does. It is shown when he goes to cinema or magic show every night. He works in Continental Shoemakers where he finds his job non-adventurous, at times he secretly writes poetry in his company. He also pays for membership in Seaman Magazine instead of paying his electric bill. He is not a man who lives in reality, whenever he wants

to escape from reality he goes to the fire escape in their flat. Even though he is aware of his identity, he is a fiasco in balancing the personal and professional life. Finally he leaves the house to peruse his motive.

Symbols are used wisely to portray their consciousness. The first symbol is the name Blue Roses. It is said that Jim mistakes Laura's disease name pleurisy as blue roses. The actual symbol is that Blue roses refer to Fragility of Laura. She is as fragile as rose petals. Second symbol is Laura and her glass menagerie. Every day she cleans and arranges it, this act is an escape from reality. Also she plays victrola when her mood is off. She has a unicorn in her menagerie which is a mythical animal which denotes that she lives mostly in illusion.

When the unicorn is broke by Jim it is a symbol that her hopes are also broken. When Jim and Laura met the candle is lighted up, which shows the raise of confidence in her but when she comes to know about his engagement the candle is blown off implying the decline of confidence in her. Whenever Tom feels down, he goes to the fire escape which is a symbol of escape from reality. Throughout the play, extra entertaining elements such as magic show, paradise dance hall, homemaker magazine etc.

Apart from all, Amanda is the only character to live in reality entirely but even she speaks about her past life in plantations and about her seventeen gentlemen callers. Conclusively the three different characters have three different level of self confidence in them. Laura who is completely out of stock in the case of identity, Jim who is clear with his view and finally Tom who is bread winner of the family, leaves the house following his father's footsteps are not only the examples of identity recognizers but also are also portrayed as the victims of the American depression. The common psyche of American populace is expressed through these characters by Tennessee Williams as an expert dramatist.

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Cultural Study on Racial Discrimination in "Telephone Conversation" by Wole Soyinka

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Wole Soyinka is a Nigerian playwright, poet and essayist. He was the first African to be honoured for receiving Nobel Prize in literature in the year 1986. "Telephone Conversation" appeared in the 1963 collection *Modern Poetry from Africa* and it is written in independent style. The literary device simile is used and the tone of the poem is satirical. The genre is poetry.

Wole Soyinka talks about two strangers the White landlady and the African talking over the phone and it goes on to narrate how the African is looking for a house and the landlady has proposed a considerable price. When the African addresses that he is Black, on the other side the Landlady was silenced and her confused racial attitudes did not allow her to rent her premises to the African. When she asks him to explain how dark he is, the man thought that he had misheard the question later he understood that something is more important for her before she could rent him her house. The African describes that he is a West-African Sepia and he adds that he is not that black to be put to shame. The landlady could not think how dark he could be and finally she slams down the receiver.

One can find how in depth culture has promptly involved in the White landlady that she cannot accept the standard of the African. It shows that the White landlady never wanted to come out of her cultured conduct. Racial attitude is obscure throughout the poem and the speaker is a victim because of his colour. Intervention among such racial attitudes must be wiped out of existence which could prevent it from a devastating end. It results in a wicked and shameful manner. Africans are dominated on their social hierarchy. The woman rejects the man because of the racial attitude that African Americans are wild people. Racial prejudice is satirical to be evaluated among the people.

Racism still prevails in South Africa. A mind shift is needed to terminate all these practices. Attitudes of racial discrimination and prejudice reigns external. Struggles and complexities of cultural groups persists. Fear of strangers this idea is applied in this poem. Current issues explore a defensive attitude of racial discrimination. It affects the mood of the speaker and it is more relevant that his initial anger is stressed in the poem.

Experiencing racism is quite exhausting than hearing about it. Even companies claim to value diversity and are discriminatory. It becomes very insightful. Crime is seen as a colored people problem. Since racial prejudice cannot be openly institutionalized it has to be racially coded in the minds of the ethnic majority. Truth has the power to heal and transform. We all are interconnected and each person counts when it comes to lifting

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the consciousness of human race. It leads to the unbelievable levels of ignorance talking about races. Humanity is lost. We have a lot of people who are not treated equally, are not given equal opportunities. Cultural studies in racism are a huge thing that needs to be addressed. The idea of race contains both biological and cultural elements. Racial prejudice ultimately is a betrayal. Racial discrimination has to be stopped and the helping hands needs to be called into action.

Comparison between the White landlady and the African was picked exclusively to make an irrelevant biased point. There are more white men going on a racist killing spree than Black men. "HOW DARK?" (line no: 10)

" THAT'S DARK, ISN'T IT?" (line no: 27) . The confused attitude of the White landlady is revealed in these lines. Racial discrimination is one of the doors that lock the door of progression. All lives matter as a reaction to the declaration that minority lives, usually the subject of cultural studies. It is powerful and a serious agent.

Symbolically it depicts how the White community dominates over the minor Black one. If the speaker had been speaking face to face with the landlady, then the whole conversation would have changed. It also reinforces the real meaning of the poem. Racism affects people with different religious backgrounds. A dark reality is revealed and shown as partly hilarious. People lack in their level of understanding and education. One's understanding of racial prejudice can change the attitude of discrimination and a solution can be achieved for its treatment. It is created like a war between the landlady and the Afro-American.

Communication fails here because the people are immersed in their own cultural behaviour. The comparisons between the landlady and the African reveal that he is more intellectual than the landlady and the lack of education is seen clearly through the landlady. The attitude of the landlady is completely changed. The speaker's ignorance sounds that the landlady can censure him by meeting him face to face and so she will be convinced by knowing how dark the African is. Similarities between the landlady and the African are juxtaposed through their conduct in which the Afro-American is highly praised for his intellect.

Colours are a blessing and it is beautiful but here the man is ill-treated because he is black. It brings out the poet's personal experience on the race problem. The speaker is annoyed, shocked, ignored by the landlady that she becomes very prejudiced and racist towards the Afro-American. The extreme level of the consideration of culture is portrayed and it is a very painful picture. As the character is analysed through the outward appearance, an intention or attitude is ostensibly stated. This poem is an eye opener for all the people. Feelings on racism arouse anger about being discriminated. The poem is exceedingly effectual in the views of racism and also the views on color racism. People

who are highly talented and educated are still put down to crisis because of the color of their skin.

Telephone Conversation is very casual in tone and it deals with the effect on racism. Racism is of a big problem in our society. Many young minds are bullied due to their skin color or nationality. Racial discrimination must be wiped out of existence and it must be supported with the cause to make peace. Racial discrimination is wrong. Race disconnects people. No matter what religion, race or ethnicity, every individual must be treated equal. The knowledge of racism is obtained by the people of what they hear, learn or see and that is how racism is been taught. People are not just created equal but they have to be treated equal.

Another disturbing truth is that racial prejudice and discrimination is spreading like cancer among young adults. A safe space for everyone who are struggling with racial thoughts must be created. Stigma cannot be removed without all the forces working together. It is crystal clear that the elimination of racial discrimination must result in the zero discrimination community.

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Identity in Khaled Hosseini's *A Thousand Splendid Suns* - Women Under The Burqa

Srinidhi. M¹

A Thousand Splendid Suns was written after Khaled Hosseini travelled back to his native Afghanistan to examine the situation of his own nation after decades of turmoil which was quite worse. This novel spans between Afghan histories from Soviet War to that of Taliban rule and it takes place during the early 1960s to the early 2000s during which the civil war takes place. In this novel he splendidly portrays the story of two strong Afghan women, Mariam and Laila, of varied ages from different areas whose life takes a sudden turnover and intersects with each other as they marry Rasheed. They endure his brutality as well as the appalling atrocities of the Taliban, yet they remain resilient. This novel contrasts an urban life with educational opportunities for Laila in Kabul and a rural life of strict mores with stark deprivation for Mariam and how these two women's lives intertwine with each other. Mariam is a representative of traditional uneducated woman whereas Laila is an eccentric woman as she lives independently during her Soviet period. She was the representative of the time during which Afghan women were free and were a part of nation building.

The novel gives a detailed account of hardships and tribulations faced by women in Afghanistan in their homes and their disenfranchised position in a male dominated chauvinistic society. It is an account of oppression of women and marginalization and it ascertains how men use their masculine authority and accomplish their needs by exploiting women both mentally and physically. Each women character is a victim of patriarchy in this novel. Even life becomes a desperate struggle against starvation, brutality and fear when Taliban takes over the rule.

Afghanistan was known for its well- built structure before The Civil War. Afghan women were given equal liberty and they were granted education. They contributed a lot to Afghan society as teachers, doctors, students. However after the empowerment of Taliban, every right and freedom of women had been grabbed from them and all the previous advancement of women in Afghanistan had been stopped. The role of men in the society did not change and they were expected to be providers and protectors of the family. They were allowed to have education, job, speak freely and discipline their children and wives.

Women had a list of things which they were forbidden to do like wearing jewellery, makeup, speaking with someone, making eye contact with men, having education and working. They were not allowed to go out without a male companion and they were confined

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to the four walls of the house to do household chores and satisfy the needs of their husbands and family. A successful marriage with many sons should be the primary goal of every Afghan woman. The religion followed by them was Islam, a monotheistic faith. Afghanistan was governed by Islamic law and there was no separation between the church and the state and they involve religion into almost all aspects of everyday life in society and because of the Islamic rule, women are considered to be inferior to men. Religion and the customs included conservative dressing, conservative attitudes and marriage at a young age was normal for their society.

Marginalization is one of the most important aspects being dealt within the novel and it denotes segregating people and keeping them in an unimportant position within a society or group. Marginalization is imposed on Afghan women by the patriarchal society through various aspects of social, political and religious background and as an effect of discrimination women are made to stand out from the society. Thus the women protagonists Mariam and Laila undergo continuous struggle of being marginalized. This novel shows the compulsion of making Mariam, a girl of fifteen to marry Rasheed who was double the girl's age. Then Mariam is asked to wear burqa by her husband and under Taliban insistence every women in Afghanistan were instructed to wear burqa even during the time of their childbirth. Rasheed believed that men should be the superior authority of the family to protect their honour and pride thus he easily accepted the Taliban rule. Here Mariam's personal law of an individual has been abolished. Polygamy is quite evident; men like Jalil and Rasheed are given the liberty to marry many women whereas women are not even allowed to look straight into the eyes of a man. Thus freedom has been lost but their hope and resistance lasted.

Theoretically this paper is based on Gramsci's concept of subaltern and it also addresses Spivak's theory, can a subaltern speak for themselves. The subalternity is eventually used to highlight the predicament of those who are allotted secondary space in society and this is because they are segregated in terms of class, caste, gender, race, language and culture. The concept of sub-alternity had its origin from postcolonial studies which is especially used to describe marginalized people. The entire ideology of subalternity in literature revolves around the struggle between caste in terms of suppression and subjugation. It addresses lower ranking, inferior status and oppression of an individual. This paper explores how women subalterns strive for their identity which has been taken from them and how subalterns rise and speak against oppression.

Mariam in this novel was a passive victim of Rasheed's domestic violence because she followed what her mother had taught her, which is to endure with silence. When Mariam accepts Laila as her daughter, she is quite amazed by her attitude of courage and resistance. Laila underwent a caesarean without anaesthesia and it proved her audacity. Mariam admired her boldness and with the help of Laila, Mariam got back her lost voice and she became a representation of motherly figure. The women in Afghanistan are not

only the victims of colonisation but also that of triple marginalization. Mariam and Laila, after enduring so many hardships they realize their common enemy and their need to fight back for the betterment of each other's life. It is Laila who actively fights from the first but the heroic end is given by Mariam who finally emerges powerful and kills her own husband Rasheed. Finally the subaltern speaks loudly and firmly and Mariam arranges Laila and her family to leave Afghanistan and she accepts her fate of being sentenced to death for killing her own husband. Mariam is admired by many women in the prison. The inmates are those who ran away from their husbands or fathers. This illustrates that women in Afghanistan are generally unable to express their wishes and they prefer to live within the confines of the prison rather than in their home. Thus Mariam is portrayed as a picture of courage and she was respected by each and every woman in the prison and they considered her to be a fighter against patriarchy. For the sake of her family and her loved ones, she dares to stand and fight bravely. Indeed, the subaltern is a marginalized group but love and emotions give them strength to speak for themselves and for others. It provided strength for other women to fight back, grow again and to build a great future for themselves in Afghanistan.

Identity cannot be found or fabricated, it is placed upon the truth of how we are and it is considered to be one's valuable possession and it must be protected. Thus in the novel women subalterns speak through resistance and resilience and hence Hosseini challenges Spivak's ideology of whether a subaltern can speak for themselves or not. Spivak addresses that the subalterns cannot speak whereas Hosseini says that women subalterns can definitely speak and rise up for themselves especially for their loved ones.

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Configurations of New Historical Ideology in Manohar Malgonkar's *A Bend in the Ganges*

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Manohar Malgonkar's novel, *A Bend in the Ganges* is primarily based on the events of contemporary Indian History between 1938 and 1947 which is the last phase of Independence movement. Malgonkar begins his novel with the post independent movement that was aggravated by the Second World War. As Professor K.S. Sreenivasa Iyengar observes,

In this novel the role of the Second World War in effecting radical changes in the affairs of men and nations is heavily underlined. The war certainly gave a sort of shock treatment to men, nations, continents, and when the war ended, the old order was no more.

The major theme of the novel is the clash between non-violence ideology and violent terrorism. The young men like Debi-dayal, Shafi Usman, Basu, Ahmed opposed this non-violence ideology and formed a team called "The Freedom Fighters" and resolved to fight against the Britishers with all possible methods of violence and terrorism. To them 'Non-violence is the philosophy of sheep, a creed for cowards'. To them freedom cannot be won through non-violence:

It has happened nowhere; it cannot happen here! Gandhi, by weakening the spirit of men, making us all into sheep and cattle, will only nullify the sacrifice. A million shall die, I tell you a million! For each man who should have died in the cause of freedom, Gandhi will sacrifice ten. That is what non-violence will do to this country".
(13)

The non-violence as envisaged by Mahatma was not proved to be useful as per the course of the events of the novel; and the violence and terrorism had overcome the non-violence. Mahatma himself was dubious about this non-violence ideology. The novel concedes the reality of violence and ineffectiveness of non-violence, but at the end, the violence proves to be self consuming and destructive. The theme of the novel denotes that, "nobody is exempt from the capacity of violence. Gandhi, the great apostle of non-violence might appear in the opening scene to convert Gian Talwar to his creed of non-violence but the theme that runs through the novel from beginning to end is man's hidden capacity for violence often brought out by the destructive acts of others.

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Gian Talwar, who was a staunch believer of non-violence and a follower of Gandhiji, turned against his ideology at the event of the murder of his brother Hari; and the hidden capacity for violence in him was brought out by this very destructive act. He accused himself thus; "Coward....Coward.....was that why he had embraced the philosophy of non-violence without question - from physical cowardice not from courage? Was his non-violence merely that of rabbit refusing to confront the hound?" (44).

Having become furiously violent and revengeful, Gian killed Vishnudatt, his brother's murderer. After this event many violent and revengeful acts took place in the novel. Gian when he was a prisoner in Andamans, even beheaded the corpse of Ramoshi to obtain gold. Debi-dayal destroyed British plane. Shafi shot Debi's mother. Debi and Shafi also became the victims of violence. Sundari broke Shafi's head with Shiva statue. Much of hooliganism, holocaust, genocide and horror took place at the time of partition.

The story of the novel begins with the twirling of the spinning wheel by Mahatma Gandhi in the market square. There was a lecture going on non-violence and Truth and there was an appeal to boycott foreign goods. Gian Talwar, a young college student, got attracted to this non-violence ideology and threw his imposed foreign dress into fire and became Gandhi's follower. At college Gian made friendship with Debi-dayal, the only son of Dewan Bhadur Tekchand Kerwad, a big contractor. Debi belonged to a terrorist group called "The Freedom Fighters" who believed that "non-violence is the philosophy of sheep, a creed of cowards. It is the greatest danger to this country" (12).

In *A Bend in the Ganges*, violence is the key factor that colours everything from personal relations to national history. For Malgonkar, the most striking aspect of the Partition is its violence. It could be argued that the impact of the Partition on Malgonkar can be traced back to Malgonkar's first novel itself. *Distant Drum* (1960) comes very close to thematising the Partition, though in terms of a flashback. The bond of friendship between Kiran Garud and Abdul Jamal finds expression as communal solidarity during the Delhi riots of 1947, until the armed forces are divided, which puts the two friends on opposite sides of a new border. The novel is concerned with transitions and clashes - army codes versus civilian codes, personal friendships versus national loyalties, and so on. However, the treatment of the Partition theme is not central to the narrative, for Malgonkar's focus is on the British Indian Army and its codes, and the transition from British rule to governance by the Congress. Significantly, Amur describes the novel as "an epitaph for the British Indian Army" (59). Similarly, Malgonkar's third novel *The Princes* (1963) deals with the demise of the old princely order and its replacement by a new democratic order consequent to Independence and Partition. The crown prince Abhayraj's mother takes Abdulla Jan, the Palace Officer, as her lover, and elopes to Pakistan after Partition, to start a new life as a Muslim. Here again, the Partition does not figure in any central way, for Malgonkar's concern is with the heroic virtues of the old Indian aristocracy as it comes to terms with

new realities. It is only in *A Bend in the Ganges* that Malgonkar is able to give a central focus to the Partition theme.

On the face of it, however, *A Bend in the Ganges* does not seem to be a direct treatment of the Partition theme. Besides, the novel seems to display a shifting concern with a wide range of issues and experiences, ranging from communalism to terrorism, from underground resistance and the Quit India movement to the threat of Japanese invasion and the role of the Indian National Army. Owing to this seemingly meandering narrative, Malgonkar's focus on the Partition experience may seem to be rather diffused. However, a closer reading of the novel reveals that this is not the case. In his novel, Malgonkar uses specific literary strategies in order to bring the Partition centre-stage in the narrative expanse of his fiction. Whether Malgonkar succeeds in this endeavour is another matter; but the fact remains that he does write a novel that deals with the Partition centrally. An objective of the discussion here will be to arrive at a fair understanding of *A Bend in the Ganges* as a Partition novel and, on that basis, to discuss how successful it has been in its pursuit of the Partition theme.

An important aspect of Malgonkar's novel as a Partition text is that it foregrounds the Partition as a product of the freedom struggle and the communalization of Indian politics. Malgonkar's achievement seems to lie in bringing the Independence movement and Partition into one historical continuum, thereby countering the elision of Partition from nationalist history.

In Malgonkar's novel, Partition provides the opportunity for the author to seal off old identities and redefine new national identities. However, this attempt to redefine the nation is not fraught with anxiety, and does not bewilder. From this point of view, nostalgia is a waste of time and humour is a luxury. The Partition is realized in the novel as violent history through carefully organized themes and techniques. Using the device of 'historical signposting,' and through ideological analysis, the pervasive use of animal imagery, and the contrapuntal delineation of character, Malgonkar establishes contrastive patterns that realize the themes of betrayal, violence, and partition in the text. In effect, Malgonkar does not relegate the Partition to the status of a secondary chapter or an embarrassing tailpiece to the history of the freedom struggle. In Malgonkar's historical vision, the Partition is the consequence of particular historical circumstances that can be explained and structured into a cohesive narrative.

A Bend in the Ganges is a Partition novel because it works within the tradition of Partition fiction, taking recourse to some of the conventions that have come to be associated with the genre, though with significant differences. For instance, Malgonkar tries to establish a pre-Partition world of harmony and security, which is then shown to break down under the pressure of oppressive circumstances. However, the world preceding the Partition is not idealised, as it is in *Train to Pakistan*, and is shown to be under stress all the time.

At the end of the novel, there is a conventional crossing of the border as Gian and Sundari leave Pakistan for India. However, the conventional act of crossing the border, in Malgonkar, does not have the same echoes and connotations as in Khushwant Singh's novel. As said before, the crossing of the border could also be an instrument of confirming the border far from threatening the border, confirms it. The crossing is not redemptive; indeed, it others the Muslim and seals off the Islamic world in a predominantly Hindu India. At best, crossing the border in Malgonkar is a convention that is suffused with the ambivalence with which the novel closes.

Malgonkar's historical vision in the novel is a conservative one. On the one hand, Malgonkar's world-view looks at violence as an essential aspect of the human condition. History is thus a manifestation of the violence already in man. The elaborate system of imagery in the novel is primarily designed to establish this point. The ideological conflict between violence and non-violence in the novel also works towards the same end. Men and women are at the mercy of historical forces, which are too large for them to understand or control. The treatment of the Partition in *A Bend in the Ganges* is coloured by this cataclysmic view of history. On the other hand, Malgonkar undercuts both revolutionary nationalism and British imperialism, despite his apparent admiration for the latter. The paradox is that a novel that celebrates violence reaches a point where it has to attempt a closure of this violence to assert the validity of an integral nation. In the process, Malgonkar closes the plural histories of resistance and interrogation that he presents in the novel, establishing the monolithic order of a unitary, Hindu India.

These aspects of the treatment of the Partition theme in *A Bend in the Ganges* have not received adequate critical attention. Many of the critics who have devoted their time to Malgonkar's work have concerned themselves, perhaps necessarily, with particular aspects of the novel, such as its characterization, its attack on non-violence, the author's choice of themes and techniques, his style, his view of history, the disillusionment and guilt underlying the themes, and so on. No attempt seems to have been made to understand the novel as a Partition novel in a sustained way by relating the choice of themes and techniques to the experience of Partition fictionalized in the novel. The novel focusing on violence does not seem to have received adequate attention either.

Malgonkar views violence at various levels, ranging from the national to the local, from the physical to the psychological, in order to present history as a malevolent force that sweeps aside all human attempts to understand and control it. It is argued that Malgonkar's focus on violence is not merely a strategy to discredit violence, but is an essential part of the author's world-view that shapes the fictionalisation of the Partition in his novel. At the same time, it forms a part of the novelist's continuing critique of the Indian National Congress and rather strangely, it is associated with a half-hearted critique of imperialism in the novel. *A Bend in the Ganges* is a novel that has been exhaustively discussed, but without understanding it as a Partition novel as such.

The broad range of opinions on *A Bend in the Ganges* is perhaps reflective of the complexity of a literary work that opens itself up to multiple interpretations. The critical focus on characterisation or ideological conflict in the novel is appropriate, but it misses the thematisation of violence in the Partition, first as a subtle undercurrent and then in all the ferocity of the event. Indeed, violence breaks down the entire social and personal constructs in the novel. There are, of course, no shared histories in Malgonkar and the author dramatises 'breakdown' in a way that borders on the sensational. The breakdown here is not of shared histories, but of known spaces seen from the point of view not of a community, but of individuals. This breakdown of known spaces because of Partition defines *A Bend in the Ganges* as a Partition novel. Malgonkar's imaginative sweep is a large one, and within the narrative expanse that it generates, almost everything is destroyed: the geo-physical worlds that are constructed, the characters that inhabit them, and the relationships that they enter into - all succumb to the violence of the unknown and betrayal by the known.

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The Feminine Gender: Marginalised Across Nations

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Marginalisation or social exclusion is connected with a person being sidelined to live on the fringe based on ethnicity, gender, physical disabilities, educational status, economic status and or geographic boundaries and can arise due to social, ideological or political beliefs. The feminine gender in many evolving societies is confined to the being dependent on men. Some of these thoughts are inculcated into them right from childhood, leading to a conditioning, sometimes encouraging women into believing that they are indeed the inferior gender, thus settling voluntarily for an unequal position in society. Some women who wish to bring in equality may start lobbying for such kind of people through different means. The three poems, that is, 'A Girl' by Jamaica Kincaid, 'To Mother' by Usha Navaratnam and 'A ring to me is bondage' by the Iranian poet Mina Asadi chosen in this article serves as a microcosm of a typical patriarchal society. Writers normally have a purpose in their writings to help a society evolve as they believe it is their duty to advocate change and function as lobbyists to build an equal and harmonious society, which is well done by these three poets.

In a society across cultures and nations, right from a tender age children learn that there are distinct expectations for boys and girls. Specific gender roles where boys are allowed to behave in an aggressive manner and girls have to remain coy and obedient are set at an early stage. Instilling these stereotypes brings in sexism and this leads to biases in the society that creates value of one sex over the other. (Emily W. Kane) The society writes the script in such a way that men and women are expected to fit in the roles thus written for them.

Jamaica Kincaid, a significant writer of Antigua origin (born Elaine Potter Richardson in 1949) is considered to be a significant Caribbean writer. Her writings are influenced by her childhood experience where in her relationship with her mother soured after the birth of her brothers. She felt neglected and marginalised as a child and she stayed with this feeling life long and revealed later in life that had she not become a writer, she would have felt lost and this profession was a kind of self-rescuing for her. Through the prose-poetry, 'A Girl' she poignantly brings forth the fact that girls of her society were expected to abide by certain rules which exemplify gender requirements to qualify as a respectable woman with sexual purity. In the poem there is a dominant voice of someone who is clearly an older woman/mother and the mild timid voice that meekly protests and attempts to dispel the mother's suspicion of her immoral character are that of the daughter,

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which is possibly her. That the mother wants the daughter to carry on a perfect domestic life and be lady like can be concluded with lines written in the poem that is:

“Wash the white clothes on Monday...; This is how you iron your father’s khaki shirt so that it doesn’t have a crease...,

“Don’t squat down to play marbles - you are not a boy; On Sundays try to walk like a lady...”

That the mother suspects the girl of showing sexual immorality can be seen through the lines:

“This is how to make a good medicine to throw away a child even before it becomes a child...”

After all you are really going to be the kind of woman who the baker won’t let near the bread?”

Not only is the daughter instructed in the art of routine housework like ironing clothes, sweeping the house and laying a dinner table but also warned against wayward behaviour assuming that the girl is bent upon becoming a slut, without giving her a chance to even explain. At the micro level one can interpret this as the muzzling of the girl’s voice that too by her own mother. This is seen very often at the macro level that is in the society at large. When we read the poem “To Mother” by Usha Navaratnam, we observe that the daughter pleads to the mother to allow her to discover the world outside and refuses to follow the old traditions that were the set norms like the circumambulation around holy plant or drawing *rangoli* designs. Navaratnam, who herself was a doctor by profession and a writer too, chose through her writings to lobby for a change in the stereotypes set by the society for the so-called weaker sex. She ends the poems with these lines, which the daughter spells out loud,

“Breaking out of the dam you’ve built, in a thunderstorm, roaring through the land,

Let me live, very different from you, Mother.

Let go, make way.”

In both the poems, one does observe that though these norms are that of a patriarchal society, the rules and regulations have however been conveyed by a mother to her daughter. One can make out that there is no mention of a man dictating the rules to the daughter of the house. It can be seen that in parts of the world where women are undervalued, women grow up believing they deserved to be treated differently. Many sociologists in their gender studies focus on discrimination that is built into the social structure which is called institutional discrimination. This leads to a woman feeling inferior.

The third poem that has been analysed in this paper is that of Mina Asadi's, "A Ring to me is Bondage". Mina, an Iranian by birth currently lives in exile in Sweden. She is a writer-activist, a journalist and a song-writer, lobbying for free-thinking among women, encouraging women to discard the age old norms set by a family, the religious dictates or the Government policies that subjugate women. She is a self-determined woman who wants to live life on her terms. She resists all the institutional elements that are a roadblock to a woman's free life and advocates freedom for all creatures. She prefers to steer clear of the institution called marriage which in her opinion is bondage. She would rather live free life being alone, which is brought out through these words:

"Aloneness is what I call happiness...
And I see any thought that may remain useless in my kind, as a wall:
To me a ring is Bondage."

Gender stereotyping that exists in any society across cultures leads to over-generalizing attitudes and behaviour patterns among men and women. Rather than fall prey to these norms, women can decide to set their own agendas. All these three poets are lobbying for a change in the societal norms set for a women; an attempt to nudge the women of the society to think differently and flow against the tide for their own emancipation, thus deciding what the agenda of their life should be.

Gender socialization occurs through three agents of socialization; family, education and peer group. Repeated exposure to abide by the set stereotypes during childhood leads to reinforcement of these concepts leading to the society setting the agenda for both the sexes. In the formative stages in the family, if greater privileges are given to sons, the agenda is set for women to feel inferior. Says Jamaica:

My family, my mother and step-father planned distinctive lives...my brothers were going to be gentlemen of achievement, one was going to be a Prime Minister, one a doctor, one a minister, things like that. I never heard anybody say anything except maybe I was going to be a nurse. There was no huge future for me, nothing planned. My education was so casually interrupted, my life might very well have been destroyed by this casual act, that might have been what removing me from school might have been like, if I hadn't intervened in my own life and pulled myself out of water. (BBC World Service)

The next place where gender socialization occurs is in the educational institutions where even without realising, boys are permitted to break more rules, dismissing it to be minor acts of deviance. Further, boys are labelled to be good at maths and science and girls are thought to be good at humanities. As an extension children imitate the adults and it can be seen as a part of socialization among peer groups. If a girl takes karate classes, she may be labelled as a tomboy or a boy who takes up music or dance class may be labelled as sissy. It is time that the female elders of the family where the first seeds of

gender marginalization are sown change their thinking process and stop believing that they are inferior and therefore deserved to be treated differently setting the stage for marginalization of the feminine gender. No matter how the society is, the three poets here, that are Kincaid, Navaratnam and Asadi have shown that it is time women themselves bring about a change in their lives by breaking out free from the chains of script that has been written for them. These women can be considered as lobbying for a change in the minds of other women as well as others in the society. They chose to write their own script. It is time other women followed suit by setting their own agenda rather than allowing the society to set it for them.

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Identity Crisis over Time in Shelly's Ozymandias

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Percy Bysshe Shelly was an English romantic poet. He was born into a minor aristocratic family on 4 August, 1792 in West Sussex Parish of Warham, Horsham. P.B. Shelly was very much influenced by the poetries of William Wordsworth, the one who received the first nationalist recognition among the Romantic poets. He then became very close with John Keats and Lord Byron who were great Romantic poets. P.B. Shelly wrote the poem *Adonais*, an elegy composed after seven weeks of the death of his friend John Keats, who had died at an early age of twenty five. Few of his other works are *Ode to the West Wind*, *Prometheus Unbound*, *To a Skylark*, *The Masque Of Anarchy*, *Mont Blanc*, *The Clouds* etc. P. B. Shelly got drowned in sea and died at the early age of twenty-nine. He is famous for his lyrical poetries and is considered to be the greatest lyricist of all times.

Arthur Symonds honoured Shelly, "In none of Shelly's greatest contemporaries was the lyrical faculty so paramount and so poignant, he was the loftiest and most spontaneous singer in our language". Swinburne also praised P. B. Shelly: "Shelly is the Lyric Lord of England's Lordiest singers".

This poem *Ozymandias* written by P. B. Shelly is a Petrarchan sonnet with an octave and a sestet. The rhyme scheme of the poem is ABABACDCEDEFEF. This sonnet is a mixture of Petrarchan and Shakespearean forms. It is Petrarchan as the structure of the poem contains fourteen lines with an octave and a sestet. The octave of the poem confuses the readers on who might be the ferocious king and the sestet of the poem clearly portrays the king to be Ozymandias, the King of Kings. The rhyme scheme for the first four lines of the poem is Shakespearean 'ABAB' and the remaining part of the poem has no rhyme scheme in particular.

In this poem, "My name is Ozymandias, King of Kings;" (line-10) is a personification. "trunkless legs", "Half sunk a shattered visage", "wrinkled lip", "sneer of cold command" (lines 2, 4 and 5) are the imageries. Sunk- shattered, Survive- stamped, lone- level, Cold-command (lines 4, 7 and 5) are the alliterations present in the poem. "Who said- "Two vast and trunkless legs of stone", "Tell that its sculpture well those passions read" (lines 2 and 6) are the enjambments in the poem. The overall themes of the poem are History, Identity and Identity crisis.

Vast and trunkless legs, shattered visage, frown, wrinkled lip and cold command gives one the idea of identity of the statue; that the statue might have been of a great king

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of Egypt, who had lived a long time ago. The unique features of the king are portrayed in the sculpture, "I met a traveller from an antique land . . . well those passions read" (lines 1-6). The term "antique land" (line -1) shows that the land was ancient and must be enriched with much cultural values. The subtle carving of the stone with all the emotions and expressions talk about how the ancient Egyptians stand tall in art and architecture.

The themes of culture and history are exhibited through these lines, "Which yet survive, stamped on these lifeless things/The hand that mocked them, and the heart that fed ;:" (lines 7-8). The features of the once great Egyptian King are sculpted on the lifeless rock and this statue reminds the future generations of the history of the king's power and his glory. Glimpses of history can be seen here:

"And on the pedestal, these words appear:
My name is Ozymandias, King of Kings,
. . . boundless and bare" (lines 9-13)

In these lines, the King Ozymandias himself gives his own identity that he is the King of Kings, tallest of Kings, boldest of Kings and also the mightiest of all. However, now he is standing all alone in the desert with trunkless legs and his body is drowning somewhere in the sand. The greatest identity crisis of King Ozymandias in his own land is seen here. The once great sculpture of the King is now lying in ruins in the antique land. The British rulers drove the French out of Egypt, looted the antique land and also destroyed the sculptures. There are also chances for the storms to have destroyed the giantsculpture. Nothing can be greater than Nature. Not only men but nature too can create identity crisis for a person, "The lone and level sands stretch far away" (line-14).

Only the ruins and the sand remain now. What has happened to the great king's history and his pride? The great philosophy of nothing being sustainable in this world is explained through this short poem. Nothing is everything in this so called world. Ramesses II was an Egyptian Pharaoh who ruled during 1300 B. C. Ozymandias is the Greek name of this ruler. This poem is said to be inspired by his statue. The themes of history, identity and identity crisis are applied in this work. The term 'Identity crisis' was coined by Erikson and he put in a lot of efforts to popularize the term Identity. The finding of the poem is that everything fades away with time and the only thing that will remain forever is the universe. The great King Ozymandias was well known for his might during his time, but now his statue stands all alone in the far stretched sands with trunkless legs. With the passage of time, even the pride of the people and their achievements fade away into nothingness.

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Remapping the reason of Cultural Loss of the African Tribe through Chinua Achebe's *Things Fall Apart*.

A, Harini¹

Chinua Achebe born as Albert Chinualumogu Achebe was a Nigerian novelist, poet, professor, and critic. He was raised by evangelical parents in the large village Ogidi, in Igboland, eastern Nigeria. He grew up surrounded by a complex fusion of Igbo traditions and colonial legacy. He studied at University College, a British-style university, originally intending to study medicine, but eventually changing his major to English, history and theology. His famous works include *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), *A Man of the People* (1966) and *Anthills of the Savannah* (1987). Many of his novels dealt with the social and political problems facing his country, notably the difficulties of the post- colonial legacy. He received Nigeria's highest honour for intellectual achievement the Nigerian National Merit Award in 1987. He also won the Man Booker International Prize in 2007. He died in Boston in 2013.

The author Chinua Achebe takes the title *Things Fall Apart* from William Butler Yeats's poem *The Second Coming*. In the poem, Yeats tells about end of the present era and the entry of the world's next stage which is radially different. This idea can be inferred in the following poetic lines.

*Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.* (Lines 1-4)

Chinua Achebe's novel *Things Fall Apart* is seen as a forefront in the merging of African and Western literature. The predominantly African subject matter is told in a western literary style. However the author retains native cultural expressions through idiom, dialect, proverbs and figurative language. He also inserts the language of the Igbo people into the novel thereby retaining the existence of cultural words. For example words like *ogene* and *gome*,

Things Fall Apart deals with the early moments of transition of the Igbo culture. Achebe creates a mythic village of legendary past but at the same time remains as a realist in identifying certain flaws in the customs of the native people. He tells about the native superstitious belief which leads to unnecessary cruelties. For instance, the protagonist Okonkwo tries to uphold the beliefs of the native culture from western clutches but on the other hand, he himself is in conflict within the societal customs. He cannot accept the presence of forces beyond his control, including the forces of his own personal

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destiny. The symbolic act of Okonkwo's accidental killing of a young man in Part 1 is beyond his control and unexplainable but still it was punishable according to the customs of the clan. This suggests that even before the British influence begins to disturb the region, the cultural customs are in question with the doubt of justice.

The idea of justice is however revealed in the form of native proverbs through an imaginary voice which warns Okonkwo not to challenge his own *chi* (*chi* means one's own spiritual identity and destiny according to Igbo culture). But the uncertainty of the native proverb is revealed immediately by another proverb which contrasts the idea of the previous proverb saying if one says yes then his *chi* will say yes too. The other superstitious beliefs were the killing of twins, the oppression of women, the sacrifice of young boys and the like.

With the information inferred above, the theory of postcolonial criticism can be applied to study in the novel *Things Fall Apart*. Postcolonial criticism is an examination of the history, culture and literature of cultures of Africa, Asia, the Caribbean Islands, and South America, as they produced by members of these areas during the colonial era of the 19th and 20th centuries. In the writing of *Things Fall Apart*, the author has described the cultural history of Igbo with both its perfections and imperfections that made them different from western cultures. Through this novel Achebe writes back at the misinterpretation of Africa in the writings of European writers. With all its imperfections, the Igbo society had its own values which tied them together as one, that is, the social coherence between the individual and the society. The main struggle that the Igbo people had to face towards the modernisation of their customs was the want of white missionaries to quickly change certain elements of traditional Igbo culture that they considered inappropriate and unacceptable. This quick change and narrow opinions imposed by the White missionaries without considering the psychological struggle that the natives were undergoing, led to the collapse, breaking into pieces, chaos, and confusion of the Igbo culture. Thus the entry of White missionaries did not refine the culture of Igbo from its imperfections but rather it erased the culture of the Igbo people altogether.

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Cultural Incompatibility in the novel *Two States* by Chetan Bhagat.

Sharon Stephy D. ¹

Young adult fiction (YA) is a division of fiction written for readers from 12 to 18 years of age. As this genre targets mainly on to the teenagers, and so half of YA readers are adults. Common themes which are brought into the plot of YA include friendship, first love, relationships, romantic, sexual interest, self-identity, family life, getting into trouble, life and death and individuality. During the last two decades in India along with the rise in literacy rates, there has been a boom in the production of cheap and sometimes racy books for youths popularly known as pulp fiction. Also known as 'Quick-Read Phenomenon', Chetan Bhagat is one among the most prominent pulp fiction writers in India, an investment banker who later turned to be a best-selling writer.

Chetan Bhagat, a young and energetic star of Indian Literature was born on 22 April 1973. He is an Indian author, columnist, screenwriter, television personality and motivational speaker, known for his Indian-English novels about young urban middle class Indians. He writes about youth, career development and current affairs to the newspapers. His novels have sold over seven million copies. In 2008, Bhagat was cited as "the biggest selling English language novelist in India's history" by The New York Times. His screenwriting has included the dramedies, *Kai Po Che!* (2013); *Two States* (2014); *Kick* (2015), the action-superhero movie; and *Half Girlfriend* (2017). He was awarded the Filmfare Award for Best Screenplay (*Kai Po Che!*) at the 59th Filmfare Awards on January 2014. He moved to Amazon Publishing on April 27, 2018 and his first novel with Westland is *The Girl in Room 105*.

Recurrent themes that are found in the works of Chetan Bhagat include the victories and defeats of the youth with respect to the present generation. His writing style is simple and lucid yet vivid with graphic descriptions and linear narratives. His fictional works craftily blends the devices of both inspiration and entertainment which makes him accomplished among the present era of authors. Through the unique characterisation, the novel gives a dynamic view on diverse cultural traditions in India, and shows the experiences of the distinctive encounters of contrasting cultures.

The story *My Marriage* is in part autobiographical. The author himself is a Punjabi boy and his wife Anusha is a Tamilian, thus the book in some way is from his real life experiences. His comments on *Two States* go as follows "This story is inspired by my own family experience. However, this book should be seen as a fiction". It is told from the first person point of view in order to give a realistic touch to the reader and in a humorous

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tone. It travels through the multicultural Indian social space and multicoloured middle class values. Here, it often talks about both Tamil and Punjabi cultures. It's about a couple Krish and Ananya, who are from two different states of India, Punjab and Tamil Nadu respectively, are deeply in love with each other and wants to get married. The story begins in the IIM Ahmedabad mess hall where Krish, a Punjabi boy from Delhi sights a beautiful girl Ananya, a Tamilian from Chennai quarrelling with the mess staff about the food that is inedible.

Ananya was earmarked as the "Best girl of the fresher batch". Within a few days both Ananya and Krish became friends. Both graduate and get high-minded jobs with serious plans for their wedding. Like all Bhagat's novels, the love described in two states is practical and lacking idealism. The fact that love portrayed in Bhagat's novel is not ideal is proved by the words of Krish's proposal which exhibits more of lust and less of love. This is evident when Krish says: He exercises in double self control to avoid looking at her face while studying but when he looks at her face all he wishes to do is to kiss her. Ananya, unlike traditional Indian women proves to be modern women by kissing him back. Which is recorded as Krish says "The sensation of her lips stayed with me for two minutes "and that he was happy remembering that the hottest girl in the campus has kissed him.

Another instance for the lack of idealism is that they shared a lustful materialistic bond; this is clear when Krish asks her whether she loves him, Ananya surprised by his question answers that "Well I could be using you for sex". Krish writes, "Even though she never said 'I Love you', Ms Swaminathan moved in with me". When Ananya asks him about their marriage after completing her graduation, Krish says, "I need time to think". All these two years of stay with her was not enough for him to think of it. This is evident when, Ananya argues, "how you men need so much time to think about commitment, but how you need no time at all to decide when you have to sleep with the girl". He later feels guilty for not giving her the assurance of marriage after making love for two years. And finally proposes her for marriage" Ananya Swaminathan, I, Krish Malhotra, am deeply in love with you and want to be with you always. Apart from when we go to office together of course. Will you marry me?"

The major portion of the novel depicts the culture of Tamil and Punjab, their pride and prejudices for each other. He claims that "culture consists in those patterns relative to behaviour and the products of human action which may be inherited, that is, passed on from generation to generation independently of the biological genes 'when Krish gets a posting in Chennai, the dissimilarity he finds in Chennai is given in his following words:

The sign in every shop was in Tamil. The Tamil font resembles those optical illusion puzzles that give you a headache if you stare at them long enough. Tamil women, all of them, wear flowers in their hair. Tamil men don't believe in pants and wear lungis even in shopping

districts. The city is filled with film posters. The heroes' pictures make you feel even your uncles can be movie stars. The heroes are fat, balding, have thick moustaches and the heroine next to them is a ravishing beauty. Maybe my mother had a point in saying that Tamil women have a thing for North Indian men. (2 States 77-78)

At first, Krish tries to persuade Ananya's parents by helping her father Swaminathan to create his first PowerPoint presentation and by giving her brother Manju IIT tuition. He later persuades her mom by helping her fulfil her biggest dream of singing at a concert by arranging for her to perform at his office eminent event. And Krish wins the heart of Mr. Swaminathan's family.

It was hard for Ananya's family to understand the culture of Punjabi's and what Krish's mother was expecting. Conflict begins in such a way when, Krish's mother grows angry to see his son carrying the luggage of Ananya's family. She bursts out shouting "They are making their son-in-law pick up luggage... You don't even realize you have become their servant?" As per the Punjabi customs, Krish's mother gifts Ananya's mother a sari when they meet and expects for some gifts from them in return. She is expecting the Punjabi's traditional way in Tamilians. When they don't, she again complains to Krish that "They didn't get anything or give her something in return, they should have some shame. Krish writes," In Punjabi terms, Ananya's parents had committed a cognizable offence. You don't meet the boy's side empty-handed ever". Punjabis are outspoken when compared with Tamilians' quite nature and therefore Krish's mother criticises Ananya's parents by saying, "Punjabis are quite large-hearted people. We like to live well. When we meet people, we give them nice gifts... Yeah, we never meet anyone empty-handed. Oh and meeting the boy's side empty-handed is unthinkable". She keeps on criticising Ananya's family and thus a great misunderstanding develops between both the families.

The complexities in Indian marriages are displayed on the back cover page of his novel: "Love marriages around the world are simple: Boy loves girl. Girl loves boy. They get married. In India, there are few more steps: Girl's family has to love boy. Boy's family has to love girl. Girl's family has to love Boy's family. Boy's family has to love girl's family. Girl and Boy still love each other. They get married". Here the author tries to bring in the fact that India commemorates Unity in Diversity, but its people are still dubious to marry their sons and daughters to someone from a different state in their own country".

Bhagat has attacked mainly on the reality of Indian arranged marriages. Where money is the foundation stone for marriage in most part of India, especially in Punjab. Marriage is no less than a deal in India as love is not the concern in the marriage. With Ananya's parents pleased, the couple then has to convince Krish's mom. But they had to run into many problems and face many hurdles as Krish's mother's relatives didn't like the relationship outright. And do not want Krish to get married to a Tamilian girl. They are won over after Ananya successfully steps in to help one of Krish's cousins get married. Now as

they have proved to both their parents, they decide to make a jaunt to Goa to give their parents a good time to get to know each other well and better. But this too ends poorly as Ananya's parents have a combat with Krish's mother, after which they leave, deciding that the families can never get along with each other. Krish turns to be a depressed workaholic.

Krish is not on good terms with his father throughout the novel, and doesn't share any bond with him. The mystery of his relationship with his father is explicit when Krish writes: "I looked at my father and vowed never to speak to him again". Through Bhagat's unique characterisation, Krish's father is unfolded. Where Krish refuses and neglects his father which is assured from the lines where Krish says, "My ex-girlfriend and my father are off-limit topics". His father later understands him and travels to Chennai to meet Ananya's parents and convinces them successfully. The last part is obviously the big event of their life, their ultimate bonding-marriage with successfully crossing the hurdles and barriers of cultural clashes. Krish's disharmony with his parents are evident from one of Bhagat's interview where he says: "I don't like abuse of power and somewhere down the line, I felt he was not fair to my mother. She, like all other Indian women was committed to her responsibilities yet never received her due. When I was very young, I didn't realize it but by the time I was a teenager, I started realizing and resented it. I was always a rebel. My father being in the army was authoritarian and deny her simple things like meeting her family, as it would make her happy. Maybe, it was a result of his own inner frustrations, but he would not give her freedom and I had to write 2 States to understand where my father was coming from and to forgive him. It was difficult for Bhagat to forgive him, but 2 States helped him forgive his father. (Chetan Bhagat tells in one of his interviews that: Writing 2 states helped him forgive his father).

Chetan Bhagat brings out the cultural barriers that are still prevailing in our very own county, though we are united by the name Indians in his novel Two States. Here he discusses about these sensitive issues like cultural difference, lust and love, father-son relationship and corporate exploitations. He is of the perspective that Love has no definite orbit, whether it is of caste, creed, religion, states or countries. It is Love that wins over all.

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Crossing the Vicissitudes in the Shadow of Seclusion: A Psychological Study of *A Path and Many Shadows* by Rajelakshmi

Karthika P. S¹

A Path and many Shadows, a novel by Rajelakshmi, created a ripple in the highly celebrated, male dominated stream of Malayalam literature. Rajelakshmi was an eminent novelist, short story writer and poet. She is the first woman novelist to win the Kerala Sahitya Akademi award for her work *Oru Vazhiyum Kure Nizhalukalum* in 1960. This novel was later serialized in television and broadcasted as a play by All India Radio. It was translated into English as *A Path and Many Shadows* by R.K. Jayasree, a retired Associate Professor of English who has translated Paulo Coelho's *The Winter Stands Alone* and Jack London's short stories into Malayalam. Rajelakshmi was born in 1930 to a middle class parents and she explicitly wrote about the problems faced by girl in a patriarchal society. The only personal statement that she had made about herself in the thirty five years of her life was a crisp suicide note which merely stated that were she to live, she would live only as a writer and that she was leaving because she did not want to appear to be continually hurting others through her fiction.

External world and society is always important in the development of personality and identity. When Rajelakshmi tells the story of Remani in her novel *A Path and Many Shadows* she throws light into some of her personal experiences too. Rajelakshmi's works are expressive of subjective emotions and experiences unique to her personality; they lack refinements because of the author's insufficient connection with the world. According to M.T. Vasudevan Nair both Rajelakshmi and Virginia Woolf suffered from 'spiritual isolation' arising from their conflicted relationship with the social world.

In the novel *A Path and Many Shadows* Rajelakshmi narrates the story of the growing up of Remani, a sensitive young girl, who stumbles through a life that in her perception has consistently been unkind to her. Both as a child at home and later as an adolescent in college, she is thrown into environments that are inherently hostile to her. They seek to restrict her freedom and slash her innate spirit of individuality. The protagonist Remani is a lonely and frustrated individual fighting against the large alienating structures of families and societies that refuse to understand them. She is also hunted by her own lonely heart. The heart turns out to be both the hunter and the hunted in her case. Rajelakshmi's protagonist chooses the path of defeat, knowing fully well that she has other better options before her. That is why at the end of the novel; Remani turns down the marriage proposals of some of her better-placed acquaintances, and resolves to choose a lover afflicted with tuberculosis as her life partner.

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Remani, as a child, did not receive any love and affection from her mother because of her unhealthy condition. Her mother was laid in a room which was so congested with the pungent smell of medicines. Remani has to meet her mother daily as routine but she does not like to be in the room.

She would make the daily trip to the room because there was getting away from it. If those lifeless eyes fell on her, or those bony hands with their knotted tracery of veins touched her, a numbness would creep up from somewhere at the bottom of her mind. She could be at peace only when she got out of the room. It was only at dusk, when it was time to light the lamp that the individual who was her mother consciously crept into her mind. And that too was a chore that had to be finished quickly. Her thought processes always skirted around the airless room and the individual who inhibited it. It was an unconscious urge to exclude whatever was uncomfortable. (Rajelakshmi 161)

Her father was an epitome of a patriarchal head and Remani was always scared of him. She always wished for a hug or affectionate touch from her parents which never come to her. This becomes one of the major reasons for Remani to fall in love with her cousin Appu. He was the only son of Remani's paternal aunt. Remani's father had abandoned his sister because of marrying a person without the consent of the family. But that family was filled with love and they expressed it without any restrictions. Remani became very much attached to Appu's father from whom she received a kind of affection which was completely lacking with her father.

According to the attachment theory proposed by John Bowlby and Mary Ainsworth, an infant needs to develop a relationship with at least one primary caregiver for the child's successful social and emotional development, and in particular for learning how to regulate their feelings. But Remani is devoid of such a relationship. The author says "though she lived surrounded by next of kin in the two-storey house by the hillside, she was essentially alone" (Rajelakshmi 161). Remani went to meet an old man, *Velichappadu*, lived near the temple and she listened to his stories about Lord *Kaali* and Lord *Ayyappa* on the way from her school. Both of them became closely attached, "The girl who could not bond with her kin and the old man who had no kin to bond with" (161). Remani's friendship with Appu and his family gives her a new world of pleasure and joy, her father objects her from meeting them. When she joins college, she remains the same, keeping herself away from the crowd crawling between the letters; she created her own world by writing poems and reading books. Slowly she hated to be in a negative atmosphere and she refused to go home during vacations. She gradually started avoiding the letters of Appu who was working in Bombay because he had only to share his problems. Remani wished to have a companion with whom she can discuss about books and poems, a person with a source of positive energy and creative sense. But she could not find any.

Her college days were the most fruitful period in her life. There she met her language tutor who was a poet as well. Gradually her respect for him turned out as an infatuation. But he did not consider her as a lover and that troubled her much. After her studies her father decided to find a suitor for her, but she refused. Appu, by then became a tuberculosis patient and he came to meet Remani and requested her presence in his life. The novel ends by the decision of Remani to spend her youth by taking care of Appu and she lives with him.

Here, Rajelakshmi portrays a girl who does not have dreams or who could not attain her dreams. She lived a life of her own, she took her own decisions, but still she was not satisfied. It is because of the lack of love and affection in her childhood, especially from her parents. She crosses many vicissitudes in her life. She doubts the presence of her mother's sister at her house after her mother fell sick. Her father who never went to meet her sick mother becomes an unkind figure in her life. All these incidents and atmosphere influences her in molding her character, behaviour and identity.

According to the moral development theory of Lawrence Kohlberg there are three levels and six stages of moral development. Each level consists of two stages. The first level is known as Pre-conventional morality and it happens in children of nine-year-old or younger. In this stage children do not have a personal code of morality. Instead their code is shaped by the standards of adults and the consequences of following or breaking the rules. In this novel, Remani is not supposed to come home after five in the evening. She is forced to follow a time table and lifestyle designed by others. She gets punished when she breaks any of these rules. So here the authority is outside the individual. Remani has to check whether her father is at home to go and play outside. So the reasoning is based on the physical consequences of actions. In the second stage children recognize that there is not just one right view that is handed down by the authorities and understands that different individuals have different viewpoints. It is at this time Remani starts questioning the incidences and activities at her house and she starts thinking about the other side of life.

Second level is called as the conventional morality level and at this level the child or the individual behaves as a good person in order to be seen as being good by others. Their life turns out to be for the approval of others. They become aware of the wider rules of society, so their judgments concern obeying the rules in order to uphold the law and to avoid guilt. The character of Remani does not go through this stage instead her father's actions are always visible in this level. Remani does nothing for the approval of others and she does not care about the wider rules of society.

Remani falls into the final level of moral development which is the post-conventional morality level. At this stage individual judgment is based on self-chosen principles and moral reasoning is based on individual rights and justice. According to Kohlberg this level

of moral reasoning is as far as most people get. The individual becomes aware that while rules or laws might exist for the good of the greatest number, but there are times when they will work against the interest of particular individual. The protagonist of this novel reaches at this level of morality when she chooses Appu, the tuberculosis patient as her life partner, even though her father was against it.

In the novel *A Path and Many Shadows* Rajalakshmi portrays a girl who faces many obstacles of solitude and detachment. But slowly she moves in the shadow of seclusion, crossing the obstacles by following her own morals, ethics and finds her own path which she chooses to give happiness to the only person who valued her presence and identity.

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Virtuality Blurs Reality: Technological Society versus Supremacy of Anthropos in Neal Stephenson's *Snow Crash*

Kowsalya P¹

Virtuality is the world, in which people try to escape from the hold of reality. The virtual world makes a person to feel comfort by absconding from the accepted rules and regulations of real world. The technology gets developed through various stages from the period of anthropos and it has its own impact on the society. Anthropos is the primordial man, who also frames certain rules and regulations to live happily in the society.

SnowCrash, published in 1992, is the third novel of Neal Stephenson, an American writer. He is known for historical fiction and speculative fiction. All his novels draw on technological and sociological ideas. He has received many awards like Hugo Award, Arthur C. Clarke Award, Lucus Award, Prometheus Award and Science Fiction Chronicle Reader Award. *Snow Crash* is a post cyberpunk fiction and it deals with anthropology, computer science, cryptography, history, linguistics, religion, culture, myth and philosophy. The title *Snow Crash* signifies the computer as well as biological virus that crashes the system and freezes the mind like snow. Walter Benn Michaels criticizes *Snow Crash* as "And yet, in *Snow Crash*, the bodies of humans are affected by "information" they can't read; the virus, like the icepick, gets the words inside you even if you haven't read them" (Michaels 68).

This paper deals with the impact of technology in the society and the power of primordial men over society without any technology. Though there is no use of machines and technology in the ancient period, anthropos ruled over the society in a good manner. In the novel, the line between real and the virtual world blurs when people start to use technology. Though they live in the real world they spend most of their time in the virtual world. Human beings become cyborg with too much addiction to the use of technology in real world. Cyborg is the short form for cybernetic organism. This term is coined by Manfred Clynes and Nathan S. Kline. The physical attachments for human beings to enhance their biological capabilities with technologies make them cyborgs. A person could also be called as cyborg when he uses too much of technology.

In *Snow Crash*, Hiro is the protagonist, freelance hacker and greatest sword fighter in Metaverse. Metaverse is a shared virtual space, where people can spend time with internet. Hiro joins with Y.T., a fifteen year old courier girl, in order to identify the connection between the Sumerian myth and virtual reality. They also seek help from Lagos, the librarian in Metaverse and his girlfriend Juanita. Hiro learns the background of Sumerian Gods Enki, Asherah and Inanna through them. They hold hands together in order to stop a plot

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mastered by a religious business monopolist Rife, who tries to bring the people under his control like God Enki. Enki controls over the people through his En, a written protocol for proper society but Rife uses snow crash to gain control over the people. He is searching for the written format of En to gain more knowledge and to use it. The characters like Da5id, Raven, and uncle Enzo make the plot more interesting. The major themes of this novel are the nature of humanity, extreme capitalism and commercialization of society, privatization, futuristic technology and syncretism.

Cyborg Anthropology is applied for the analysis of the novel. Cyborg Anthropology is the study of relationship between humaneness of human being and machines and technology. Amber Case, a Cyborg anthropologist, states that “the key aspect of cyborg anthropology is the study of network of information among humans and technology” (9). The enhancement in technology improves human being beyond the natural state. People are intertwined with technology in day-to-day life. The profound use of technologies in daily life makes human as cyborg. Gray Lee Downey explains the cyborg anthropology in his article as:

Cyborg anthropology is a dangerous activity because it accepts the positions it theorizes for itself as a participant in the constructed realms of science and technology. By blurring the boundaries between humans and machines and between society and science, cyborg anthropology views academic scholarship as no refuge either from the practice of science and technology or from domination. (264)

All the human interactions with technology could qualify as cyborgs. On the other, this activity is considered to be dangerous because it blurs the line between virtual and real world and also between society and science. In the novel *Snow Crash*, various technologies like Rat Things, Smart wheels, Reason and Metaverse are employed in daily life. It shows the impact of technology in the society.

Stephenson says Metaverse is a world of “computer-generated universe”, in which the characters in the novel spend their time mostly (22). Resembling a massively multiplayer online game (MMO), the Metaverse is occupied by user-controlled avatars as well as system daemons. If a person enters into Metaverse, he becomes a piece of software. Stephenson says that “The people are pieces of software called avatars” (33). The appearance of the avatar is decided by the person whether it should resemble the same person or not. If a person enters into Metaverse, he is deeply in connection with virtual world and transforms himself as a cyborg. In Metaverse, there are no accepted rules and regulations as in the real world. The people can go wherever they like, they can fight and kill another person, they can hack others’ information and there is no punishment for any illegal activity.

The humanity is lost among the people due to over use of technology. People become selfish and they start to behave unkindly with others in order to get what they desire. In *Snow Crash*, sword fighting is very common in Metaverse. An avatar can cut the body parts of another avatar or even kill it. Raven, Hiro, and Rife start to fight harshly with one another without any humanity. They are hurting physically like an avatar in online game. They use Reason, a railgun in a rotatory cannon configuration which fires even the hardest thing, to kill others. It has a nuclear battery pack and water cooled heat exchanger. It is designed by Ng, a security contractor, who is half burned and lost both hands and legs in a terrible helicopter accident. He is called as “The Freon guy” by Y.T. because his van is fully air-conditioned with heavy metals, high capacity, and bone chilling Frigidaire blaster with incredible amount of Freon (Stephenson 226). He cannot do anything by himself in the real world. He is plugged into a large wheel chair which contains all the facilities for him. Rat Things are also invented by Ng. They are programmed and their minds are controlled by their implants. They communicate with other Rat Things through barking. This cybernetic Rat Things is used as a personal defensive guard in the real world. Ample use of technology in reality blurs the line between virtual world and real world.

Hacking is very common in the internet world. Raven not only hacks information through system but he hacks the brain of people as well through the software file called snow crash. Da5id, Hiro's friend and hacker, opens the snow crash file and views the bitmap images on the system. His system gets crashed and he suffers from brain damage in the real world. Snow Crash virus is also spread physically through blood. It is the drug in the form of tubes, when it enters into blood, it “penetrates the walls of brain cells and goes to the nucleus where the DNA is stored and change the way the cell functions” (Stephenson 223). Raven kills Lagos, who is working on “Informational warfare research” and it, is about the connection between Nam-Shab of Enki in Sumerian culture and Snow Crash (Stephenson 316). He created the Nam-Shab to make Sumer to flourish. Nam-Shab of Enki is compared to anti-virus and Goddess Ashera, who tries to spread biological virus among people in Sumerian myth, is compared to computer virus. The Nam-Shab has protocols for the better society. It is created to eradicate the evil things like virus from the society. Raven and Rife, who create virus to damage the brain cells of the person and to crash the system, are compared with Ashera in Sumerian mythology. Hiro, who writes SnowScan, an antivirus against Snow Crash, is compared with God Enki. The ancient techniques can be followed in the technological society for the better life but not for the demolition of the society.

Massive use of technology in the reality, changes the nature of reality. The science and technology can be utilized in the constructive way with humanity. The internet and technology can be utilized as media for transforming information and gaining and sharing

knowledge. They should not be used as a tool for illegal things that eradicates humanity from the society.

The over use of virtual world blurs the boundary of the real world and its impact on the society makes certain changes in the way people live. The harmful things like biological virus are there in the society from the period of anthropos. The anthropos handles it without any use of technology but at present the over impact of technology makes human being to create the vicious path without humanity, which later becomes a trap for the whole humanity.

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Vision of immigration and struggle for identity in the novel "Queen of Dreams"

N.Mahalakshmi¹

Chitra Banerjee Divakaruni is an Indian American author, poet and a Professor of Writing at the University of Houston Creative Writing Program. Her works include *Sister of My Heart*, *Oleander Girl*, *Palace of Illusion* and *One Amazing Thing*. Her works were largely set in India and the United States, and often focussed on the experience of South Asian immigrant. She wrote for children as well as adults and had published novels in multiple genres including realistic fiction, historical fiction, magical realism, myth and fantasy. She has won many awards for her works and journals.

The novel *Queen of Dreams* integrated an Indian American experience and the major problem faced by the immigrants in their search for identity and a sense of fulfillment. Mrs. Gupta was the protagonist of the novel. The marital relationship between Mr and Mrs. Gupta was strained. The family stayed together without falling apart because of the love they had for their only daughter Rakhi. In the next generation, Rakhi and her husband Sonny also led a broken life. This couple had divorced and their daughter Jona kept pushing her parents. Rakhi earned her livelihood by running a small business and painting to satisfy her artistic potentials. She also had to contend her loyalties between India and America. Divakaruni in her novels present a woman in a multi-cultural American society and the struggle of women in United States as to claim their identities and self works. It was depicted through the struggle of Rakhi. The novel revealed the question of traditional identity, family and redemption through the characters. The novel explored the question of identity of diaspora. Rakhi, Mrs. Gupta's daughter frequently encountered the crisis of identity, which was tied to her inability to reconcile her parents' Indian identity with her American identity. She was born as an Asian American. During that time, Rakhi underwent another crisis. She was the owner of the Kurma House, which sold Indian food adapted to American tastes, and the crisis came in the form of a cafe called Java cafe, that was a part of popular franchise which was running successfully opposite to Rakhi's tea shop. Rakhi was fond of Kurma house with the increasing number of Indian visitors there. Due to its Indian ambience to make it more homely, Rakhi set the menu with Bengali snacks and thus got more attached and involved in her newly-started business.

Rakhi observed the Indian clients coming to her cafe and noticed their dresses. She noted that, "While some wear western clothes and some are in kurta- pajamas. Lined faces showing their age , giving hints about their living in alien land in many difficulties and less triumphs" (Divakaruni 193). Rakhi felt that though they had adopted the western

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lifestyle, they still did not consider themselves as foreigners, which was ironic. They were her countrymen sharing the same skin color. Rakhi caught between two worlds of experiences, that of America and India, and connected her roots through these people. It became a therapeutic process for her. Rakhi constantly negotiated her identity, connecting one hand with the Indian community settled in California, while adopting the culture and lifestyle of America. Divakaruni's *Queen of Dreams* utilised the magic realistic mode. Mrs. Gupta, through the female characters of an Indian immigrant interpreted the dreams of others to help them in their own lives. This gift of vision and the ability to guide people through their fates fascinated her daughter, Rakhi. They lived peacefully without assimilating to the culture of their adopted land. Culture was not nearly an organizational principle holding together the members of a community. It was also a means of establishing its separateness from and resistance to other communities. As a second generation immigrant Rakhi adopted an American life style easily. It started as early as her birth but her assimilation to American culture was a highly difficult one and she felt that she was in a land that seemed to be shaded with unending mystery.

The novel *Queen of Dreams* explained that the multiple oppressions were not confined to only one class or community, it was universal and large due to the individual and community's lack of response and participation in its own native culture. The soft but firm voice of Divakaruni had forced the world to recognize her, not as a marginalised Indian woman writer but as an important voice in the mainstream of world literature. Her novels were a celebration of the strength of women, not her weakness. In a language of emotion and meticulous metaphor using images provided by the woman protagonists, the novelist had articulated many-sided pathos and rebellion of contemporary Indian woman, not only in India but also in the new world. *Queen of Dreams* act as a bridge between transformation and migration and pileup meticulous details and information as she recaptured the history in most aesthetic sense. The common aspect of all her novels was the journey from subjugation to emancipation through conflicting issues. The novel was not only the matire issues of diaspora but also revealed the cultural collisions and speaks of the importance of transnational linkages in the globalised world.

The novel was concerned with the real issues confronting the second generation of present day Indian – American community. The Chai House turned into an Indian Snack shop, a chaer dokan, as it would be called in Calcutta. They're going to model it after the shop the father worked in so many years ago, with a few American sanitary touches thrown in. He would teach Belle and her to brew tea with coffee the right way, and he'll cook the snacks himself. He listed them on a sheet of paper: pakora, singara, sandesh, jilebi, beguni, nimki, mihidana. The Chai House, where much of the action in the novel took place, was a coffee shop in Berkeley, California. The shop was jointly owned by Rakhi and her liberated Sikh friend, Belle. But contrary to the conventional belief took place was an inert and dead place, the Chai House was presented as a living entity

sensitive to its environment and capable of dialectical relationship and progress. As a space proper, it drew at its level the mental perceptions and the “lived” existential experienced it together into a coherent ensemble. In her mental processes we see Rakhi thinking of it in terms of kinship which claimed as much of her care and attention as her daughter, Jona, who reflected that without her they might not survive. In the background of magic and fancy, Divakaruni dealt the post modern issues like racism, terrorism, painting dreams and the conflict of dislocation and relocation affecting the life and sensibility of immigrants. The characters retained their right to self growth and self affirmation against the eternally imposed limitations.

Divakaruni’s novel portrayed the possibility of establishing a bicultural identity in spite of Mrs. Gupta’s initial refusal to transmit her culture. Generally there was a great conflict in the mindset of the characters in her novels, to disown their traditional culture of their motherland completely or to alienate from the new. Infact, they were not able to disown their native culture fully. *Queen of Dreams* ran along parallel lines where on one side Divakaruni narrated the ethical, moral and psychological complexities of Rakhi’s life, while on the other side, she unfurled the world of dreams experienced by Mrs. Gupta who left behind her on account of her secret life in the form of “The Dream Journals”. Rakhi unearthed the journal after her mother’s death in a traumatic road accident. The journals were in Bengali which she had never learnt. But her father promised to help by translating them. This gives both father and daughter a chance of understanding the turmoils of Mrs. Gupta who had always been an enigma to them. Rakhi discovered herself coming after going through the Dream Journals, it is clear that Mrs. Gupta was not satisfied with the choices she had made in life. She tells that she was unable to do justice to both her relationships in life and her dream world. She was unable to be happy in her marital life because to dedicate herself completely to it would mean the loss of her abilities. Divakaruni’s novels dealt with the theme of East-west encounter through individual relationships and experiences. Its central characters were Indian immigrants in America who belonged neither to India nor to America. The novel thus was a psychological study of the problems of alienation and rootlessness. Divakaruni infused a woman’s point of view in the depiction of Indian immigrant lives. These pictures were authentic due to the first hand experience of the writer who herself is a part of Indian diaspora. The cultural bearing of her motherland and the experiences of the land of migration both mingle and find a fine and balanced expression in her fiction.

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The Representation of Afghani Culture in Khaled Hosseini's *A Thousand Splendid Suns*

Magaranthani.K¹, Seetha Ramani.N²

Khaled Hosseini was born in northern Kabul, Afghanistan. He is a novelist and also a physician presently living in California. His debut novel *The Kite Runner* became popular among the readers and was translated into plays. His second novel *A Thousand Splendid Suns* was published in the year 2007. He brings out the story of two strong Afghan women set against the volatile events of Taliban rule. Taliban rule is so cruel that identity of the women is lost. They became the victims of their own culture.

Hosseini in his novel *A Thousand Splendid Suns* portrays the pitiable condition of women living in Afghan, where family was overruled by religion based personal policies. These policies regard women as inferior characters under the custody of males. They enjoy the status of "head of household". Women were treated as a machine to produce children. This novel traces the cultural background of Afghanistan.

A Thousand Splendid Suns brings out the cultural clashes and their effects on the life of the people in Afghanistan. The novel focuses on the two important characters Laila and Mariam and their struggle in cultural society of Afghanistan. Though they were co-wives, they support each other and fight against their cruel husband Rasheed. They both were very close to each other and they are even ready to die for each other. Mariam shines like radiance of thousand suns is Laila's heart. Thus, this is the significance of the title.

The story of the novel portrays the life of women in Afghanistan, which is filled with cultural standards. Hosseini's novel depicts the traumatic experience of the people caught in the web of cultural collision. He gives the details of history, culture and daily life of Afghanistan.

In *A Thousand Splendid Suns* Nana is enslaved by Jalil; He is a rich businessman. He tortured her psychologically and this forced her to live in a poor and improvised Kabul far away from the main town. Nana lives along with her daughter Mariam. Mullah Faizullah, a religious tutor comes to teach Koran to Mariam. Nana ill treats Mariam by often calling her 'harami'. Nana complains about cruelty of patriarchal society pointing out that as a compass needle points north similarly "a man accusing finger always find a women" Jalil have four wife and ten children. Every Thursday he visits Nana and Mariam to give them pittance for supporting them financially. Jalil promises to take Mariam to movie for her fifteenth birthday but he never takes her. Mariam walks to Jalil's house but he does not let

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her in, so she was on the street for the whole night. When Marian goes home next morning, she finds her mother has committed suicide. Jalil's wife does not like Mariam so they forced him to let her marry Rasheed. He was aged, widowed shoe maker in Kabul. In the beginning Rasheed treats her gently but soon after Mariam's miscarriage, he abuses her both physically and mentally.

The story shifts from Rasheed and Mariam to Laila who was young intelligent girl from a loving family. Because of Afghani war against soviet disrupts Laila lost her older brother. Laila seeks her comfort from her best friend Tariq and later they both fall in love with each other. Tariq and his family was fleeing to Pakistan because of war, they both makes love for first time. After few days when Laila's family also decides to move Pakistan, a rocket hits their house killing Laila's parents and wounding her. Rasheed and Mariam take care of Laila. Abdul Sharif, a stranger brings news that Tariq was dead. Laila agrees to marry Rasheed. Laila gives birth to a daughter, Aziza and later gives birth to a son, Zalmai. One afternoon Tariq and Laila was together while Rasheed is at work. When Rasheed comes to know that Tariq has come home he brutally beats Laila. Mariam kills Rasheed with a shovel. Laila and her children move to Pakistan with Tariq.

They both get married and finally begin the life they dreamed. But their happiness falls by the news that United States attacked Afghanistan. Laila insists that they should again move to Kabul to rebuild their city. On their way to Kabul they visit Mariam's old home and grieves over Mariam's execution. Laila becomes a school teacher at the orphanage. Laila becomes pregnant and decided to name her Mariam if it was a girl child. Nana was oppressed because of the patriarchal society. Her life and death brings out the societies cruelty which is always indifferent to the abandoned women. Mariam is now lonely like her mother and there is no free social interaction as how mother told "there is only skill a women shall have. She must learn to endure" (suns 17). Her words portray the cultural society of Afghanistan. When Maraiam leaves Herat and goes to Kabul she encounters cultural dislocation, she is forced to wear burqa for her husband's is satisfaction which symbolizes the loss of the vision of life. There was no love for her and it was like one way window, the characters in the novel are subjected to double colonization (physical and psychological torture)

The clash of culture is so serious that they are oppressed by patriarchy, terrorism and religious fantasy of Taliban. Laila was the victim of Taliban terrorism. Taliban followed strict puritanical laws and banned entertainment (one should conduct not music fest, guidebooks or watch films). Taliban victimise and torture people. Taliban strictly imposed laws which inhibit the growth of women. The cultural collision begins when the old tradition of Kabul weretrapped by the Taliban; one of the Taliban rule includes women were forbidden from schools, work and should stay inside their homeall the time. Rasheed believes in traditional patriarchal oppression. Mariam was treated as a servant and locked in a cage

to be tortured physically and emotionally. She leads four years of harrowing life and realised her life is in the terror and the horror.

The Taliban degraded and destroyed the people of Afghanistan but Laila with positive energy was hopeful for the better future. She believes in rehabilitation and resurrection of a country. Mariam struggles in the pool of cultural collision and also because of orthodox Muslim culture (acceptance of burqa). She had been subjugated and marginalised emotionally, physically and psychologically. All the women in the novel suffer because of cultural antagonism. Tariq is also one of the victims of cultural collision. He is treated like a subaltern.

At the end of the novel Mariam was fed up with the tormenting behaviour and mercilessly butchered. Her existence becomes meaningless. She becomes Rasheed's puppet and scapegoat. She kills Rasheed and then she prefers execution than the life of subjugation. Mariam is not repentant because it was a good job to kill a brutal animal.

A Thousand Splendid Suns portrays the backdrop of culture on the life of the characters. Many young men like Tariq were forced to leave their homes because of political unrest and was butchering by Taliban. Hosseini depicts the people of Kabul who encourage cultural wars. Taliban has destroyed all institutions, degraded people and women became the target of violence, rape and sexual oppressions. This novel is set in the important period of the history of Afghanistan because it was the period of emergency as the life of many people was parallelised due to cultural corrosion.

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The Concept of Home in the Short Story "When Mr. Pirzada Came to Dine"

Divya K¹

Nilanjana Sudeshna Lahiri, popularly known after her nickname Jhumpa, is an American writer of Indian descent. Jhumpa Lahiri was born on 11th July, 1967 in London to Indian emigrants from the state of West Bengal. She was two, when her family moved from London to America and there after she considered herself as an American. Lahiri graduated from Kingstown High School and received her B.A. in English Literature from Barnard College of Columbia University. She later pursued an M.A. in English and Comparative literature, an M.F.A in Creative Writing and a Ph.D. in Renaissance Studies from Boston University. Lahiri married Alberto Vourvoulias Bush, the senior editor of TIME Latin America, a weekly magazine and now lives in Rome with her husband and their two children.

Lahiri is well known for her short stories, novels and essays in English and recently in Italian. Initially her short stories were rejected but later in 1999 her first short story collection, *Interpreter of Maladies* was published. This short story collection revolves around the lives of Indian immigrants. Around 600,000 copies of this short story collection were sold and this work won her the Pulitzer Prize for the best fiction in the year 2000. Then in 2003, Lahiri published her debut novel, *The Namesake* and the film adaptation of this novel was released in March 2007. In the following year Lahiri released her second short story collection, *Unaccustomed Earth*. Her second novel, *The Lowland* was shortlisted for 2013 Man Booker Prize and also long listed for the National Book Award for Fiction. In December 2015, Lahiri published a non-fiction essay *Teach Yourself Italian* and in 2018 a short story called *The Boundary*. Her awards include O. Henry Award, Hemmingway Award and Pulitzer Prize for Fiction for her debut short story collection, *Interpreter of Maladies*, Asian American Literary Award for *Unaccustomed Earth*. She also won Malamud Award in 2017.

As a second generation immigrant, Jhumpa Lahiri was brought up with a hybrid culture of India and America. This hybrid culture in her is reflected in all her short stories. The short story collection *Interpreter of Maladies* deals with various cultural, lingual and psychological aspects those are unique in the diaspora populations who try to occupy simultaneously in two different cultural zones. Most of the characters in her stories are first generation Indian immigrants who undergo troubles while trying to blend with the new culture.

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“When Mr. Pirzada Came to Dine” is one of the short stories from Lahiri’s first short story collection. As the title implies this story focuses more on Mr.Pirzada’s visit to Lilia’s house for dinner every day. This story takes place in 1971 in America, during the Indo-Pakistan war. Mr. Pirzada is from Dacca who leaves behind his wife and seven daughters back at Dacca for a fellowship from Boston University in America. Lilia is ten years old and she lives with her parents who are from India, near Boston University. Her parents miss their homeland and seek out names similar to theirs from University directory. This is how they befriend Mr.Pirzada. This story ends with Mr.Pirzada’s reunion with his family in Dacca, then a part in Pakistan.

Diaspora means dislocation of people from their homeland to a new place as migrants, immigrants or as slaves, captives or for prosperity or comfort. The term has no fixed meaning as it keep evolving. This paper explores the question of identity and belonging in the diaspora population and examines the fading homeland identity in the following generations of the first generation Diasporas. To people who migrate from their homeland the quest for identity is always unsettled but to their children question of identity is not the same. Though not completely, the question of identity gradually settles for the following generation as they have a descending trace of their homeland. This is evident through the characters in “When Mr. Pirzada Came to Dine”. This tendency of the immigrants of this story is viewed through Assimilation theory, developed by the sociologist William I. Thomas, Florian Znaniecki, Robert E. Park and Ezra Burgess. Assimilation theory is a linear process by which one set of people becomes culturally similar to another over time. Using this theory the generational changes within the immigrants families can be seen, wherein the immigrants upon arrival are culturally different and assimilate to some degree the dominant culture over time. The children of the first generation immigrants socialize with a culture and adopt it which is not the same that their ancestors followed.

As Lilia’s parents are first generation immigrants, a sense of alienation and unhappiness can be seen in the story. Often they complain about their present town as the supermarket in the town did not carry mustard oil, the doctors did not make house calls and the neighbors did not drop by without an invitation. To comfort their situation at the start of every semester they search the university directory and seek out the phone numbers of people whose names are similar to theirs and befriend them. This is how they invite Mr.Pirzada to their home. As Lilia is born in America she is unaware of the political and social status of India. When Lilia finds Mr.Pirzada speaking the same language as her parents she considers him as an Indian to which her father says, he is no more an Indian. Knowing her daughter’s ignorance with regards to Indian history and geography her father asks Lilia what exactly she is taught at school. Lilia’s mother answers “Lilia has plenty to learn at school” (55) “We live here now, she was born here” (55)

Lilia’s father considers India as their home land so he is displeased by her daughter’s poor knowledge about India wherein to Lilia she learns about the county she lives. She

considers America as her country. She learns American history, American geography and the Revolutionary war of America not the Indian history or Indo Pakistan War. Even though Lilia's parents love India they feel happy about their decision to leave India during war as they were able to give Lilia a good education and safe life. Though Lilia's parents follow Indian tradition and ethics within their home, she assimilated the American culture as she celebrates Halloween and considers America as her home.

Every man needs an identity and the identity is not with what we are born but with what we assimilate. Diasporic community has an identity of their own which has the trace of both their homeland and host land. Their identity as hybrid culture is a status to cherish as they have two different worlds in which they can occupy simultaneously. As the assimilation theory states, the identity of an immigrant is influenced by the culture of the new land in different range over time in the generations of the immigrants.

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Ancient Chinese Culture in Lisa See's novel *Peony in Love*.

Varshini T.¹

Lisa See was born in Paris, France, on February 18, 1955, but has spent many years in Los Angeles. Lisa See is an American writer and novelist. Her mother, Carolyn See, was also a writer and a novelist. Lisa See graduated with B.A. from Loyola Marymount University in 1979. Her books include *On Gold Mountain: The One-Hundred-Year Odyssey of My Chinese-American Family* (1995), *Flower Net* (1997), *The Interior* (1999), *Dragon Bones* (2003), *Snow Flower and the Secret Fan* (2005), *Peony in Love* (2007) and *Shanghai Girls* (2009), which made it to the 2010 New York Times bestseller list. Both *Shanghai Girls* and *Snow Flower and the Secret Fan* received Asian/Pacific American Awards for Literature. She is also the author of *On Gold Mountain*, which tells the story of her Chinese American family's settlement in Los Angeles. Her books have been translated to thirty nine languages. See was the recipient of the Golden Spike Award from the Chinese Historical Association of Southern California and the History Maker's Award from the Chinese American Museum. She was also named National Woman of the Year by the Organization of Chinese American Women.

The Chinese ancient noble houses are huge and it consists of numerous pavilions. Pavilions are separate decorative buildings within a particular area surrounded with gardens and ponds. Each pavilion has its own purposes like dinning, viewing moon, playing instruments, and so on. There are separate pavilion for the servants that are built in the far corner of the house.

Chinese people, both nobles and servants have certain restrictions in entering the pavilions as nobles are not allowed to enter the servant pavilion. Especially, unmarried girls are not allowed to enter and it is considered as a taboo. The only noble who can enter the servant pavilion is head of the family during emergencies. The social hierarchy is strictly followed in the novel. Servants are not allowed to roam freely in the pavilions and they have the hierarchy among themselves. Higher their ranking the more power they obtain. Each noble person have eunuch or hand maiden with them who follow their masters everywhere and have to take care of all the daily necessities as well as their comfort throughout their life.

Hand maiden for women were selected after their birth in the noble family and they are served as a playmate during their childhood days and later they become a proper servant when grown up. After the women's marriage, they are sent to their husband's house along with their hand maiden. There are one to three handmaidens assigned to a

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single noble woman as they are considered to be a trust worthy person for the nobles and they have higher status among the servants. They have to spend the whole life by serving their noble women and even after the death, they are buried alive along with their master to serve them afterlife. These hand maidens and eunuchs are allowed to walk freely to all pavilions with the permission of their masters. Again the hierarchy plays a vital role where the power of their masters will decide the power given to their hand maiden and eunuchs. They stay with their masters all day to fulfill the orders. Even during the night, they were supposed to sleep outside their master's bedroom so that they can attend to their masters.

Some of the pavilions mentioned in the novel are The Peony pavilion, Spring pavilion, Moon – viewing pavilion, Riding the wind pavilion and so on. The Peony pavilion is the social gathering place for the men. A stage play is taken place in the peony pavilion and women were allowed to watch the play from behind the screens as it is a tradition that unmarried women should not be seen by the men.

Moon – viewing pavilion is used for gazing the moon which overlooks the garden. This pavilion is used by the unmarried women who are restricted to go outside from their own pavilion. They are also restricted to go take a stroll in the garden even though they are the masters of the place. Since they are unmarried, they are not allowed to enter the garden. Thus they can look at the garden during the day and can gaze at the moon during night from this pavilion and the structure of the pavilion is built accordingly.

Young women expected their betrothed to be elegant, slim, long, perfectly groomed, knowledgeable, refined, gentleness and very contained. Men in this novel have an immense love for the poetry, art and plays. But elder women think that they have become cowardly and more feminine in the recent years after the change in the reign.

“You know the men in our household are weak.... They refuse to work for their new emperor, so they no longer wield any real power. They've been forced to shave their foreheads. They no longer ride horses, preferring the comfort of palanquins. In place of battle, the hunt and argument, they collect delicate porcelains and painting on silk. They have retreated and become more... feminine.” (See 42)

Elder Chinese women in this novel are quite aggressive and strict in their own rules and restrictions upon women. Even the father wanted their girl children to study but the women of older generations are refused to educate their daughters as it is not a custom of women. “An overeducated daughter is a dead daughter”(31). They are very strict to their daughters as they are the women who are going to take control over the family after their marriage. The younger generation women are expected to be exceptionally good at painting, sewing and playing instruments. Foot binding was a custom followed by Chinese women and they are expected to be more brave and intellect as they find younger male generations to be more feminine. They are expected to manage the household

properly along with their filial duties. "Since this is so, we have to be more womanly than ever before" (42).

Sociological approach is found in this novel. The cultural theory is applied and ancient Chinese culture was brought out through Lisa See's novel *Peony in Love*. Men, unmarried women, elder generation women, servants, hand maiden and eunuchs along with their life style and duties are discussed here. The architecture of the seventeenth century houses was also explained briefly along with the discussion of custom, tradition, culture and duties of the seventeenth century Chinese people. This vivid portrayal of the Chinese culture also comes under the cultural theory.

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Marginalization in the novel *That Long Silence* by Shashi Deshpande

S. Madumida¹, S.Naveena²

Marginalization is a complex process of relegating the specific groups of people to the lower or outer edge of the society. It pushes people to the margin of the society both economically and politically. This denies people from getting equal power in structure and also decision making. In general, the term “Marginalization” defines the actions and tendencies of human society.

The major themes of her novels include human desire, marginalization, man-woman relationship, longing and patriarchy. The novel “*That Long Silence*” diverges about the problems of women in the patriarchal society. This paper expounds the lack of communication between Jaya, the protagonist and her husband Mohan. There are many themes in Shashi Deshpande’s novel but the most recurring theme in this novel is “Silence”. It is also a form of communication. Silence can be both comfortable and meaningful but at times it can remain obstacle between the communicators. Quest for identity and freedom are the prominent themes in her works. In this novel, Jaya’s silence is one of the prominent symbol which clearly represents most of the women of the world who are unable to express themselves. The popular themes include domination of male over females, themes of alienation, self-belief, self - discovery etc.

Shashi Deshpande was born in 1938 at Dharwad, Karnataka. She is an Indian novelist. She is one of the eminent novelists of contemporary Indian literature in English. She was educated in Mumbai and Bangalore and has degrees in Economics and Law. In Mumbai, she also studied Journalism and worked for a couple of months as a journalist for the magazine “onlooker”. She is known for a novel “*That Long Silence*” and “*The Dark Holds No Terror*”. Her novels deal with women belonging to Indian Middle class and also women will find in search of self and the relationship central to them. She has written 4 children’s books, a number of short stories and 9 novels. She won the Sahitya Akademi Award in 1990 and the Padma Shri Award in 2009 for the novel *That Long Silence*. Her famous works include *The Dark Holds No Terror*(1980), *That Long Silence*(1988), *Small Remedies* (2000), *The Binding Vine*(1992), *A Matter of Time*(1996).

In this novel, Jaya the protagonist is a civilized girl. Even in her childhood days, she was a very clever, curious girl. She had a grandmother who used to advise her to behave more like cultured girl. She asks Jaya to concentrate more on domestic chores. After some days Jaya gets married to Mohan, a family friend. They begin the chapter of their life after Mohan gets placed in a good company. The young couple had to move to

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Bombay for their new life. Later, Jaya and Mohan are blessed with a son named Rahul and daughter named Rati. However, the happiness does not last long since Mohan gets caught in a forgery at his work place. After an enquiry with his friend Agarwal, Mohan and Jaya are asked to move to another flat in Dadar. They leave both Rahul and Rati at their neighbours place. Jaya's sister Kusum who is grieving from the spilt of her husband brings an impact on the family life of Mohan and Jaya. Mohan then loses his job. He needs Jaya's comforting words as a support to overcome the stress but she does not help him. So, they grow apart. Mohan leaves home due to his failure in career. Later, her son Rahul also goes missing and feels lost. Though her neighbours and friends try to help her to come out of the situation, she finds it difficult to find the lost peace. Furthermore, she recognizes the long silence within herself since childhood. The novel takes an upbeat turn when Jaya gets a telegram of Mohan's return. At the end of the novel, Jaya transforms as a new woman who is very determined to never let such 'long silence' ever come between the two or within.

Jaya in this novel follows her husband's destiny as if she is bound to him. Mohan tries to find similarities between Jaya's married life and her stories so she even stops writing for the sake of her husband. Jaya's life after marriage becomes more and more monotonous. It becomes mere daily routine. Mohan even changes her name as "Suhashini" after marriage. She distances herself from Kamat. Thus Jaya represents the marginalised condition of women in the society. The other suppressed woman in the novel is Mohan's mother. She receives a servant whose only duty is to cook and take care of the children. She never has food before her husband. She even cook's food twice a day as he wants rice fresh and hot. Sometimes, her husband even throws the food if it is not cooked well. She silently bears all the pain. She expresses her anger in a silent way. Jaya observes: "I saw despair so great that it would not voice itself. I saw a struggle so bitter that silence was the only weapon. Silence and surrender" (Deshpande 36).

"A woman can never be angry; she can only be neurotic; hysterical frustrated. There's...no room for despair, either. There is only order and routine" (Deshpande 147-148).

The paper intends to analyse "That Long Silence" in terms of Jaya's individual search for identity. Generally, a women's identity is vivid by others, in terms or her relationship with men (i.e.) as a daughter, as a wife, as a mother etc., In this novel, the protagonist Jaya was directed by her husband Mohan after her marriage. Jaya has no choice of her own. Her husband blamed her for all his inconvenience. She suffers all these allegations without any denial because she was advised by her grandmother (Aji) to keep silence. Being Mohan's wife and mother of her two children, she felt her life to be meaningless. She became conscious that she has also contributed to her victimization. She decides to fight against her own miserable plight. She decides to break her silence and establish her identity in the society. The theme of the novel deals with universality.

They do not refer to a particular woman or a particular section of woman in the society rather it represents the Indian womanhood.

This is one of the unique works of Shashi Deshpande and it signifies the pathetic condition of an Indian Woman. It denotes the sufferings of an Indian woman. It also reflects the condition of a female and what she personally goes through being a woman in the family. Sufferings of a woman are deeply portrayed and how she ends up life silently baring the molestations of a male. The author Shashi Deshpande through her writings wants such women to break their silence and overcome all the struggles in life. This novel denotes how a woman is stuck between the tradition and modernity.

In this male dominated society, a woman has no way to be independent. She always has to either dependent on her father or husband. Deshpande in this novel talks on four major categories of women – the lower class uneducated women, the middle class women, modern women and the mythical women. The text finds it a possibility for the necessity to break away the long laid silence to break the marginalized boundaries. Deshpande as one of the eminent writers has attempted to redefine the role of women. In all her works, the female protagonists make an attempt to emerge from the long laid silence. This novel unravels the suppressed women identity. Woman in the Indian family can never express her anger. Even if she expresses her anger, then she would be blamed for not being a good wife. She will not be understood neither by her husband nor by her family. The only thing that remains at the end is the silence. In the end of the novel she tries to prompt that “It’s possible that we may not change even over a long period of time. But we can always hope”.

All the female figures are representations from her own family. Jaya, her mother, her grandmother, Mohan’s mother, and other women’s in this novel present the picture of victims of patriarchal system. These women’s silence is a result of the failure of communication between individual man and women.

In order to exterminate this marginalization, care should be taken by every individual. People should try to change their common mind set and treat women as equal to men. It is the responsibility of every human being to treat others equal. So, in coming future we may not find marginalization in the society.

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Implication of Culture as Portrayed by Chinua Achebe in *Things Fall Apart*

Shrivaishnavi. J¹

Culture always plays a major role in people's life and shapes the individuals by helping them in understanding the social value. Literature is concerned with specific views, humor, values, fears, worries and hopes of the people in a particular region. The works of literature help people to understand their relationship with cultures and practices. Culture even provides a brief history of socio-economic status. It is also a common experience where, the importance of thinking and performing of people can be known. This novel, *Things Fall Apart* by Chinua Achebe describes about Igbo culture that encloses religion, conflict, language, father - son relationships, masculinity, proverbs, tradition of farming, ceremonies, belief in oracle and practices.

Albert Chinualumogu Achebe was born in 16th November 1930 at Ogidi, Nigeria. He was named as Albert, after the name of Queen Victoria's husband of Great Britain. But during college days, Achebe himself rejected his English name by choosing an Igbo name and started writing about the dispute that occurred between the Christianity and an African culture. He was professionally a writer and a teacher. Chinua Achebe has written over twenty books which not only included novels but also short stories, collection of poetry and essays. His novels usually provide moral values among the changes that happen in a larger part of a city. He was brought up among the Igbo culture and that was the source of inspiration to write this particular work. Achebe won many awards and prizes. He died on 21st March 2013.

There are three major ethnic groups of Nigeria and its culture is multi – ethnic. This particular Igbo culture is practiced among the ethnic group of southeastern part of Nigeria and they are the second largest group of people. Igboland was an aggregation of self-contained villages and towns which are separated from each other by dense bush. These people speak only one language with dozens of dialects though they are dispersed in villages and are also known as Ibo. Here the focus is about the clash between the native people of African culture when there arose some white Christian missionaries to create a change in Igbo society.

Chinua Achebe's debt novel *Things Fall Apart* was published in 1958 with the setting in Africa, is often considered to be his best masterpiece. This novel is widely read in modern American literature, which depicts the tradition of Igbo traditional people. Being written in English, it deliberately provides the English – speaking world to have a view of African continent from an African's view and became one of the most important books in

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African literature. The novel focuses on the tragic fall of Okonkwo, the protagonist along with the Igbo culture. Okonkwo was the youngest warrior of eighteen from Umuofia tribe of the Igbo people and considered as one of the most powerful men when he threw the wily craftsman, Amalinze the cat whose back would never touch the earth. "Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino" (03). He had three wives and they worked hard in their land. With the power of masculinity he raised up wealth, name and yams in his field. Okonkwo was unlike his father Unoka, who died in disgrace having unsettled all his debts. Unoka never cared for his family. "He was very good on his flute, and his happiest moments were the two or three moons after the harvest when the village musicians brought down their instruments, hung above the fireplace" (04). Among all his children, Okonkwo worried about Nwoye, the eldest son whom he believed to be as such Unoka and cared a lot for his favourite beautiful daughter Ezinma, the only child of his second wife. By settling an argument with the neighbouring village Mbaino, the clan of Umuofia demanded a sacrifice of a fifteen year old virgin boy Ikemefuna who happened to live for next three years with Okonkwo's family.

Okonkwo became fond of Ikemefuna. "And, indeed, Ikemefuna called him father" (27). Three years later Ogbuefi Ezeudu, the oldest man in Umuofia wanted to kill Ikemefuna as per the oracle and never wanted Okonkwo to take part in killing the boy. He continued, "That boy calls you father. Do not bear a hand in his death" (54). Okonkwo killed Ikemefuna to show that he was not weak as his father Unoka. But the thoughts of Ikemefuna surrounded him. Ezeudu, the one with three titles in his life was dead now. The entire clan took part in his great funeral. "Guns were fired on all sides and sparks flew out as matches clanged together in warriors' salutes" (116). Accidentally Okonkwo's gun fired and that killed Ezeudu's sixteen year old son. That was a crime and the town banished him for next seven years to Mbanta, his mother's homeland. A new Christian missionaries spread all over Umuofia which started school and hospital. "But apart from the church, the white men had also brought a government" (164). Most of Igbo people and Nwoye soon joined to Christianity. In return to Umuofia, Okonkwo found the replacement of Igbo culture and there arises a dispute between the people of clan and Christianity. Finally at the end Okonkwo died by hanging himself.

Sociological approach can be applied in this novel as it goes beyond our everyday common sense and it tries to understand the social world by locating the social events in those exact surrounding. Culture was the key concept of sociological point of view. They usually contain the traditional beliefs, customs and behaviours. The belief of Igbo culture was tribal in its nature. Kola nut here suggests the hospitality that is offered to a person before starting a conversation in Igbo culture. "Unoka went into an inner room and soon returned with a small wooden disc containing a Kola nut" (05). Obi in Igbo culture meant a large living place where the head along with their family live. "He had a large compound enclosed by a thick wall of red earth. His own hut, or obi, stood immediately behind the

only gate in the red walls. Each of his three wives had her own hut, which together formed a half moon behind the obi” (14). Yam was considered as the king of crops in their Igbo culture. It was also the most traditional meal and it always comes first. “The new year must begin with tasty, fresh yams” (35). Oracle of the Hills and the Caves played a vital role among the Umuofian society by taking important decisions. “Yes, Umuofia has decided to kill him. The Oracle of the Hills and the Caves has pronounced it” (54).

Bride price was a custom followed in Igbo culture were the family of bridegroom paid goods or cash for the privilege of marrying a young woman. “Akueke’s bride-price was finally settled at twenty bags of cowries” (68). According to Igbo culture *egwugwu* were the leaders of the clan who wear various masks and utter on behalf of the spirits. They represent the ancestral gods and no one is considered as wiser as than those spirits. “Then came the voices of the *egwugwu*, guttural and awesome” (84). Titles played a dominant role among the Igbo people, where the achievement was measured by the number of titles they receive. “There were only four titles in the clan... When they did, they become the lords of the land” (115). Music, drums and cannons were the traditional signal which played a major part of any religious rituals or ceremonies in Igbo culture. “The drums and the dancing began again and reached fever-heat” (116). An Igbo creation myth relates that the surface of the earth was covered by water in the beginning and not by humans. The traditional religion of Igbo people is that they usually believe in a personal god *Chi*, to be present in the sky. This supreme god was the one who created the first human family and they are rulers of one’s destiny. “A man could not rise beyond the destiny of his *chi*” (123).

Cultural studies have an important effect in the study of literature which was both lively and diverse. They continue to expand and flourish because the field keeps changing. Even it has a strong sociological and historical perspective. Both religion and nature has a close linkage in this Igbo culture. Hence the culture was portrayed by analyzing the part played by the people of Igbo culture and practices in their region. There was a significant attention provided to the particular area of Igbo people along with their culture.

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Struggle for self-actualization of portrayed in *The Toilet* by Gcina Mhlope.

S.Rohini¹

Self-actualization is important because we have a purpose on this earth. Self-actualization is not about achieving wealth or prestige, but about becoming the person you have the potential to become and it is not an event, but a journey. Self-actualized person will accept; self, others and nature, they can find comfort with solitude, and they are social compassionate. As a woman particularly when she is under racial oppression, they were subjected to be in silence. It's a hectic task for black women to rise above all oppression and become self-actualized. In the Gcina Mhlope's short story, "*The Toilet*" turns her back to the world of oppression and become self-actualized

Nokugcina Elsie Mhlope was born on 24 October 1958 in Hammarsdale, Kwa-Zulu-Natal, South Africa. She is an anti-apartheid activist actress, storyteller, poet, playwright, director and author. Storytelling is a deeply traditional activity in Africa and Mhlope is one of the few women storytellers in a country dominated by males. She does her work through charismatic performances, working to preserve storytelling as a means of keeping history alive and encouraging South African children to read. She tells her stories in four of South Africa's languages: English, Afrikaans, Zulu, and Xhosa. Gcina has written more than 25 fictions, and nonfiction books. She has won many awards including 1994 - Bookchat Award for Molo Zoleka!, BC Magazine, SA, in 1994, The EThekweni Living Legends Award, Dept. of Arts and Culture, and Kwa Zulu Natal Lifetime Achievement Award, Arts and Culture Trust, RSA in 2010.

The Toilet is a short story written by Gcina Mhlope, it is about a young girl who came to Johannesburg where her sister is working in a white people's house. She stayed with her sister's maid quarters as a hideaway, without the employer's knowledge. The narrator lives a life of pretending nonexistence; belonging nowhere. She has no place to call her own. She finds a toilet for her shelter later she realized she was not restricted to any place.

There is conflict in the story that the narrator's desire didn't meet a society's desire. Society wants everywoman to get married and become a good wife. Her mother think that educating her was waste of money, her sister criticize her that she will not become a good homemaker in future "what kind of wife will you make if you can't even make baby clothes, or knit yourself a jersey?"(1) and her colleague advise her to find a boyfriend instead of wasting time in reading, during lunchtime. She feels bad about her society and society's expectation on her. There are so many stereotypes on women; like her mother's thought

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of wasting money on educating her because she is a girl, and her sister's advice to learn household work so that she become a good housewife later, as if women's lifetime achievement is to become a good homemaker and her colleague's idea of wasting time on reading. The pressure and rejection which she experiences is expressed through her nagging question "sometime I wanted to give up and be a good girl who listened to her elders" (1). In spite of hearing all sorts of oppressive thought she doesn't accept those ideologies easily.

She is working in a cloth factory where the workers do same work repeatedly for all the day; like one will only stitches sleeves for the whole day. She gets bored doing same work for the whole and all day, instead she loves novelty and adventurous work. While studying in school, she was interested in acting and writing, which she was eager to do. She doesn't get chance for acting or writing now-a-days, but she started reading a lot of books, magazine which makes her little alive.

The narrator lives in silence those days while she is in her sister's place because 'Madam'- white lady-employer of the house will not like another black girl living in her place. The narrator says how the white lady enjoy her life leisurely, throwing parties and having fun in swimming pool, and having good- looking face with smile and painted nails and straightened hair like a doll because their white husband earn lots of money, and so, they enjoy their life. But her life like many other black women in America is not so easy; they live hard life as women, a black woman, a servant, a lower class community. She has to leave early in the morning before sunrise and comes home only along with her sister in dark so that nobody will find her living there. She leaves for work by half past five in the morning so that white people do not see her. However, the bus for her work comes only after half past seven, so she goes to the park and waits for her bus.

One day it was raining, so she found a toilet and shelter there until the rain stop, it was a non-European toilet which was quite clean as unusual. Then she started writing whatever comes to her mind. There after the toilet becomes her place of solace where she can be herself and do whatever she wants without the tension of somebody noticing her especially not her sister. The toilet becomes her own place- 'her toilet', now she began to spend more than four hours in the park and in the toilet.

One day she was just returning home from the park without her sister where the dogs surround her with ferocious face the white women came out and saw her, she doesn't call the dogs away, but meets her with a smile which confuses the narrator, then she shoos the dogs away and told her to wait for her sister's arrival. Then the next day, she visited her toilet but it was locked unusually. But now it doesn't bother her being in open space anymore. She started writing her own stories sitting in park bench.

Analyzing under Critical Race Theory, in this short story the narrator was affected by racism, and she is able to represent herself to counter prejudice. She was oppressed,

but she doesn't succumb to perpetuate oppression itself. Rather, she is able to rise above the exploitation, and she is able to fulfill her desire through writing. The extent oppression on her was seen through the fact that her privacy which is available to her is only in the public toilet. The toilet seat is hard and it was lack of space in the toilet and it was cold there in spite of it was the place which gives her privacy and offers shelter for both body and mind from the storm outside. However, her toilet lacks to provide her with shelter towards the ending of the story, but the narrator doesn't mind being in outer space, and she realized that she was not restricted to any particular physical space "walked over to a bench nearby.... and wrote my story anyway" (7)

The narrator turns her back to the oppression; she doesn't succumb to her mother's expectation of becoming housewife for someone and refuse her sister's order to prepare her for marriage and motherhood, and also rejects her colleague's idea of getting a boyfriend. Instead, she chooses to define her own world. She refuses to be silent and start writing poem and short stories. Even in her oppressive circumstances she does not allow the time and space to restrict her from dreaming and writing about herself. She takes control of her own existence; by refusing society's fancy she demands new society. The narrator seeks to live a better existence by acquiring her own self.

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African American Literature Radical Feminism in Alice Childress's *Trouble in Mind*

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Feminism has gradually become far and distinct on male-dominated society. Women's liberation is staked to make a healthy society, so create awareness and to voice out their own self-confidence many feminist writers have emerged. The freedom of a woman to choose her own life partner and to set up her own goals becomes strenuous. Radical feminism is a perspective within feminism that calls for a radical reordering of society in which male supremacy is eliminated in all social and economic contexts.

Radical feminists seek to abolish patriarchy by challenging existing social norms and institutions, rather than through a purely political process. This includes challenging the notion of traditional gender roles, opposing the sexual objectification of women, and raising public awareness about such issues as rape and violence against women.

African American literature is literature written by, about, and sometimes specifically for African Americans. The genre began during the 18th and 19th centuries with writers such as poet Phillis Wheatley and orator Frederick Douglass, reached an early high point with the Harlem Renaissance, and continues today with authors such as Toni Morrison, Maya Angelou and Walter Mosley being ranked among the top writers in the United States. Among the themes and issues explored in African American literature are the role of African Americans within the larger American society, African American culture, racism, slavery, and equality.

Radical feminists locate the root cause of women's oppression in patriarchal gender relations, as opposed to legal systems (as in liberal feminism) or class conflict (as in anarchist feminism, socialist feminism, and Marxist feminism). Radical feminism is a movement that believes sexism is so deeply rooted in society that the only cure is to eliminate the concept of gender completely. How would this be possible? Radical feminists suggest changes, such as finding technology that will allow babies to be grown outside of a woman's body, to promote more equality between men and women. This will allow women to avoid missing work for maternity leave, which radical feminists argue is one reason women aren't promoted as quickly as men. In fact, radical feminists would argue that the entire traditional family system is sexist. Men are expected to work outside the home while women are expected to care for children and clean the house. Radical feminists note that this traditional dichotomy maintains men as economically in power over women, and therefore, the traditional family structure should be rejected.

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Alice Childress' 1955 drama "Trouble in Mind" centers on a troupe of actors performing a play within a play — but the performers' dissembling doesn't stop when rehearsals end. At Two River Theater, Jade King Carroll directs a thought provoking production that gives due attention to Childress, one of the first African-American women to have a play produced in New York. In "Trouble," a work that is pointed yet peppered with knowing humor, a group of African-American actors in the 1950s have learned certain roles to survive in show business. The lead actress, Wiletta (Brenda Pressley) lavishes compliments on a script she dislikes and demurs whenever asked to give an opinion; she believes she should always be pleasant.

Director Al Manners (the dynamic Steven Skybell) leads his mixed-race company in "Chaos in Belleville," a play that centers on a lynching. Manners profess to seek truth, but when his actors begin to probe the script, he tends to flatter them, rather than seriously consider their thoughts. Ultimately, he stirs up more emotion than he ever intended, on and offstage.

Carroll and the cast illustrate the "Belleville" script's problems with a keen portrait of broadly drawn, stereotypical characters that hunch their backs, sing spirituals and constantly say, "Lord have mercy." As the glamorous but struggling actress Millie (Amirah Vann) points out, black women in her day were typically given frivolous roles with names of flowers and jewels: Petunia, Ruby, and Pearl. During rehearsal, Vann's Millie, at one point, smiles so tightly and widely to fulfill her character that one could imagine her face shattering from the strain.

Wiletta, Millie and veteran actor Sheldon (Roger Robinson) are used to being deferential; they know that a director is taking a chance by even presenting them onstage. They need these jobs. Still, two younger performers, along with their director's techniques, prompt them to question their attitudes. John, a young, inexperienced actor (a potent McKinley Belcher III) remains idealistic about the profession, as does Judy (Hayley Treider), an equally green, far less selfassured budding star. The cast and creative team stumble over racial concerns with varying degrees of intention and innocence. An assertion that there is an "only one race—the human race" land dubiously. Judy, who is white, hesitates to use certain words in the script, even though they are historically accurate. Manners asserts that the American people aren't ready for a more nuanced — or, as Wiletta sees it, realistic — drama than the one he is offering them. While that may no longer be the case, the issues of identity, prejudice and communication aren't so different from those addressed in more recent plays, such as "Clybourne Park," and remain relevant.

The gravity of the situation here, however, deepens when Sheldon describes how he witnessed a lynching as a child. Robinson's happy-go-lucky façade falls away and his performance becomes haunting. Otherwise, the task of personifying the actors' inner conflict goes largely to Pressley, who gives an expressive, layered performance. Her

genuine glow when she first steps onto the stage perfectly sets her up as a woman who has always done whatever it takes to work there. Watching her resolve crumble and her integrity emerge is captivating. Alexis Distler's rustically alluring set, Karen Perry's vibrant, theatrical costumes and Nicole Pearce's dramatic lighting further vivify the backstage world. Wiletta may not be entirely right; Manners may not be either. Childress takes a multifaceted approach to her characters and one that encourages contemplation — even now.

The potent symbols of racial segregation in the social environment have been clearly depicted by Childress in *Florence*. The conflicting and stereotypical images, which the blacks struggled to overcome with its appropriate theatre setting has been picturized in *Trouble in Mind*.

The two warring ideas of being an American and Negro simultaneously with two thoughts, two souls and two reconciled strivings existing in the blacks has been picturesquely portrayed in addition to the Meta theatre which Childress introduces in *Trouble in Mind*.

Critics of the original production of *Trouble in Mind* found much to praise. Harry Raymond of *The Daily Worker* wrote, "*Trouble in Mind* is a play with an important point of view about the problems of Negro actors in the theatre. She has written about it with a brightness and compassion that sends the audience home with some sound thoughts on one of the major social problems in the field of American culture." The critic of the *New York Times* agreed with Raymond's sentiment, arguing that "Miss Childress has some witty and penetrating things to say about the dearth of roles for Negro actors in the contemporary theatre, the cut-throat competition for these parts, and the fact that Negro actors often find themselves playing stereotyped roles in which they cannot being themselves to believe." Subsequent critics, like Helen Keyssar in her 1984 essay "Foothills: Precursors of Feminist Drama," take the idea one step further. Keyssar believes that "While *Trouble in Mind* is most immediately a black social protest play whose context and inspiration is the racial integration movement of the fifties, it is also a play *about* roles in which female stereotypes are acknowledged and jarred." Many critics note that Childress's female characters, especially Wiletta, are keys to the success of *Trouble in Mind*. Others found Wiletta and her stand inspiring. Keyssar writes in "Foothills," that "*Trouble in Mind* is unabashed in its evocation of empathy for its protagonist Wiletta Mayer."

Claire Messud of the *Times Literary Supplement* reviewed a 1992 London production of *Trouble in Mind*; she writes, "*Trouble in Mind* cannot help, in some ways, feeling dated: stereotypes, both black and white, have changed more in the past thirty-five years than in the entire century before that. But, transmogrified, they have not disappeared, and the play is not without resonances and relevance today." Other critics believe *Trouble in Mind* did transcend time other ways. Sally R. Sommer, writing about the

play in a 1979 *Village Voice* article argues, "Twenty-three years later we can look at the play and see its double cutting edge: It predicts not only the course of social history but the course of black play writing. The best parts of the play, its multi-leveled language and seething, funny role-re-enactments, prefigure the tough black style of the '60s plays naturalistic dramas that hit hard, inset with sermon-like arias for solo performers."

Thus, radical feminists tend to be skeptical of political action within the current system, and instead tend to focus on culture change that undermines patriarchy and associated hierarchical structures. Radical feminists tend to be more militant in their approach (radical as "getting to the root") than other feminists are. A radical feminist aims to dismantle patriarchy, rather than making adjustments to the system through legal changes. Radical feminists also resisted reducing oppression to an economic or class issue, as socialist or Marxist feminism sometimes did or does.

Thus we have seen that Alice Childress has succeeded in bringing out radical feminism in her play *Trouble in Mind*. Radical feminism is the most extreme form. *Trouble in Mind* is the first professionally produced play written by Alice Childress. It is a play within a play. It deals with the troubles of the black Negro actors and actress and that of the white director. Radical feminism is a philosophy emphasizing the patriarchal roots of inequality between men and women, or, more specifically, social dominance of women by men. Radical feminism views patriarchy as dividing rights, privileges and power primarily by gender, and as a result oppressing women and privileging men. A radical feminist aims to dismantle patriarchy, rather than making adjustments to the system through legal changes.

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Glories of the Historical and the Cultural ethics embedded in *Dream of Parthiban* by Venkataraman

E.R.Anuradha¹

Parthiban Kanavu written by Ramaswamy Aiyer Krishnamurthy (9 September 1899 - 5 December 1954), better known by his pen name Kalki, was a Tamil writer, journalist, poet, critic and Indian independence activist. He was named after "Kalki Avatar," the tenth and last avatar of the Hindu God Vishnu. His writings include over 120 short stories, 10 novellas, 5 novels, 3 historical romances, editorial and political writings and hundreds of film and music reviews. The following Three historical novels *Parthiban Kanavuu* (1941-43) about 7 th century Chola dynasty; *Sivagamiyin Sapatham* (1944-46) about 7 th century Pallavas and *Ponniyin Selvan* (1951-54) about 9 th century Chola dynasty were his outstanding classical novels. He wrote under the pen names of "Kalki," "Ra. Ki," "Tamil Theni," "Karnatakam" and so on. His Tamil translation of Gandhi's autobiography, *My Experiments with Truth*, was published as *Satya Sothanai*. The story of this novel dealt with allusion and reference to actual history, geography and current science that highlights the following category such as Narasimhavarman – The Pallava ruler ; Paranjothi aka Siruthondar (The commander of Narasimhavarman's army and the 36th and of the 63rd Nayanmars ; Pulakesi II – The Chalukya rule ; The visit of Chinese traveller XuanZang ; Narasimha Varma's efforts to abolish human sacrifice

Parthiban Kanavu was adapted in 1960 into a film with unchanged title, starring Gemini Ganesan, the story is a sequel to *Sivagamiyin Sapatham* and a curtain-raiser to *Ponniyin Selvan*. In 2004, Nirupama Raghavan penned an abridged English translation. *Prathiban Kanavu* was translated into English by Venktaraman in 2003

The novel *Parthiban Kanavu* attempts to focus the adventurous life of Vikrama - the son of Chola King Parthiban who struggles to attain independence from the Pallava ruler Narasimhavarman. The Cholas remain vassals of the Pallavas. As no longer independent ruler of their land, Parthiban wages war against Narasimhavarman and he has been killed. Before the death of Parthiban he forecasts his glorious dream of Empire to become independent. In the climax, of the novel portrays how Vikraman becomes an independent king of his own empire.

Narasimhavarman I or Narasimha Varma I was a king of the Pallava dynasty who ruled South India from 630–668 AD. He shared his father Mahendravarman I's love of art and completed the work started by Mahendravarman in Mamallapuram. He avenged his father's defeat at the hands of the Chalukya king, Pulakeshin II in the year 642 AD. Narasimhavarman was also known as *Mamallan* (great wrestler), and Mamallapuram (Mahabalipuram) was named after him. It was during his reign, in 640

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AD, that the Chinese traveller Hiuen Tsang visited Kanchipuram. Narasimhavarman I was a devotee of Shiva. The great Nayanar saints like Appar, Siruthondar and Tirugnansambandar lived during his reign.

King of Parthiban had built an Art Gallery at Uraiur of Thiuchirapalli district, TamilNadu. Uraiur seemed to be a capital of early Chola KariKalan and Muthurajas, who were one of the three main kingdoms of the ancient Tamilnadu. The term 'Uraiur' is still sometimes spelt as 'Urayur'. The location of "Uraiur" also called as "Thirukkozhi" "Nikalaapuri" "Urathai and "Kozhiyur"

Uraiur had a history tracing back to before 200 BEC. The first founder of Cholas was Vijayalaya and their capital was found in the Ashokan inscription in Orissa portraying the antiquity of Cholas as well as Uraiur to 272 – 232 BEC., Which was the period of Ashoka-(CA 304-232 BEC) who was the ruler of Maniya Dynasty of Pataliputra which in modern term known as Patna. The inscription and rock eddies of Asoka and the Satavahanas describes "Uuraiur" as "The citadel and centre of the Cholas". Uraiur was ruled by Karikala Cholan.

King Parthiban had built not only an Art Gallery at Uraiur and he had erected and carved temple, architecture and painting at Triruchirapalli in Tamilnadu. The temples namely like Panchavamasamy temple, Sri Azhaglya Manavala Perumal Temple, Vellali Amman Temple, Thanthoneeswarar Temple Apart from history of Cholas they had cultural and historical glory in their earliest period. The following lines highlight an appreciation of skilful painting and sculpture of King Parthiban Cholan. The following lines form *Dream of Partiban* describes the glory of Uuraiur:

The art gallery in the southern Royal Street of Uraiur was known all over the south. Even Mahendran's gallery in Kanchi could not stand comparison to the Uraiur Gallery.

It was natural for a person on his first visit to the gallery to the level that two thousand eyes were needed to see all the significant paintings exhibited in the gallery.

There were painting on the Sultred pillars too depicting various themes. Indran receiving the weapons, vajrayutham from Rashi Dathisi Indran killing Vrdrasasam, his return to India loka, his welcome by the devas, the dance in the Indira Sabha and so on.

The next painting was that of Kaman, the god of love, disturbing Lord Shiva, at his penance using an arrow of flowers. The theme continued up to birth of Lord Kumara, painted not necessarily on the bass of "Samudriaka Lakshnanam" (29-30).

To interpret Vikrama Cholan's character after his father Parthiban's death, he grew upto an enthusiastic and dynamic youngman with the aid of his uncle Marappa Bhupathi. Vikrama has been exil for three years from his country. When he returned his mother had

been deported and kidnapped by “Kapalikas” a group believes in human sacrifice. In course of time he fell in love with Kundavi the daughter of his rival king Narasimavarman.

Vikrama’s ancestor of Vijayalayan had not made Parthiban’s dream come true. To study the psyche of Vikrama , the dream of his father Parthiban was literally imprinted into his brain memory of the boyhood stage Vikrama had been taken to Uraiyur Art Gallery which was built and erected with Parthiban’s skill in Painting and Architecture at Uraiyur had a glorious impact towards Sangam literature. Vikrama grew up with a passionate ambition to become an emperor for his own empire. When Vikrama falls in love with Kundavi the daughter of his rival king Narasimvarma : his true love for her did not turn to be unfaithful . Yet his passionate love had stimulated him to recover from his illusion state. Further he pursued his ambition with too passionate mental strength to achieve his goal of father’s dream come true.

Vikrama tried hard by battle with Pallava but still his Uncle Marappa Bhupathi betrayed him and imprisoned him. Pallavas deported Vikrama to an unknown island and he became a king of a small island. After a few years he returned to his country secretly and fought with Pallava to achieve in dream.

Hence the narration of fiction *Dream of Parthiban* focuses in the development of the character of Vikrama’s childhood, boyhood and young stage of manhood It proves that his psychic dwell in strong strength from beginning of the story till the end of the story.

Vikrama’s struggle with love, affection, ambition and religious creed proved to be a talented and an intellectual and social reforming brave king. Finally when Vikrama returned to his country the Pallava king Narasimharvarman made him the emperor of his country. The observation clearly focussed that the Pallava king played a drama in Vikrama’s struggle and made Parthiban’s dream come true. Vikrama married the Pallava’s daughter Kundavi’ the mysterious and tremendous beauty. It could be confirmed that that character of Vikrama’s is a factious and superstitious one.

The paper focussed on the authentic historical, cultural identity of chola, which hitherto seemed to be glorious and embedded in the reality of Indian life. The description of the Painting, culture and the Architecture of the temple and Gopurams built by Chola king dream of Parthiban had become a permanent record in reality even after three hundred years of Indian history. Thus an historical and cultural and Identity of real hero’s life has been portrayed with combination of facts and acts that interpretation in the novel of *Dream of Parthiban* entitled Venkataraman.

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Emergence of New Woman in Sudha Murthy's Novel *Mahashweta*

Lavanya.T.G.M¹

Great personalities like Raja Ram Mohan Roy including some foreigners had influenced social reforms which had its impact to raise status of women in Indian Society and upheld them to get out of the tyranny of the social evils. But the relief from the dependency was still out of reach for most women in the society. Few educated women who were able to communicate to the world their own bitter experiences as woman is found to be an eminent writers in literature. Indian women novelists depict the diversity within each woman rather than limiting the lives of women to one ideal in the recent years.

Among the Indian writers who have explored the female subjectivity in order to establish an identity that is not imposed by a patriarchal society Sudha Murthy has her stand. The place of women in the traditional bound society makes even the well educated modern woman to remain as the prey for customs through pushing them to the embarrassing situations. But the certain new ideologies have been imposed in the literature by the writers during the last couple of decades.

Sudha Murthy born in 1950 is an Indian writer in Kannada and English. She is a member of public health care initiatives of the Gate Foundation and the Chairperson of the Gate Foundation as well. Murthy is best known for her social work and the plethora of stories. Sudha Murthy has written number of notable books. Her women characters are well educated, respectable and overwhelmed one by the disagreement pertaining to modernity in the society. Her works are simple, understandable and unique in its appeal. She is the recipient of many awards including the R.K.Narayan's award and the Padma shri award for her contribution to the literature. Sudha Murthy is famous for many of Philanthropist works. She aims to empower women. She spreads the awareness of rural education, poverty alleviation and much more. Being an author Mrs. Murthy has published many stories. Her writing had a flavor of common lives.

Psychological realism has its place in literature since 21st century. It is the way in which the writers bring out the characters internal thoughts and the feelings deeply. In such kind of writing it is notable that the writer bring out the mind of the character than the other novels. Sudha Murthy, as one of the leading and successful women writers has the picture of realistic portrayal of the socio-psychological issue in her works. Dealing with the psychology of the main character there are number of inner monologues identified in the novel. For the long time there is an idea that exist not only in the real life but also in literature reality is something what we see and spoken out by the people. But no one at

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many times discusses the inner feelings of any person which also consist of numerous realistic feelings within them.

Mahashweta is a kind of inspiring story with a courageous modern female protagonist. Anupama a beautiful woman from the humble background. Dr. Anand a handsome person is bewitched by her physical beauty. Just like the story of Cinderella she gets a life as dream comes true. But everything shatters when she discovers that she has Leukoderma which is still treated in India as a curse.

Leukoderma is a cutaneous condition with localized loss of pigmentation. It is largely a cosmetic problem. It is found to be neither infectious nor contagious. The exact loss of melanocytes cells causes the disease which is hard to cure. She faces objections from her mother inlaw as well as from her father's home. She even thinks of suicide but gathers courage and decides to live the life that God has given her. A small white patch ruined her life.

Initially Anupama remains to be in the absolutely confused state but changes when she realized that her condition had become lower than the servant all of a sudden. The kind of isolation feeling filled her mind when she was not able to think beyond her family life. But at once when she becomes long out of the adversities she faced during that chaotic situation in life she completely break the invisible borders that restricted her to be independent women so far days suddenly.

Anupama moves to Mumbai with the help of her friend and works as a lecturer. Meanwhile she met with an accident and meets Dr. Vasanth who also loves Literature and Arts just like her. Dr. Vasanth proposes her and the reader expects that she will accept the genuine love of Vasanth but it doesn't happen. Even when Anand met Anupama with the sense of guilt to continue their married life as "I will beg Anupama to forgive me. She is far superior to anyone I know in morals, intellect and conduct. With new found determination he got up." (128) But she makes her decision clear that their relationship is over. "Was it my fault that I got this white patch? Is it my fault that I am poor man's daughter? Now that you are here, answer me." (150)

The evolution of new woman is seen with the value of identity and revolt against the tyranny and the patriarchal society. It is very clear through the action of Anupama the present age women have realized that they are not helpless and are not dependent. The novel thus clearly shows how women always gain self esteem in facing the failures in their lives, assert the individuality and achieve self-reliance through their education.

Unraveling the Identity of Productivity

N. Blessy Sorna Pushpa¹, Dr. V. Rani Priyadharshini²

Productivity is commonly defined as the ratio between the output volume and the volume of inputs. It also sees how efficiently production inputs such as labor and capital are used in an economy to produce a given level of output. Productivity directly or indirectly is based on the capital it produces. Giving an eco-socialist approach to production and consumption, what the society has today is a hegemonic obsession with mass production which is catastrophic to the evolutionary processes which allows biosphere to uphold life. Capitalist mode of production is based completely upon endless economic expansion and mass consumption which disrupts the equilibrium of ecosystems reshaping the metabolism of nature which balances earth systems. Often efficient production is misinterpreted. The obsession with production has led to generated circumstances which require an active assault on our cultural understanding of productivity.

Eco-socialism is a vision of a transformed society in harmony with nature and the development of practices that can attain it. It holds the view that capitalism is a deadly detour for humanity. Eco-socialists are guided by the life-ways of indigenous people whose economies are embedded in a classless society in fundamental unity with nature.

Taking agriculture into context, what really one measures as efficient production. Is it in terms of the measure of the commodity that leaves the farm or is it the nutrition in the food produced? Agriculture is being controlled by large scale industries known as the global corporates and also by the small groups of farmers. The corporates produce commodity while the farmers produce food. The common myth used by global corporation to show surplus productivity and claiming to feed the world is through monoculture and biotechnology. But the fact is that ecological farms have productivity which is hundred times higher than the large industrial farms. Monocultures have destroyed the diversity in the indigenous food previously produced in our country. The corporates replaces indigenous food with cash crops with the only aim to accumulate capital has left the land barren unfit for production. Monocultures do not produce food but commodity.

Industrial agriculture measures only what leaves the farm, while indigenous agriculture measures what is returned to the soil. Rejuvenating soil allows increasing productivity by increasing the water-holding capacity of the soil while reducing water demand.

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There is politics in everything, from seed to food processing to consumer. In food processing the developed countries impose certain quality norms, product specifications and other sanitary regulations. For instance, the milking cows; to avoid contamination the fully mechanized steel machinery and filtered air is used. To stick to these norms Indian dairy industry has to invest much capital. This is beyond the financial capability of most indigenous cattle owners who have only one or two milking animals.

The global agri-business attempts to take over food processing by making the locally produced food appear backward and stale food which is over processed clothed in aluminum and plastic appear modern. The corporates try to imbibe into the developing countries mind that anything local is not good. The people-centered economy is an impediment for the profits of the big agri-business and therefore they try to destroy them. One such people- centered economy they tried to overtake but failed is the Indian wheat economy. It is because of the awareness created among people to prefer food which is fresher, nutritious and healthy. Packaging food is not modernization. In the third world countries packaged food is promoted as the food of the rich whereas the rich in industrialized countries eat fresh food while the poor are made to eat the heavily processed packaged food.

The third world countries are the sample testing experiments for the developed countries that benefit out of them. Issues of health are connected directly to the food we consume. As nutrition begins on the farm, so does malnutrition. There are two types of malnutrition, one which is related to being poor and the other who buy food in global supermarket, victims of another kind of malnutrition.

We are what we eat.

But what are we eating?

What are we growing on our farms? How are we growing it?

What impact does it have on our health and on the planet? (SA, xxii)

Localization, the food produced by the local indigenous small group of farmers benefitted both its consumers while also caring for the mother earth. Globalization on the contrary makes soil and land as a non-renewable resource dumping it with fertilizers and pesticides claiming to produce in surplus amounts while keeping the pests away. The consumers finally get poison in their plates plated in gold claiming to have all the nutrition it destroyed at its very growth. Back in those days when indigenous methods of farming was followed, no one ever had the diseases which is prevalent very commonly now. The farmers grew nutritious food, fed their families and also the society. They maintained the soil fertility and also kept the pests away using organic pesticides produced in the farm itself. It was when there was no greed. As Mahatma Gandhi said "There is enough in the world for everyone's need, but not for some people's greed. The developing countries are the victims satisfying the greed of the corporates."

Green revolution which came to put an end to scarcity of food put an end to nutrition as well. Introducing GMO's, bio-technology, pesticides and fertilizers green revolution sucked the nutrition out of food producing mere commodities. Is this the efficient productivity one celebrates? Green revolution seeds did not increase food production from the point of view of nature, women and poor peasants. Productivity in measure with health has deteriorated. Diabetes has become so common a disease which is directly linked to one's diet. Industrialization has succeeded in satisfying its hunger greed by being surplus in its profit while neglecting to be surplus in its nutrition.

An efficient production sees how efficiently production inputs such as labor and capital are used in an economy to produce a given level of output. Before green revolution indigenous farmers saved their seeds from harvest each year for replantation. They used pesticides produced in the farm itself using neem leaves and other organic manure to keep bacteria and pests away. They grew and looked after the earthworms which acted as the soil fixators tending the soil and kept it fertile. Once all these chemicals came into agriculture in the name of green revolution to increase productivity, it killed all the soil organisms, pollinators and everything that once worked in harmony to produce good food. Green revolution which came to improve productivity brought disaster to agriculture

With clear understanding one can clearly see the pseudo- productivity globalization has brought. The chain called capitalism must be broken to liberate humanity from this impoverished condition. Capitalism must be broken to liberate humanity from this impoverished condition. Capitalism is purely a self-serving system that has no place in an ecological social organization. The disaster it creates with its monstrous growth principles devour the earth as well as the minds and bodies of all who exist on this planet earth. One must reinvent a human identity that is aligned with our place in nature as actors with ecosystems.

Therefore, to live in harmony with nature and bring productivity in terms with nature one must shift his ideology from high yield to diversity in terms of quantity, quality, taste, health and nutrition. Move away from pseudo productivity to real productivity and from fake food to real food. The obsession with anything big and global to nurturing of what is small and local for where there is localization there is food democracy.

Food Democracy is the right of all citizens to have access to healthy, nutritious, safe, affordable, culturally appropriate, and sustainably produced food. It is the right to know what is in our food. Let us be the change we want to see, and let us each contribute to the shift from a poisoned food system to a living food system. No farmer should commit suicide. No child should die of hunger. No one should fall sick because of bad food. Let us put our collective creative energies to work for designing a future of food

that protects the planet, instead of declaring a war against the earth through globalized agriculture and its weapon of wars. (WRFTW, 139)

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Cultural Conflicts in Wole Soyinka's *The Lion And The Jewel*

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Wole Soyinka is a renowned Nigerian dramatist, who was awarded Nobel Prize in 1986, for his accomplishment in the field of literature. He is a prolific writer and versatile genius of Africa. Soyinka, often referred to as the Bringer of Light to African Literatures, has put Nigerian literature on the world map, and hundreds of Nigerians have proudly taken to studying Nigerian literature, as departments of Nigerian literature are being created in all the universities across the country. Writers of different genres have been published. Some have won prizes, while some are finalists in national and international contests, adding their voices to the identity, authenticity, aesthetics and glory of Nigerian literature. His works are based on society, culture, tradition and politics of Africa.

The Lion and the Jewel is the most simplest among Soyinka's plays, connotes much by means of abstract signs and plain usual symbols. The subject of the frail average African's challenges with the whims and fancies of the white forms the central nucleus of the play. 'Baroka, the sixty-two year village chief of Ilujinle, on the other hand, opposes progress because he believes that it destroys the variety of ways in which people live and that he as well as Lakunle should learn things from one another. Baroka is anxious enough to make Sidi his wife and here comes the love-triangle of Sidi, Lakunle and Baroka wherein finally Sidi surrenders herself to Baroka. It is miraculous to know that a young man fails before an old man in the game of love and at the end Sidi willingly accepts Baroka, not Lakunle, as her husband.

When Lakunle, The school teacher is teaching a class the times table, Sidi walks past carrying a pail of water on her head. Lakunle is in love with Sidi, but he has not married her because she demands that he should pay the traditional bride price, something he refuses to do:

I shall marry you today, next week
Or any day you name.
But my bride-price must first be paid....
But I tell you, Lakunle, I must have
The full bride-price.

Sidi says that she doesn't care for his love. Eventually, we find out that Sidi doesn't want to marry him because Lakunle refuses to pay her bride-price because he thinks it an uncivilized, outrageous custom.

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Baroka cunningly appeals to her loyalty to the old village ways and he praises her depth and wisdom, too. He flatters her with his talk of having her portrait on the stamps and all the time he talks to Sidi in a soothing tone with the most flattering seriousness as well as stressing the responsibilities of the village head. Lakunle obviously lacks this foresightedness and therefore Sidi cannot get reliability as well as practicality in him.

Soyinka's dramatic creation the Bale Baroka, the old lion of the village, metaphorically expresses the traditional good and bad. Having experienced the amassing opulence and power, the Bale has a harem in the area, new commodities annexed frequently. Lakunle treats himself to be the representative of the modern revolution against men like Bale and asserts what he considers a moral war. Lakunle develops an association with Sidi, the village beauty, ascends upon the steps of modernization means of civilizing the bush girl. Lakunle, the semi-European, wants to make some revolutionary changes in the village. He appeared in the English suit of an ancient kind. So many discussions have been made regarding the conflict between tradition and modernity in this play wherein tradition wins over modernity through the final action of Sidi.

One cannot answer this very easily. If he says that Sidi is the prize, then we see that she has been won by Baroka. And thus victory may seem to go to the older ways of life and then older beliefs he represents.

In the play, Soyinka portrays the African polygamous society. The marrying of multiple wives is legal in Nigeria and it is a prominent feature of traditional life. Lofts and wives are the criteria of wealth of a person. It is accepted that the old man marrying the young girls.

Polygamy is the function of the family as an economic unit of production. The tradition allows widow inheritance, in which a man marries the widow of a deceased brother. This practice ensures that the woman and her children remain under the economic and social care of the family. Sometimes the successor of dead Bale or chief of the area marries the last and favorite wife of the dead Bale, as his first wife. By the custom, the first wife of the Bale becomes the senior and receives all honors in the family. According to the tradition, a Bale can have as many as wives as he can, but he has to follow some conditions like treating all equally, distributing resources equally to all wives and children, avoid discrimination among wives and children. Baroka, the Bale of the village, has many wives. His harem is already full with his number of wives from Sadiku to latest favorite wife, Ailatu. The desire for more girls has not left him even at the age of sixty two. The play is a Nigerian bedroom farce, for its convention of polygamy. After seeing Sidi's beautiful pictures in a glossy magazine, he desires to have her on that night and he expresses his wish to his first wife Sadiku to woo that young girl for him. It is the custom of the village that the first wife has to persuade and makes the girls to marry her husband; it is a part of her duty to ensure his happiness. By this act, the society emphasizes that the wives have

to obey and do furnish all sorts of his desire. It is settled in the minds of the women in the society.

Songs, dance and mimes are the major components in the play. Soyinka has made use of these elements to forward the action of the play. In the first part of the play, "Morning, Sidi and her village girls and Lakunle perform a dance and mime of "the dance of the lost traveler". In the dance, the villagers enact the experiences of the western photographer on his first visit to Ilujinle. The second mime is performed by Lakunle to Sidi and Sadiku about the coming of the railway, and of its rerouting away from the village when the Bale bribes the Surveyor. The next dance is performed by Sadiku after Baroka has confided in her the loss of his manhood. Sadiku gloats over it and places a carved figure of Baroka in the village centre and she performs "victory dance". The fourth mime is the wrestling match between Baroka and a wrestler. The wrestling motions are mimed in order to impress Sidi with his prowess and virility. Baroka keeps on talking warmly and affectionately to Sidi and defeats the wrestler also. The final song, dance and mime are performed in the end of the play, after Sidi has announced to Lakunle that her intention of marrying Baroka and bear his children. Sidi sings and dances the "dance of virility".

Some critics accused Wole Soyinka of giving in *The Lion and the Jewel* a reactionary answer to these problems. Soyinka is not a writer who believes that "progress "is always a good thing. As a small example, he shares Baroka's view that modern roads are "murderous". On the other hand, like Baroka he has stated his belief that "the old must flow into the new". One critic replied to the charge that *The Lion and the Jewel* is a reactionary play by arguing that "one of the first duties of the comedian is the exploding of cliché. In other words, it had become a mechanical thing a line to say that the new must be preferable to the old. In *The Lion and the Jewel*, Wole Soyinka had simply refused to reproduce that line.

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Distressing memories in Khaled Hosseini's *The Kite Runner*

Mythiri B¹

Khaled Hosseini's the debut novel *The Kite Runner* was published in the year 2004 which was chosen as the book of the decade and is said to be the first novel written in English by an Afghan writer. In the context of Diasporic discourse the author's childhood and the life of Amir, the protagonist of the novel is mirrored in many ways. The first two third's of the novel is informed by the author's own family experience first in Afghanistan then in California. The line between Amir's memories and that of the author's own is blurred. It is explored by the expressive theory proposed by Abrahams.

The Kite Runner makes the readers explore the emotions of the people living away from their homeland. The memories of these immigrants cause anxiety at some point and they long for their homeland. The author's childhood memories are mirrored through that of the protagonist of the novel in Kabul, Afghanistan. According to the author his homeland Afghanistan was a country at peace before the Russian invasion. The narrator depicts the real picture of his homeland as it was before the ugly times of war. Afghanistan's significant familial relationships, children's Kite contests, ethnic conflicts, customs and traditions are all portrayed through the eyes of the narrator.

Though the story line is fictional, the setting of 1970's Kabul, his father's house, the films that Amir talks about, his love for storytelling, reading books, the custom of recruiting servants, the grand festivals are all related to the author's own past in every way. These memories haunt Amir as well as the author throughout their lives. This novel vividly portrays the cultural landscape and the political changes of the country since then.

In an interview conducted by Cable- Satellite public affairs network on 30th September, 2006 Mr. Hosseini was interviewed about his novel, *The Kite Runner*. The C-SPAN is an American cable and satellite television network that was created in 1979 by the cable television industry as a non profit public service. In the interview Mr. Hosseini talked about his life experiences and how they affected the writing of his books. He also responded to questions and comments submitted by members of the audience. Based on the interview the paper presents how the fiction and life collides dizzily.

Hosseini was born in Kabul Afghanistan in 1965. His father is a diplomat and mother, a history teacher. He was interested very much in literature from a very young age. The family had to move to Paris, when they were ready to return the Soviet army had invaded and they had to move as political refugees to South California. Based on these true life's events Hosseini had sculpted the novel in an interesting way. The author says,

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“When you say Afghanistan to me, I think of Kabul before the so Soviets invaded. I think of the kind of city that it was, the city of my childhood”.(Hosseini, C-SPAN)

The author remembers a soft spoken cook appointed by his father for the family. His name was Hosain Hong tells the author. He talks about the mutual fondness he had with him and how he would take Hosseini to movies, fly kites. The author remembers how he thought Hong to read alphabet as he was an illiterate. All these are reflected in the novel where Amir befriended Hassan, a Hazara servant who used to do the household chores as well as played a vital role in starting his writing career. Despite their relationships, a huge gap was seen between Amir and Hassan. The author accepts how he had even forgotten Hong’s existence which is same in the case of Hassan in the novel. These two characters of real life and fiction are blended.

“But he’s not my friend! I almost blurted. He’s my servant! (Hosseini pg.38)

Hosseini describes Amir as the best Kite fighter in the story. The author himself enjoyed kite fighting during their childhood which was an old winter tradition Afghanistan.

“EVERY WINTER, districts in Kabul held a kite-fighting tournament. And if you were a boy living in Kabul the day of the tournament was undeniably the highlight of the cold season.” (Hosseini Pg; 46)

The incident of kite fighting tournament plays a very significant role in the novel. The author’s nostalgia is experienced by the readers. They serve as the reminders of a beloved season in the author’s life. This shows how the author longs for his past. The author tries to tell the history and customs of Afghanistan. It reflects how the author enjoyed the sport of kite fighting. The feeling of homesickness is prominent when he narrates about the competition conducted in the neighborhood in which Amir and Hassan participates.

The author remembers an incident on 17th July 1973, when his family heard rumblings and loud noises at night while his parents were away. His grandmother had said that those were the noises of duck hunting. That night was when the era of monarchy in Afghanistan was over.

THEY WEREN’T SHOOTING ducks after all. As it turned out, they hadn’t shot much of anything that night of July 17, 1973. Kabul awoke the next morning to find out that monarchy was a thing of the past. (Hosseini Pg.No: 34).

Hosseini brings in his reminiscences the endless parties and birthday bashes at his parent’s house. In the novel the parties are described through the lens of Amir. “Invite the whole world or it’s not a party” (Hosseini pg.87). The author describes how the parties thrown were in a very grand manner by inviting all the people known to the family, “I kissed hundreds of cheeks, hugged total strangers thanked them for their gifts. My face ached from the strain of my plastered smile. (Hosseini pg.88)

The novel switches to the next phase of the author's life, fleeing away from homeland to the host land. The author brings in all the bittersweet reminiscences as a migrant. The way of adjusting and assimilating with the new country is narrated. Amir sees it as an escape from his guilt-stuck life whereas Baba Amir's father "loved the idea of America", Baba would say

"There are only three men in this world, Amir," he'd say. He'd count them off on his fingers: America the brash savior, Britain, and Israel. "The rest of them—he used to wave his hand and make a phht sound"—they're like gossiping old women." (Hosseini pg.116)

Hosseini remembers his father's feelings of embarrassment at the notion of being on a 'Government sponsored aid'. The author says how it felt as an act of indignity to be under the government's aid. Amir sees his father coming out of the welfare office looking like a manicured thing of a tumor. Hosseini narrates how he and his father go out on Saturdays up and down the peninsula, buy junk and sell them at the flea market for a small profit. In the novel this experience is narrated, "Then early Sunday mornings, we drove to the San Jose flea market off Berryessa, rented a spot, and sold the junk for a small profit..." (Hosseini pg.127)

The author also reflects on his deep connections that happened with a woman he met at the flea market who was 'Roya'. The matchmaking customs, the formation of communities in the hostland, holding up the traditions, etiquettes and the codes of behavior are all narrated through Amir.

"I remember our *nika*. We were seated around a table Soraya and I dressed in green—the colour of the Islam, but also the colour of the spring and new beginnings...The Mullah questioned the witnesses and read from the Koran. We said our oaths. Signed the certificates." Hosseini(pg. 156)

Hosseini shares his experiences of him revisiting his homeland after so many years where he finds himself as a tourist in his own country. Amir narrates that he feels like a stranger standing before his father's house. He remembers every detail of the past and compares it to the present. He felt that nothing he remembered had survived.

The author, on the whole brings his own life experiences thus making the novel a semi autobiographical novel. The novel brings in all the haunting memories of the author's past through the lens of Amir. The inevitable longing for the homeland, distressing memories is established through the character of Amir. Thus the author's life is very much reflected in the work of the author.

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The Problem of Identifying One's Identity and its Explosion in Indian English Literature

Nandhini.S¹

When someone asks who are you? We will say our name. We think its identity. But that is not. Because identity is something that help people to understand what we are; what we inherit. It can either be wealth or potentials of our knowledge. Depending on these credentials people judge our identity. If you are sound in wealth, it doesn't require your identity. Your money will represent your identity. When you are not sound in wealth but talented you will not be recognized in the society because the society gives priority to the paper of value but not to the proper human. In fact, knowingly and unknowingly money pays a good sum of dominance to others to recognize your identity. There are some identity calamities that evolve around the society since ages. That is nonentity but female identity. Are we really sure that women are prearranged chances to explore their identities? By the way I am not talking about the exceptional. I really need to insist on the female subjugations, and to broaden certain females who represent themselves exceptionally well in the society by tearing their weird mask of dependency. I just want to let the fellow females like me who only speak through words in paper but not articulating it orally, to understand their inner self and to make an interior journey that dwell upon their identity.

Identity is a socially and historically constructed perception. We come to know about our own identity and the identity of others through many mediums of dealings like family, friends and relatives and the organization, peers and the media. In spite of these many identity criteria we still keep some deprivation in identifying others and force our discriminating dominance towards others in the name of sex, wealth, appearance, family background, social class and age. There are still many issues there in representing our identity to gain socio cultural identity. Especially females in the society are facing gender bias that keeps them in the margin. There is a special social construction of identity laid on females. They are: that they have to be someone's daughter, mother, and sister or whatever the roles they gain from the family and society. The name is given to her only for the convenience of others to call upon. The society has accustomed to these prior identity that only a male can go with his name that speaks everywhere about his particular identity. That is why Kamala Das speaks beautifully in her poem '*Spoiling the Name*' , " when you say, Don't spoil your name, I feel I must laugh, for I know I have a life, To be lived, and each nameless corpuscle in me, has its life to be lived..." In her case the name is her identity that should be chosen by herself not by anyone and she has all her rights about her life and how to

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live on it. She doesn't like the identity name and adjusted it for thirty years already but not a minute once she decides that she doesn't want to live with it. So when someone states 'don't spoil your name' she ridicules on it. There are certain characters who do not want to live with the coiled identity that has driven to her socially but want to enlarge their crushed identity into a neatly ironed and straight one, I mean to say in terms neatly ironed that they gradually recover from their crushing nature and bring some straightened identity that shows who they really are.

Where do we learn these ideologies and norms in establishing an identity especially for a woman? It is not an emerging trend; it is an already existed crime that we do and internalize them in the course of our life. Everyone in the society is bound to be a happy individual. But ideology we share with our peers, friends and organization and even the Media framing certain norms to categorize the people with their identity. These values are significant because they generally come from places of supremacy, but also because we internalize them and take them for granted; they seem natural and the way things should be, and in turn, silhouette the way we see and understand the people, objects, practices, and institutions in our lives.

Our gender, race and civilization, sexual orientation, class, disability, religion, and age can play a considerable role in determining whether or not we have social, political and monetary power. While many presume that anyone can accumulate social, economic and political power if they have talent, ability, and hard work, we also need to admit the way historically implanted prejudices are built into existing institutions and structures, and consider how they create barriers and limit opportunities. But the prominent phenomenon is one's self will never accept certain internalized identity rather will pose the society with their gigantic inner self at one point of their lives. Like the female characters in Indian English novels who have unveiled from their poor socially constructed mask identity to articulating self.

Society has fixedly framed the blueprint of life for a woman much before she takes birth and fixed identities for her. It confines her survival through two-fold divisions between the universal conception of men and women defining her as feminine as opposite to the masculine, the distinctiveness marked in the configuration of gender by society. Further, the connection of negativity with the features which fall into the pool of female, such as passivity, infantilism, emotionalism and irrationality as opposed to adventure, determination and rationality in male, considered positive virtues, do great harm to her self assessment and individual improvement. Moreover, the private sphere assigned to women in the patriarchal organism limits her role as daughter, sister, wife and mother and also facilitates the control of her body by the opposite sex. Within women themselves, divergence is established as a natural phenomenon.

Woman as a question with her own sets of emotions and desires at the conscious as well as the unconscious level still remained less talked about, till the handling of such issues by Anita Desai. In the same year as the publication of the already discussed novels in 1963, appeared *Cry the Peacock* that brought out, with great sympathy and empathy, the hitherto unexplored space of female psyche- her annoyance, maladjustments and *Breaking the Stereotype* psychotic disorder which earlier psychologists like Sigmund Freud had attributed to the biological determinism of women. In the novel, *Cry the Peacock*, Maya loses her sanity at the disconnected and apathetic attitude of her husband. Driven to schizophrenia and the non acknowledgement of her unflinching and excessive love for life depicted through her intense emotional responses to the nature around her, she ends up killing her husband and taking away her own life.[5] In Indian society, where the nuptial world is the ultimate world promising happiness and succour for a conventional woman who has interiorized this kind of concept since her childhood, an atmosphere of alienation and loneliness, can prove to be disastrous not only for her but for other members as well. The exploration of the dark and unknown recesses of the female self was a major breakthrough in the recognition of her prejudice and individuality destabilizing the societal expectations and stereotypes established on her status of otherness. In another novel titled *Fire on the Mountain* (1975) by Anita Desai which won her the Sahitya Academy Award, the author takes a peek into the psyche of her protagonist Nanda Kaul whose muteness at the face of her adulteress husband and the burden of looking after the great household teaming with children and grand children, finally goad her to search her own values away from the societal obligations as a wife, mother and a grandmother at the family house, Carginano, at Kasauli in Himachal Pradesh. However, Nanda Kaul's seclusion from the family does not make her droopy towards the rest of the society which is evident from her re-establishing the link with Raka, her granddaughter, who like her, a recluse and freedom loving person, comes to live with her after the separation of her parents. Nanda is equally empathetic towards her old friend Ila Das, a social worker who often visits her and later on is raped and killed by the villagers for her intrusion in a child marriage. The novel succeeds in smashing the stereotype of self sacrificing and self effacing woman, a mother and a wife in the character of Nanda Kaul in her refusal to carry with her the reminiscences of "too many servants, too many visitors... and too many children going to different schools and colleges at different times and too many tutors" [6] in search of her actual self to the place of her new domicile. This real self of woman is not self centered and isolated from society but the one that is well stuck in social certainty and has learnt to care for itself. Long conserved notions of mother- daughter intimacy, adoration of woman's power of tolerance and her silence over private issues got dissolute in the fictional works which followed. Shashi Dehpande in her novel titled *The Dark Holds No Terror* makes her female protagonist Saru, a doctor by profession; share her mental agony for the sadistic sexual behaviour of her husband, with her father as she comes to meet him after the death of her mother. Unlike the conventionally held image of the mother – daughter

closeness, Saru's mother had never cherished her daughter and had never forgiven her for the childhood incident regarding the drowning of her younger brother in the village pond on the day she accompanied him. Saru comes back home to negotiate with the guilt, fear and emotional turmoil she has been undergoing as a daughter and the wife of a person called Manu, whose unexpected brutish behaviour during the nights that seems to be the protuberance of his diffidence as a male at the better social and professional placing of his wife, has left her perplexed and traumatic. Saru's physical coldness from her husband and sharing her anguish with her father at her parental home eases down her mental and emotional anxiety, cleanses her vision and helps her emerge stronger and more confident to face life back home. The stereotype of the sexual frostiness in women has always been treated in ambiguous terms by the society. The control over one's sexual desires and the averting of any overt display had been the hallmark features of an Indian woman. Poems have been written and sung in praise of women in literature and entertainment media to glorify such traits in them. However, ironically, sexual discretion on part of woman in relationship with her husband offers enough bases for the justification of the male deviation on the ground of wife's inability to please him. Indian literature in English has documented such false and unmerited images and sought to rectify them through the rendering of real women with real physical desires, she has every right to express and fulfill like any other free individual. Shashi Deshpande takes up this theme in her novel *Roots and Shadows* where Indu, as she comes to her share her claim over the family house after the death of her great aunt Akka, contemplates over the futility of her married life with Jayant that has crushed her individuality. It is at this point that she learns to claim the right over her body and her desires as she enters into a relationship with Naren, a distant relation. Even in the novel, *That Long Silence*, the questioning of the preventive effect on marriage on women, is dealt with through the character of Jaya. The issue of rape within marriage shattering the old belief of the happy and peaceful marital existence of our older generation crops up in the novel *The Binding Vine* where Urmi, the female protagonist comes transversely the letters of her dead mother -in-law only to reveal the dreadful and tyrannical nature of her marriage. Like these suppressed and suffocated women who have gone through many nuisances and I call them menace to be come out of this thwarted boundaries in order to achieve their selfhood. At last it is their selfhood which will help them to efface their filthy mask of dependency in the name of social norms to that of the male counterpart.

I, through this paper, insist every individual to confront for their rights to gain their selfhood. Identity is the one which will elevate us as a persona in the world of drama. As Shakespeare proclaimed the world is a stage and we are the actors in it. Hence we have our own roles to play on. We need not to play the role of others. Let us stop dancing for other's tune. We are our own composer, we are our own director and we are our own destiny. Let us not include anyone to interfere and interpret our identity. Dear women and the marginal, please held your head high, it is time for identity world. No identity then no

independence. Alarm your heart and psyche that you are no more dependent and alert your identity you have to the new world to live on it. Never worry for the nostalgic nuisance of going behind the superior, a step ahead with your own identity that will bring you success at every step you take. Promote identity and perish dependence.

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Apperception of Tribal Mythology through the Opus of Amish Tripathi

S.Hemamalini¹

“The story of the man, whom legend turned into a god”

There are many literatures in the world. One such lurking pigeonhole is the literature of tribal mythology. There are many tribal literatures. One such is Indian-Hindu tribal mythology. Mythology is gleaned from the Greek word “Mythos” implicating story-of-the people and “logos” which implicate word on speech and the articulated anecdote of a people. It is the pore over and discernment of often solemn tales or fables of a folklore known as myths or the assortment of such stories which deals with various facets of the human plight; good and evil; the implicating of ordeal; human provenance; the ancestry of place-names, animals, cultural values and lores; the implication of life and death; the after life and the gods or a god. Myths asseverate the doctrine and scruples about these subjects ditched by certain folklore.

Myths tell the anecdotes of antecedents and the ancestry of humans and the world, the gods, supernatural beings and heroes with super-human.

“I think that we need mythology. We need a bedrock of story and legend in order to live our lives coherently.”
-ALAN MOORE.

In anthropology a tribe is a human social group. The conceit is often contradicted with other social group apprehensions such as nations, states and forms of kinship. In some places such as India and North America tribes are polities that have been acknowledged legal avowal and hampered autonomy by the national or federal government. Hefty debate has chaperon endeavor to construe and delingate the tribes. There is also general bickering over folklore flowering and colonialism. In the popular ingenuity, tribes mirror a way of life that outranks and is more natural than that in modern states. Tribes can also ascribe to pristine social groups that are clearly fringed, cognate, parochial and stalwart. Tribes are a clique among families which spawn a social and ideological axiom for solidarity that is in some way more hampered than that of an “ethnic group” or of a “nation”. Anthropological and ethnohistorical research has accost all of these cue. Anthropologist Elman service conferred a system of coloration for societies in all human cultures based on the evolution of social partisanship and the role of the state.

Amish Tripathi, an extolled writer began his race with a serene altercation exhilarated by an intriguing piece of dogma. He found that there is defiance in the Indian and Persian religious myths as the Indian gods were considered as Devas and Demons as Asuras. The lash of the slant of good and evil in these mythologies keyed up his interest to arbitrate what exactly is evil. His writings repercurss the Indian-Hindu mythology His book “The Immortals of Meluha” is set in the touchdown of Meluha and incite with the debarkation of Shiva.

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“Today he is a god, 4000 years ago, he was just a man”

Shiva literally insinuates “the auspicious one”. He is one of the three principal godhead of the Hindu religion along with Brahma and Vishnu. “Meluha is the Sumerian name of the Indus valley acculturation. The story limn historically the ancient times of 1900 B.C. In the novel, the once gratified empire is facing a severe contingency as its primary river Saraswati is slowly drying up and headed towards obsolescence. Meluha also faces calamitous terrorist skirmish from people in the east, which is the land of the chandravanshis. The chandravanshis have entwined coercion with the Nagas, a blighted race with physical contortion. Now the only hope for the salvation of Meluha is the apocalypse of Neelkanth, the conservator.

While in the process of finding the Neelkanth the nonce king of Meluha, the king Daksha flings his internuncio to Tibet to inveigle the tribal incumbent to come and live in Meluha. One of the entice tribes is the gunds, whose chief Shiva is an audacious combatant and their bulwark. Shiva accepts the proposal and moves to Meluha with tribes.

The novel records the annals of metastasis of a man into a Mahadev. As the Neelkanth, Shiva burgeons from a prevalent man into an unprecedented persona who scuffles against every bind of social debauchery. The author adroitly shapes lord Shiva into a plausible character. The silhouette of Shiva is one of the most enthralling gimmicks of the unified story. He questions the partisan caste demarcations within his society and the conceit of vikarma which serves to distance him from sati. One explicit quality of Shiva’s that makes him seem analogous to the mythological Lord Shiva is his immaculate dancing & singing prowess Lord Shiva’s dance typify the undivided rhythm of the planetary alongside the human endurance, “Myths are nothing but jumbled memories of a fire past. A past buried under mounds of earth and ignorance”

In the novel “The secret of Nagas”, the malevolent Naga combatant has garroted his friend Brahaspati and now ambushes his wife Sati. Shiva, the Tibetan immigrant who is the adumbrate iconoclast of evil, will not recess till he finds his satanic bandit. His reprisal and the path to evil will chaperone him to the door of the Nagas, the viper people.

“Archetypal and stirring...Amish’s books unfold the deepest recesses of the soul”

- DEEPAK CHOPRA

In Shiva Trilogy, Tripathi carefully lays out bailiwick that are picture – impeccable as in children literature. The contemporary writers have revolutionized the Indian Writing in English in order to apprise the Indian congregation with the bequest of India.

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Cultural aspects in the novel "A Thousand Splendid Suns"

Jayanthi R.¹

Khaled Hosseini is an Afghan-American novelist. He was born on March 4, 1965, in Afghanistan. His famous works are "Sea Prayer", "And the Mountains Echoed", "The Kite Runner". This novel "A Thousand Splendid Suns" mainly talks about the conflict between the traditional and modern cultures. The novel describes about the two women named Mariam and Laila, both born in different places with very different ideas about their love and family.

Afghanistan lies on the historical place where trading routes between the Middle East and the Indian sub-continent. The protagonist of the novel is Mariam, she is an illegitimate child. She suffers from her surrounding from her birth and she faces throughout her marriage. Hosseini was popular for writing fiction. "A Thousand Splendid Suns" is a story that highlights the burdens of women in Afghanistan. The story centers the women named Mariam, one of the female characters in the novel. She is a quiet, thoughtful child who brought up with her mother's strict ways and the truth that she visits her father once in a week. He narrates short stories and presents some gifts to her. She loves her father more than anything. Being illegitimate makes her unable to stand up for her rights. Mariam asks her father to take her to the cinema to see a cartoon but he fails to come she went to his home but he did not see her. While she coming to home, her mother was dead. She was helpless.

After she was taken to her father's house there, her stepmother decided Mariam to married off to a shop owner named Rasheed. He lives in Kabul another place in Afghanistan. Mariam married Rasheed finally. At the beginning she was happy with her life. Rasheed treated her in a good manner. Then Mariam gets pregnant for seven times and loses her baby because of her health problem. The story develops with other female protagonist named Laila, the youngest child and only the daughter of Hakim and Fariba. Her parents died in the war. She lost her parents. She fell in love with her childhood male friend named Tariq. His parents moved to Pakistan. Laila was left alone. Later she got wounded by bullet shot and was under Mariam and Rasheed. Slowly Rasheed had an affair with Laila. She got pregnant. Mariam accepted their marriage between them.

Rasheed treated Laila very badly. Laila has a girl baby named Aziza. Rasheed did not like the baby this will make her to afraid of him, so she decided to give that baby to Orphanage, so that she will be happy and safe. Meanwhile, Laila and Mariam develop their friendship because Laila protect Mariam from Rasheed when he tries to beat her..

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She was the one who supports her and stood for her in hard time. Laila realizes the sacrifices of Mariam. There comes the Taliban, strict laws came to exist, especially for women. The law is, the women cannot allow traveling without men. All their freedom which has already been given was taken away. Laila had planned to escape from her husband because there is no happiness for them to live with a rude person.

Laila and Mariam planned to escape but the trial was utter failure they both caught by their husband. Rasheed locked them both in separate room without food and water. He treated them very badly, Laila becomes pregnant and give a boy baby named Zalmai there comes the starvation of a family. Rasheed's business was failure; he did not have enough money to run his family. Mariam tries to visit her father Jalil, but he was dead. Her heart was broken. This novel also shows a strong relationship between the father and daughter. Rasheed got a job in a hotel to maintain his family's starvation.

One day Laila visits her daughter in an orphanage and sees Tariq whom she loved earlier. She describes her suffering and her two children. Tariq was not blaming her. This meeting was not liked by her son Zalmai, he complained to his father, he got angry he locked her in the room, but Mariam loses her patience she starts to hit him and kills him at the end. After Rasheed's death, Laila leaves that place. She asks Mariam to come with her but she refuses to go with her because, she cannot leave her children to suffer. Laila and Tariq both were married happily later. Laila was happy because her city has changed totally in the year of 2001. Laila, Tariq, Zalmai, Aziza went to their city where they lived before. Laila starts to teach the orphanage. Laila always feels Mariam close to her heart. They both were strong women in their thoughts and ideas but they cannot come out of their circle. There is no solution for them to leave their husband and family and no time to think of themselves. There are women who suffer, sacrifice their dreams and plans. Then Mariam was caught by the police and the judge's statement was her to death. Laila is pregnant with her third child, if it is a girl she will be named as Mariam.

In Islamic society, women are usually married off at a young age. In most cases the men will almost be older than the girl. Most of the marriages are forced by their parents because they thought that the men will protect and take care of their daughters. This Islamic religion also allows men to have more than women in everything again it deals with subduing of women. Men are not allowing them to live as their wish. The cultural setting in the novel is family relationships, gender roles, and political systems. They portray how male and female should think, speak, dress and act to live. Generally, men will be the protector of the family in Afghanistan. Men were allowed to have an education, speak freely with everyone, and have a job. But women were unauthorized to do that is, wear jewelry, wear makeup, have an education, and working.

The culture of Afghanistan is influenced by Islam. They have their own style of culture, including Religion, clothing, food, music, sports and arts. Different people in different

societies have different culture but they also have some similarities. The culture, it varies in so many things such as, clothes, foods, and many others. Culture is the identity of a group of people living in specific place. Culture, tradition plays an important role for a cultivation and character of citizen and society.

We can find a group of people defined by everything easily, by their language, lifestyle, religion and everything. The gender role in this novel shows how people are affected by this Society. It was also clear that there are many disagreements upon the gender roles in the Afghan society. This novel "A Thousand Splendid Suns" focuses mainly on, the nature of women. They are unimaginable women trying to take control of their own lives and following their Cultures.

Culture and Identity in "*A Thousand Splendid Suns*"

R.Vijayapooranee¹

Khalid Hosseini's "*A Thousand Splendid Suns*" is also known as Mother-Daughter story. People of society have different diversities, this work shows the Afghanistan peoples culture and country's impact on people. He mostly dealt with the life of two women Mariam and Laila. Mariam was illegitimate child of Jalil Mullah, a rich person in Herat. He was husband of three wives and seduced his house maid Nana, who was Mariam's mother. Laila another important character in the novel who is from educated and progressive family, who was in love with Tariq but became second wife of Rasheed, whose first wife is Mariam.

Khalid Hosseini's "*A Thousand Splendid Suns*" is a fiction published in 2007. This book gives the understanding of Afghanistan society. Mariam was an illegitimate child born to Jalil Mullah who seduced Nana. Jalil visited every Thursday of Herat. Mariam does not know anything other than Herat. When Mariam came to know her elder sisters Saideh and Naheed education, Mariam also wanted to go to school, so Mullah Faziullah who preaches Koran to Mariam, took her with her mother, but she could not get permission for education. Here we can see the economy which makes the way to education and also, marriage at early age as because of culture and customs. At the age of fifteen Mariam went to Herat, as an uneducated girl she does not know anything.

Child marriage is a formal (or) informal. As per the law the legal age of women to get married is 18, but the child marriage was done because of cultural and religious reason. Jalil's three wives decide that Mariam must be married to Rasheed a widower, a shoemaker and a middle aged man stating Mariam was fifteen and this was the right time to marriage. Women live the freedom world, she can do things not only as wife, but also can work for the development of her community, her nation but they were restricted to do their desired work. Khaled Hosseini's traditionalism can be seen in this work, where Mariam was given burqa, it's a complete sign of religious belief and also burqa act as an identity of their culture. We can find country's impact on people and society from this part of the book. Nation is the heart of every citizen. If something is disturbed in nation, no citizen can neglect it. Here comes the second important girl Laila, getting ready to school. This part shows the life of educated people. Laila's family was educated and progressive family, who know the importance of education. As days pass Fariba and Hakim came to know about the death of their two sons. Through their death Hosseini shows the seriousness of war in their country. Khaled Hosseini also showed how they respect the other religion, by

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making his characters to visit the stone sculpture of Buddha in Bamiyan Valley. He also showed how history is forgotten because of continuous struggle in Afghanistan. If there is war in country there will be unrest in the minds of people. People will have limitations to go out and they can't be free as before the war. The same thing happened in "*A Thousand Splendid Suns*" when there is war in Afghanistan border, it also affected Kabul. Because of this people especially women limited their outer visits. Women also left home with the support of men.

Khalid Hosseini showed social insecurity when Rasheed planned to make Laila as his second wife. While convincing Mariam he said that if Laila left alone she will suffer from rape, kidnapping, poverty and many other dangers. Though Laila loved Tariq, she accepted his proposals. After the marriage, Rasheed also insisted Laila to wear burqa, this shows how they respect their culture and expectations of men, how women should follow the culture. While Laila was about to give birth to Jalmai, she went to women's hospital, which didn't have any basic equipment. This shows condition of society during war time. Laila was not given anaesthesia; she tolerated the pain for sake of her child. Though among these struggles the culture, identity stayed very strong.

In this novel "*A Thousand Splendid Suns*", we analysed about culture, identity, social condition, women struggle.

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Sita's Sister- Demystifying Urmila as an untold woman

E. Kiruthika¹

Abstract

Kavita Kane is known for writing fiction based on Indian Mythology. Her focus is on women characters in Hindu Mythology. Her choices of characters in the works like Karna's wife and Sita's sister are very strong and assertive. Her novels are widely across time and space especially with mythology. With her deep understanding of Indian epic, she deals with women's inclinations, proclivities, yearnings and emotions. Her writings are definitely feministic, in which myths are re-visioned, evocated and re-told from a female point of view. Kavita Kane in her novel Sita's Sister, speaks of the untold woman Urmila, sister of Sita from the epic Ramayana. The author talks of Urmila's duty, desire and her boldness in expressing her feelings on the right time. The novel paints a poignant picture of Urmila, who is known for her unparalleled sacrifice. Urmila is portrayed as a well-built feminine identity who tackles and fulfils all her duties as a woman.

The Indian Mythology present a various picture of duties and rights of women. It is widespread with women characters factual to the principles of ancient times. Women should remain as well-behaved daughters and obedient wives and should be devoted to their whole family in every situation. Women are imposed to follow those principles and lead life according to that. The epics also contribute some of such thoughts which display some of the female characters passive. They are portrayed submissive in most of the Hindu epics. The men as writers were independent enough to portray women characters submissive and give them shape as per their will. Thus Hindu epic and Mythology continue to keep the women at the low level. The lesson from the epics is that wife should be tolerant and obey their husband, if not she will suffer.

This epic Ramayana which has focused on the virtues of Sita, have never thought of her sister Urmila, who has sacrificed whole of her life for the welfare of her family. Kavita Kane, the renowned Indian writer brought out the unheard mythological character Urmila to the limelight, the one neglected in the epic, Ramayana. The author in her novel Sita's Sister gives importance to the most ignored personality Urmila. Urmila, the sister of Sita, marries Rama's brother, Lakshmana, who did not take her in exile as it was her duty

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to take care of his parents. This work makes the readers to view the character in a different aspect that has never been thought of. This paper aims at exploring the feminist voice of voiceless character 'Urmila' whose role is not recognised by the society.

The opening scene of the book shows the love Urmila has for her sister Sita. The story embarks with Urmila's childhood and talks about how she was overlooked by Sita. Sita is the eldest daughter of king Janak and queen Sunaina. Sita is an adopted daughter of the king and the queen. After they adopt Sita, Urmila is born. Therefore, Urmila is the legal heiress of Mithila palace. But the king has given Sita all the rights and treats her as his own daughter. Urmila never in her lifetime envied Sita thinking she herself is the right heiress. Even when somebody tries to corrupt her mind saying Sita is overlooking her, she does not understand. This shows the genuineness of her character. Her sister Sita is her whole world. When her mother, Sunaina says that Sita takes Urmila for granted, she takes her mother's opinion with a smile. Urmila instead of criticising empathises her mother. She is sensitive in her love towards Sita. Her love for Sita made her to understand whether Sita is sad or happy.

Kavita Kane has evoked the perspective of mythology by bringing out the qualities of Urmila, who has equally contributed her life for the family like Sita. She is depicted as a feminist icon. In many incidents she makes bold choice. When the family arranges for the swayamvar of Sita, Kaikeyi wants Rama to get marry with Urmila instead of Sita. Sita is neglected as she is not the right heiress of Mithila Palace. But Urmila thinks that it as an insult to her sister and refuses to marry Rama. Later Kaikeyi agrees for Rama's Marriage with Sita. This bold opposition of Urmila paved way for Sita's marriage. Later the whole family talks of Urmila's marriage with Lakshman, for which she did not refuse. Her hidden love for Lakshman is revealed when she agrees to marry him.

Her love for Lakshman did not diminish her love for Sita. Urmila becomes anxious when Lakshman attacks a demon king Ravan who disguised as Sita. Urmila witnesses Lakshman killing her Sister as she is unaware of the demon's disguise. The bold feminist characteristic in Urmila comes out when she attacks Lakshman who killed her sister. This shows that her first preference in love is always her sister. Kane writes, "She looked squarely up at him, her eyes sparkling with unsuppressed fury and loathing." (23) Later, on knowing the truth, she realises her fault and feels sorry for what she has done to Lakshman. And when Parashuram attacks Lakshman, Urmila tries to save his life. Again in this incident her feministic braveness is revealed.

Urmila is depicted as a girl who is brave and tolerant enough to hide her inner battles with a soft smile. Though she seems capable of masking her feelings, the importance for her 'self' bangs out when there is a requirement. After Sita's marriage with Rama, Urmila marries Lakshman. She expressed her secret love on Lakshman after the marriage and then she dedicates her life to her husband's family. The palace Ayodhya has become her whole world. All the four princess of Mithila marries the four princes of Ayodhya and the whole palace is filled with talks of it. It is at this stage; Urmila reveals her feelings towards Lakshman. Kavita Kane says, "It was like a wave: drowning and drenching her in its passionate whirl and leaving her bereft in anticipation as it ebbed. She was still unsure about him." (32). After the marriage, Urmila is upset as she did not get a life as she expected. When she questions, Lakshman makes it clear that he loves his elder brother Rama more than anyone in the world. And he is supposed to serve his brother whole of his life.

Urmila, at one time, questions the policy of her husband and also expresses her hard feelings to it. But as an obedient wife, agrees with the reply of her husband. She and her sisters move well with the family, until the fatal day. King Dhashratha, father of Rama decides to make Rama as the King of Ayodhya in the absence of Kaikeyi's son Bharat. Kaikeyi being the deciding authority of the family disagrees with king's decision. So she demands the king to keep up his promise in fulfilling two of her wishes. She opens her wish to send Rama to fourteen years exile and to make Bharat, the king. This shatters the whole family including Urmila, as this stood as the fatal day for her. Rama willingly accepts the wish of her mother and starts his journey to the forest. When Rama is about to leave, Sita wants to accompany him as a dutiful wife. Urmila's outburst is highlighted when Lakshman decides to serve his brother and gets ready to leave the palace. On hearing her husband's decision, Urmila conceals her feelings against her husband's wish.

The brave girl, who stood for the rights, is now speechless for her husband's decision. Urmila, as a dutiful wife gets ready to save her husband by accompanying him to the forest. But Lakshman refuses to take Urmila for two reasons. First reason is, he wants Urmila to stay in the palace and take care of his parents. The other is, if he takes Urmila with them, he cannot serve his brother full time, as he has to spend time with his wife too. Urmila on agreeing with her husband's decisions prepares herself to send Rama, Sita and her love Lakshman with a smile. Through all these incidents tries to reveal the true character of Urmila, who has proved her feminine power in tackling the situations. All these sacrifices of Urmila are left unheard as the whole epic Ramayana spoke about few main characters leaving Urmila.

Kavita Kane has given voice to this hidden character and talks of Urmila's inclinations, yearnings and security. The author has given life to the character by highlighting all her virtues and merits. In the epic Ramayana, Sita occupies a prominent place as she suffers in whole of her exile. But Urmila is portrayed as a woman who slumbers most of the time. This sleep is a blessing from her husband who gave her his own sleep. The sleep of Urmila does not mean that she is free from all her sufferings. It should be taken in a sense that her whole life is wasted in silence and her love for husband is never reciprocated. The fourteen years of exile not only anguished Sita but also Urmila who was forced to stay away from her husband and normal life. Urmila's husband Lakshmana has given his sleep as a blessing to his wife, thinking she may not feel his absence. But for Urmila it is just a world of silence, which will be a medicine for her pain.

Through this paper, one can sense the torment and emotional sufferings of Urmila, torn between her love of her husband and the need to take care of her family as a responsible woman. Her boldness in the face of misfortune and the constant support she lends to the family gradually add respect and admiration. Urmila will remain a source of strength and love for the readers.

Re-Mapping Identity, Culture and History through Literature

G.P.Thanasri¹

Lawrence Hill's *The Book of Negroes* is a fictional biography published in 2007. While reading the book one can travel through slave trade, troubles and it also shows the black trade history. First of all we have to know the history of slave trades before reading this book. The book title is from 1873-British document. The Book of Negroes was created in order to ascertain which slaves were eligible to leave. In 1788 there was a slave trade between Africa and America. The African slave traders kidnapped the Negroes cunningly and sold them. At least 80,000 Negroes crosses the Atlantic Ocean to America. From America they were sold too many other countries. There is also an exchanging process that is Negroes for cotton. Sometimes the whole village people were caught by African slave traders and the whole village was destroyed. This is the short form of Negro slave trade history. Now when coming to the novel same thing happened to Aminata Diallo. She is from village Bayo in western Africa. She is daughter of Mamadu jeweler and Sira his wife. When she was eleven years old, her parents were murdered and she was kidnapped and sold by African slave traders, as like we said from slave trade history. While the slave crosses through Atlantic, Aminata meets Chekura her ally. Aminata wishes to return to her village again. This shows the mind set of slaves who were kidnapped and sold by African slave traders to whites and want to escape and revisit their village. Every man and women had their own thought. The author describes the ship as barbaric, this shows that the Negroes were not wild, the African slave traders made them to be wild. Here in the novel Aminata Diallo survives young, strong and determined. Aminata is brave enough to witness that a ship's doctor rapes other women. Aminata worked as translator for whites. This shows that, the negroes who kidnapped the slaves were aware of education and some were educated. In the ship survives a slave revolt. The ship is anchored at South Carolina and she was sold to an Indigo planter, Appleby. In South Carolina, Aminata's name is anglicized to Meena Dee, she was taken care by another slave name Georgia who taught her to speak English.

Georgia also takes Meena Dee along with her, while Georgia delivers babies. Meena Dee was also taught to read and write by Mamed, a Muslim slave who recognized her potential. When Mamed teaches her, Meena realizes, first learned Arabic letters taught

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by her father. Here Lawrence Hill showed Aminata's interest for education and her potential. Though in young age she faced with tough times, she didn't give up her interest and determination. As in the history slaves used secret message to locate relatives and friends in one place. This thing is reflected in Lawrence Hill's novel. Chekura found Aminata in "a fishnet" a secret message code of the slaves to locate their friends, relatives and known persons. Appleby to whom Aminata was sold came to know the relationship between Aminata and Chekura, raped Aminata. But Chekura her ally marries her and she conceived a baby. She named her baby boy after her father Mamadu. By knowing this Appleby punished her in front of all other slaves. This series incidence shows the condition of slaves. In this novel Aminata Diallo is strong, determined, talented, but she also met with horrific act done by Appleby. Appleby shows his real face to Aminata, he sold her boy Mamadu. This shows if they break the rules laid by their owner they were punished brutally. Because of the act done by Appleby, Aminata refuses to work and Appleby beats her brutally. Aminata is again sold to Mr. Solomon Lindo, who lived with his wife in Charleston, who is an Indigo Inspector. Lindo accepts to buy her of her potential and intelligence. Though Meena Dee faces many troubles, she didn't give up her passion for her education. Mr. and Mrs. Lindo were kind to her and Mrs. Lindo brought her books for her to read. Meena Dee worked as mid wife and gave birth to a boy named David, but there broke an epidemic small pox which were killer disease of that time, killed David and Mrs. Lindo.

This is the time in real world, suffered from many killer diseases. Then Chekura reappears and informs Aminata that their child Mamadu has died and Lindo was the one who helped Appleby to sell the baby. Because of this act of Lindo he has lost faith on Lindo. To get back her trust on him, he took her to New York but she refused to work under him. So with the help of Sam Frances who is the owner of Black Tavern rescued her and she managed to escape from Lindo. In real history it is an American war of independence between Great Britain and its 13 colonies. This revolution took place between the years 1775-1783. Aminata Diallo lives in Canvas town were free and escaped blacks leave. There she taught free schools to black children. Because of her talent, British seek help from her to assemble Black loyalists. As she worked and survived during war time her name was included in the book *The Book of Negroes*. She worked as a translator and for one year and latter have pledged them to take to British Canadian colony, Nova Scotia. Now she has served British become one among them, though she is black. It all happened because of her talent and determination. Then Chekura reappears, she and him decided to go to Nova Scotia. But Aminata was denied permission because there's a warrant, because she is run away from slave. But Sam Frances saves her and let her free and she

found that Mamadu was safe with a kind owner. As per the records Sam Frances and Daddy Moses are co-owners of Frances Tavern.

Now, she is in Nova Scotia, pregnant. She gave birth to May, her girl child. She taught black children. The Shelbourne Goes Downhill, whites started to rape the black women. In real record John Clarkson, was younger brother of Thomas one of the central figures in abolition in England and the British Empire. She wanted to visit her village but Clarkson refuses. Atleast she is now famous all over London and met King and Queen of England. She met her daughter May. Aminata Diallo succeeded in abolition of slavery. May cares for her mother until she dies.

The whole life of Aminata was full of struggle and sadness. Everyone considered Negro women as slave and mid wife. Aminata Diallo is not only represented her, but she represented all women. From first to last she was very brave, strong and determined. She faced with many lose but she is very clear in her mind. The most important work she had done is, she educated black children. This shows who she considered education is important. Education is not only growth of single person but growth of whole Nation. The author made this work as a representation of all suffered Negroes. He showed their struggles and mental condition. Aminata Diallo educated freely. This also shows evidently now education, brave and determination is important in everyone's life.

“TO GAZE INTO OTHER PERSONS FACE IS TO DO TWO THINGS: TO
RECOGNIZE THEIR HUMANITY, AND TO DO ASSERT YOUR OWN POTENTIAL”

In this novel we, analysed about Feminism, Human Rights and Global Feminism and also analysed the importance of Education.

The Theme of Feminism in The Novel "Lamps in the Whirlpool" by Rajam Krishnsan

S.M.Sarithira¹

ABSTRACT

Though the role of women is spoken in a very loud tone, still there are many women who have been marginalized till date. The more there are dominated, the lesser is the growth of our country. India is a package of many rituals and traditions. There are many laws implemented for women which make them to struggle even for their day to day survival. This novel "*The Lamps In The Whirlpool*" was written by Rajam Krishnan who is a female writer. The novel is a translated piece from tamil which is titled as "*SuzhalilMithakkumDeepanga*". The novel carries out the frontal theme of feminism in its structure, and language. The author mainly depicts the major struggles of a normal woman who belongs to an orthodox family. AIM: The paper aims at discovering the major problem faced by women that are still irrevocable in our society.

KEY WORDS: Feminism, Family, Domination, Status of women.

FEMINIST ASPECTS IN LAMPS IN THE WHIRLPOOL

The Indian law and culture are in such a way that woman are being confined that has no actual purpose in following not the whole system is blamed, but though we are in a century where women are being pilots and as Astronites there are still women here whose day to day survival is an herculean task. Significantly, women's life before marriage and after marriage has to be differentiated. The identity of a normal women changes entirely once she is married.

Here in this novel "*Lamps in the Whirlpool*" by *Rajam Krishnan*, the author focuses on the real struggle of an educated young woman in an orthodox family. The struggles that she is going through, her importance in her family. The way she is being treated and her final approach to all her problems that she is going through. The novel mainly focuses on the voice given by Rajam Krishnan through the *structure of feminism*. The novel's protagonist is "Girija" who undergoes all struggles of being a daughter-in-law in orthodoxy family.

The protagonist Girija is a typical middle class, educated and was married to an orthodox family only to perform her duties as a Hindu wife. She is considered as a normal object who is subjected only to perform her duty as a wife and a daughter-in-law. Though she is a post graduate and has served as a teacher for eight years her life is confined to her husband and mother-in-law. She married Swaminathan, who is qualified and well-settled in life. Girija after bearing two daughters and a son and after leading seventeen

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years of her marriage life she feels a sudden emptiness. Later she comes to know that she has been exploited by her husband and mother-in-law all these days. All these years she is only serving as a normal wife. There is no particular identity or happiness in her life. She is described in tamil as “*Madi*” and “*Aacharam*” Her husband is the embodiment of callousness. He is totally insensitive to understand the feelings of his wife. Girija is awakened by the talk of “*Consciousness Raising*” by her husband’s niece Ratna. One day, Swaminathan shows his egoistic anger to Girija by throws down the plates when the food is not good to his liking. He humiliates her and goes away. His crude behaviour shocks her and rouses her dormant sense of self-respect. Girija leaves her home to get some relief on the banks of the Ganga. Here Rajam Krishnan brings out the *spiritual imagery*. Girija meets a spiritual widow in Haridwar, who has dared to refuse society after her husband’s dealt. Girija starts explaining her situation to the woman. She advices her to take life in her hands and act with clarity. After four days, She returns home with a power of enlightenment. Both Girija’s husband and mother-in-law charge her with unchastity and order her to leave the house. Horrified Girija goes to Ratna’s house, who is engaged with feminist research in Delhi university. Ratna and her friends gives her refugee and some advics and take care of her. Girija seeks employment with a nun who runs a home for refugee children. Girija concern now that her daughter are not get destroyed by the family regimen.

In this novel, Girija has been a high victim of the strict rules of orthodoxy. She starts recollects how her children’s are denied the joys of being caressed and fondled by their mother from a tendor age, as it would violate the “*Madi*”. The term “*Madi*” and “*Aacharam*” constitute the social ideology of a Brahminical Household. The **Madi** concept is quite outdated and only a means to **torture people**. Ratna may be takes as the mouthpiece of Rajam Krishnan. Her conscience finds a voice through Ratna. The wrongs done to women in the name of “*Madi*” have deeply hurt her. Ratna tells Girija what a disgrace! They treat you like a worm and make you work like a machine.

The novel deals with the Brahminical Milieu and its orthodoxy. It also evokes the image of the Indian women and her plight caught up in obligations towards Girija’s family. Rajam Krishnan also brings out the spiritual imagery. The central image in the novel is the small leaf boat carrying an oil soaked wick sailing in the Ganga, bringing the tiny leaf boats with the burning wick symbolizes the fragile but courageous woman in our society to act with in our society trying to cope with its force. The burning wick in the novel beckons many a womam in our society to act with vision. The Ganga and scenes around it have been brought the central positive network of imagery. The holy places of Haridwar and Rishikesh, the plan and the higher reaches of the Himalayas, help connect the life of “*Samsara*” the unbroken cycle of birth, death and birth again into this sorrowful world and the life of renunciation. Girija visits these places at the age of fourty-six. She is able to comprehend the complexity of our lives. Girija seeks the Ganga not only for escape but also for enlightenment which she receives in the encounter with the widow in Rishikesh. The Ganga is at the centre of spiritual images, shows the network of rituals and observances designated

as “Madi” which places the centre of the novel’s material imagery. The “Madi” and “Aacharam” constitute the social ideology of a Brahminical Household. The tragic thing that is, it can alienate daughter from father or mother, daughter-in-law from parent-in-law and even from her own children.

Rajam Krishnan is painted to see that the majority of the Indian woman have no sense of self at all. They lose their identity after their marriage. They became sacrificial goats in the ritual of running their family.

Character sketch of Girija.

The novel is feminist in its theme, treatment and language. The Indian woman in the family is worshipped as an angel if she sacrifices herself for the sake of others. Or else she is cast away as monstrous. The protagonist Girija suffers a lot due to the law of ‘madi’. Being married to an orthodox family she has to struggle even for her day-to-day survival. Her mother-in-law treats her cruelly in the name of all the laws that is presented in the Orthodox family. Girija’s husband too joins with his mother and treats her badly and moves to the extent of her only as an objection to perform all the earthly duties of a wife. He one day throws the food cooked by Girija when it was not that palatable. Though Girija is well-educated and has an experience of working, she is confined only to her children, husband and the rules of orthodox family. Does treating a woman as an object of slave comes under the laws of upper caste people? Through Girija, Rajam Krishnan portrays the real situation of many women who have been suffering in the name of ‘wife’. Not all women are treated as Girija but at the same not all women are leading their life peacefully. He brings the major torments of a normal woman who in prioritizing her family lost even her own identity. It took many years for Girija to realize that she has been controlled all these years. It nearly took seventeen years for her to realize her position in that home. Her husband treated her very badly in investigating a suitcase and all she could do was to find peace only in the banks of Ganges.

The most pathetic aspect of Girija’s situation is that she almost loses her own-self. Girija’s personality simply does not exist anymore after her marriage. Education has not given her any hopes or betterments in her life. There is no time for “atma-vichara”, self-Realization or search. She loses hold of the fact that she is an entity and has a responsibility to herself and to her members of the society.

Through the character of Girija, Rajam Krishnan establishes the fact that when an educated woman is sunk in such barriers, society starts suffering more because the possibilities of her enlightening its members become questionable.

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