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“REVOLUTION THROUGH LITERATURE”

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Research Journal Of English (RJOE) is a premier, leading and trust-worthy international peer-reviewed journal in English Language and Literature. Guided by an editorial board which boasts of academically-rich and research-oriented experts in the field of language and literature, the journal invites contributions of academicians and scholars from English language and Literature fields. The research papers can represent both theoretical and practical perspectives and methodological approaches. It is a platform for the publication of the most advanced research. Research Journal Of English is freely accessible and downloadable.

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Research Journal Of English (RJOE) welcomes papers in the domain of English Language and Literature. It encourages scholars and teachers of English and Literature to contribute their papers in the fields of Language and its research, Literature and its Applications, Creative Writing, Linguistics, Accent, Poetry, Criticism, Phonetics, Literary Criticism, Philosophy of Language, Theater, Technical Communication, Culture Studies, Methodologies in Teaching and other topics related to English

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*****PRESIDENT'S MESSAGE*****



The Department of English Language of NGM College, Pollachi, affiliated to Bharathiar University, Coimbatore, is publishing research articles entitled 'Revolution Through Literature' in an International Peer Reviewed (Refereed) Journal (RJOE) in commemoration of Diamond Jubilee celebration of the college. This Journal serves as a research publication containing research articles on literary works reflecting revolution.

The world has seen many a revolution in almost every walk of life or at least certain domains like society, religion, science and technology. With the advent of computers and modern widgets and gadgets we have felt the digital, virtual and technological revolutions. Individuals like Buddha, Ramanujar, Adhisankara, Periyar and J.Krishnamurthy paved the way for revolutionary change in their domains. Even in the western world Emerson, Thoreau, and Karl Marx have contributed to the growth of social and individual revolutions. Only through revolutions, social ills and human follies can be evacuated from the society.

As the maxim goes "Pen is Mightier than Sword", Literature has taken up the responsibility to strive for social and political justice. Literary theories that emerged in and after 1960's have reinforced the social functions of literature, proving that Literature is what you interpret it to be. A sea change is seen in the act of reading and interpreting literature. Such a radical response to literary text dates back to Ramanuja's era when he gave a groundbreaking interpretation of the Vedic texts.

The prominent and controversial critic, Stanley Fish created a similar revolutionary impact with his book, "Is There a Text in This Class?: The Authority of Interpretive Communities". Through the history, throughout the world, literature has played a role in society that is both progressive and affirmative. I too believe in this Maha-Vakiyam suggested by Hans Robert Jass. "Literature has three functions in society: it can create norms, simply pass on existing norms or refuse to conform to the existing norms".

This Journal would be an important contribution to the understanding of a social, individual and educational revolution reflected in literature. I congratulate the Department and wish all success in their future endeavours.

Dr.B. K. Krishnaraj Vanavarayar

PRESIDENT

**** FOREWARD****



Greetings!

I am glad to know that the Department of English Language is publishing research articles entitled ‘Revolution Through Literature’ in an International Peer Reviewed (Refereed) Journal (RJOE) in commemoration of Diamond Jubilee celebration of the college. The literature of an age reflects the values of an age. The value of literature lies in its [power](#) to show us new human perspectives and “erase all boundaries and distances.” Thus, literature is tasked with the challenge of pulling us out of our own narrow perspectives, first by appealing to those perspectives and then by subverting those same ideas and exposing their shortcomings and fallacies.

Then one generation of writers attempts to turn the tide on the values instilled by the literature of a previous generation. These authors provide insight into the powers and limitations of literature to shape readers’ imaginations and determine their modes of feeling, acting, and being in society.

Virtually every major revolution has been inspired, energized or spearheaded by a book or works of literature. This Research articles goes deep into history to engage and detail the role of literature in most of the major revolutions that have shaped the world.

This journal is going to examine how literature has impacted change and brought about a re-conceptualization. Specifically we are interested in the connection between literature and revolution by investigating and interrogating the ways in which the printed page and literary materials across different cultures have influenced radical responses to established traditions by contesting, questioning and provoking a re-conceptualization of prevailing values, existing traditions, worldviews and popular orthodoxy.

Whatever affects the emotion of men and women can become an instrument of enormous power, a tremendous force for the creation of social change. The literature also serves as a mirror for an individual, a society to see itself, its social and economic conditions, spiritual realities and religious formations. As a mirror literature enables people to see clearly and increases perception, sense of observation to notice what before has never been seen. For example, Charles Dickens’s novel, *Oliver Twist* helped nineteenth- century Londoners to see the evils of workhouses for under-aged children and to do something about them. This resulted abolition of child work houses and passage of child labour laws. This is the revolutionary power of literature as it holds a mirror to society to see itself.

Most of the literary works discussed here will fall into this category because they helped their societies to see, hear and feel thus causing them to think and act. Words instigate thoughts and thought will eventually crystallize in action.

I wish the team a great success in this and their forthcoming ventures.

All the best!

Dr.P.M.Palanisamy

Principal

Chetan Bhagat As A Revolutionary Writer Of Generation Next

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Abstract:

According to Goytisolo, a literary critic of Arab literature, a young writer must record the achievements of his society and transform it into the literary genre he wants. Chetan Bhagat is one such writer who has revolutionized the ideas against the malady lingering in the Indian society. Chetan Bhagat represents a new breed of writers, who are an amalgam of all the foreign influences in the society today and yet very much Indian, a new Indian. In the age of mass education and specialisation, those writers who write on general matters are required to water down the jargon and write in a more generic manner. Chetan has employed multilingualism in his novels. It is quite natural for a reader to come upon words from Hindi, Gujarati, Tamil and many other Indian languages in his novels. Chetan Bhagat may not be considered by many as a serious novelist of literary standards. Yet when many of the writers of Indian writing in English, have in mind the standards set by the western world and writes for the western audience to be appreciated, here is a writer who writes for Indians, using English as a colloquial tongue, as one would do in a country for whom English is a second language.

Keywords: Goytisolo, Chetan Bhagat, multilingualism, colloquial, etc

Literature deals with a particular period, its problems, hopes and fears. A novel is not merely a photographic picture of the society but a reflection of the social facts and conditions of the particular moment in which it is written. These social facts are derived from social institutions. There are five major social institutions: family, economy, religion, education and state. All these institutions are made up of many components. Various components of these institutions are linked in a varied and complex manner. And these institutions face the problem of continuously adjusting themselves to the changing society. A slight change in the environment may transform all the institutions.

According to Goytisolo, a literary critic of Arab literature, a young writer must record the achievements of his society and transform it into the literary genre he wants. The revolution is his and the literary form it should take should also be his. And above all, a writer who merges revolution, as a unique human experience and migrates it from reality to fiction is a genius. Thus writing the novel of revolution is not an easy task as some scoop or financial gratification seekers might think.

Chetan Bhagat is one such writer who has revolutionized the ideas against the malady lingering in the Indian society. If someone could be named as the sole reason for reinstating the position of books and reading in modern India, that person without a doubt would be Chetan Bhagat. His ability to relate to the readers and the common wavelength that he shares with the youth makes him one of the most popular writers of our times. Having mastered the art of storytelling, Bhagat is indeed a revolutionary writer who reflected the thoughts of the youth of his nation through his works.

Chetan Bhagat represents a new breed of writers, who are an amalgam of all the foreign influences in the society today and yet very much Indian, a new Indian. Thus one can see in all his novels, the birth of a new Indian identity of the generation next who are proud to be what they are and yet ready to take on the world with their own might. Indian literature of recent decade projects upon the problems faced by the youth due to industrialisation, social mobility, democratic change, modernization, globalization, capital production, consumerism and extent of urbanisation. And the writers who focus on these issues are considered to be non-serious writers. Though Chetan is one among them, he enjoys a prominent role.

In the age of mass education and specialisation, those writers who write on general matters are required to water down the jargon and write in a more generic manner. This process, although it appears easy, needs greater intellectual exertion as it involves seasoning of specialised subject matter for public consumption. It is all about the art of balancing between expressing and communicating. A writer is always of the opinion that his thoughts are unique or different and is worth communicating. But to communicate, he must be a creative writer as to express his thoughts in a format that would reach his audience. He must be ready to go outside the bounds of normal profession, journalistic, academic, or technical forms of literature. He should be capable of laying emphasis on narrative craft, character development and the use of literary tropes. When a writer is equipped with this creative art, he is sure to take the literary world by revolution. On the other hand, a language is continuously in the process of being flattened to improve usability and a writer is forced to adopt a language as to reach his targeted audience to bring about a revolution. A standing witness for the above statement is Anant Pai's, Amar Chitra Katha. This comic series in a way helped the Indian children know about their own history, mythology, folklore and their cultural heritage. But for him, we would have still continued to praise Greek mythology turning blind eye to the treasures of our own glorious myths and legends.

Chetan Bhagat is one among such literary writers who challenged the literary world through his writings. Unlike his contemporaries, he writes for the Indians. He has revolutionised the standards of Indian writing in English by portraying the lifestyle of generation next rather than that of the Indian slum and Indian poverty. As his stories are about contemporary youth,

there is always an amalgam of western English and Indianness in his works in terms of the words he uses and his style of writing. This resonated with the new, and growing ranks of Indians reading English literature. His strength in writing is his command over the language and at the same times his rebellion against the standard form of language that suits fiction. The novels are basically written for the Indian audience. The language is typically Indian English with a combination of Indian languages as necessary as to suit the respective locale of the novels. Examples from ONE NIGHT AT THE CALL CENTER:

Look at them, mothers feed them until they explode, little Farex Babies,' Baku cackled (Bhaghat 2004:4)

No racing – facing, I have a better Idea.....' (Bhaghat 2004:4)

Boss, this is a problem - all food and no exercise (Bhaghat 2004:4)

The food is excellent, no? (Bhaghat 2004:4)

The above expressions are typically Indian English.

Chetan has employed multilingualism in his novels. It is quite natural for a reader to come upon words from Hindi, Gujarati, Tamil and many other Indian languages in his novels. To list a few, we have Bhaiya (Brother), Abba (Father), Panditji (Learned or a Teacher), Dhokla (Steamed Gujarati Cakes), Thepla (Gujarati Flat bread). Chetan doesn't include any Footnotes/Endnotes explaining the meaning of these words. This maintains the Indian flavour and reiterates the fact that the book is meant for the Indian. The use of certain words in vernacular tongue helps the reader to identify himself with the novel.

Most of the characters in his novels are either college goers or just out of college. One gets to read the lot of words that are exclusive to that age group - words like DISCO for disciplinary committee, Apmech, Lube project, Operation Pendulum, etc. All the novels are replete with swear words ranging from "crap" to the four-letter "f" word. You also find a lot of slang terms like "dude", "buzz off", "heck" etc. Though we all agree that English is a dynamic language, this inclusiveness of multiple slang is done to show the change in the vocabulary of English, especially with the college boys who have developed a taste for swearing and American English. The tone of the novel is always maintained as that of a jolly college boy who doesn't care about the travails of day-to-day life. The use of multilingualism and multiple slang and his departure from abstract ideas and ornamental language to focus on realistic and contemporary societal issues exhibits him as a revolutionist in language use.

Chetan Bhagat may not be considered by many as a serious novelist of literary standards. Yet when many of the writers of Indian writing in English, have in mind the standards set by the western world and writes for the western audience to be appreciated, here is a writer who writes for Indians, using English as a colloquial tongue, as one would do in a country for whom English is a second language. Thus there cannot be the visibility of literary leanings of

the elite in his works. But, he is well loved by his readers for inducing them towards reading habit. Might be writers of the other world would not even consider him to be worthy of criticism, but they are not his targeted audience. Here he stands par equal with Tulasidas and Shah Abdul Qadir. When Quran was first translated in Urdu (by Shah Abdul Qadir in 1798), it faced intense opposition by purists. Here the purpose of writing is not about who appreciates you, but it is all about who understands you. What critics refer to as dilution is more often humanization. This humanism in his narrative art is Chetan's revolution.

Conclusion:

Though critics may call Chetan's writing a junk, thousands of youngsters picking up a book and reading page by page rather than playing with their mobile or watching TV /movies or just loitering around, shows the momentum in his writings. Chetan is far above the high-quality writers who have washed their hand from their moral responsibility towards Indian readers. If a writer cannot stoop down a bit and write simpler English palatable to an average Indian reader to appreciate or gain from, why call him an Indian writer in English. Different from Rushdie, Archer, Tolkien, he writes low-priced books in simple language for the beginners. He is a success in getting the teens to the habit of reading. Let us appreciate that rather than criticise him. Chetan has challenged the literary world through his revolutionary use of language and has also validated his claims by winning the hearts of the teenagers.

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Alexander Pushkin's The Bronze Horseman- A Revelation Of Decembrist Revolt

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Abstract:

The history of Russia encompasses a vast range of revolutionary activity aimed at the overthrow of the autocracy from the unsuccessful uprising of Stephan Razin to the bloody upheaval of 1917. Russian Revolution held for a shorter period with great impact. Though the cause of the Russian Revolution happened abruptly, the major factor may be traced back nearly a century back with the seed of Decembrist Revolt.

The Decembrist Revolt became the rumbling of Russian society that eventually leads to the Russian Revolution. Russian Literature has been in some degree revolutionary from its beginnings. With poetry, these expressive elements became highly emotional and contemplative. Alexander Pushkin the foremost figure is often called as the founder of modern Russian Literature.

Pushkin was connected close to the leaders of the Decembrist Revolt. He could not actively participate because he was under house arrest. This paper attempts to trace the revelation of Decembrist Revolt in The Bronze Horseman and links his reformatory spirit.

Keywords: Russian Revolution, Decembrist Revolt, Alexander Pushkin, revelation

Introduction:

Revolution is an incomparable term in human civilization. Revolution breaks a total or radical change in ones. Its task is to invest in people ideas that can change the world. Revolution is essentially dynamic which gives people better choices in their daily lives to live. However, every revolution has somewhat similar characteristic features with some variations. As Revolution reveals human's truth it has created a deep impact on literature. Literary works have been the agents of social change.

Russia has long been a land of tyranny. The year 2017 is the centenary year of the Russian Revolution. Among the revolutions, the Russian Revolution held for a shorter period with great impact. It overthrew the rule of monarchs and exposed the country to economic and social changes. This Revolution introduced to the world a new rigid conception of the whole purpose of literature. Though the Russian Revolution ended in November 1917, it caused a revolutionary wave until 1923. However, the cause of the Russian Revolution happened abruptly, the major factor may be traced back nearly a century back with the seed of Decembrist Revolt.

Decembrist Revolt:

The Decembrist Revolt took place on December 26, 1825, in Russia at St. Peter's Square. Politically, Russia was pushed to the back due to its staunch adherence to autocratic government structure which was long abolished in the modernized constitutional European countries. When Russian troops chased Napoleon to France, Russian army officers influenced by Western liberal ideas began to notice that their world was an anomaly. When Tsar Alexander I died on December 1 1825, the royal guards swore Alexander's brother Constantine the real heir. But Constantine made his renunciation public after which Nicholas I stepped forward and assumed the throne. Eventually, three thousand military officials staged a revolt called as Decembrist Revolt to prevent the ascension of Tsar Nicholas I from taking the throne and making Russia a constitutional monarchy.

Decembrist Revolt failed due to the supreme power of Nicholas I who ascended the throne. The Tsar forces prevented the spread of the liberal movement in Russia and suppressed the revolt tyrannically. Nicholas, I ordered to shoot the rebels cruelly. Some Decembrist revolts were exiled, some hanged, and some shot dead when they tried to cross the Neva River. Though the Decembrist Revolt completely failed, it became the first attempt in modern Russian history to overthrow the absolutist regime. Thus, there existed an influential group that held a conception of the Russian state as distinct and separate from the ruler and administrative institutions. This Decembrist Revolt became the rumbling of Russian society that eventually leads to the Russian Revolution. Lenin, Herzin and Bakhunin were prominent persons emerged out of the Decembrist Revolt.

Russian Literature:

Every Revolution has created a deep impact on literature. Russian Literature has been in some degree revolutionary from its beginnings. The impact of Revolution in literature focused the revolutionary visions like immense conflict, doubt, conviction, hope, pessimism, and optimism which political events provoked the contemporary writers. The Nineteenth century Russian Literature is referred to as the Golden Era, for it opened new horizons to cope the socio-political revolutionary influences. With poetry, these expressive elements became highly emotional and contemplative. Romanticism permitted a flowering, especially with poetic talent. The year 1820 to 1840 was the golden age of Russian poetry with Alexander Pushkin and Lermontov as its foremost figure. Pushkin is often called as the founder of modern Russian Literature., for he virtually created Russian Literature. A.D.P.Briggs compares Pushkin's influence in Russian literature and culture to that of William Shakespeare in England. He was the first writer with enormous range and brilliance manifested and his objections to the social and political struggles. His poems were a voice of protest. His poems have a sense of directness and sincerity that springs from his deep personal experience.

Pushkin's poems became particularly significant for he credited with both crystallizing the literary Russian language and introducing a new level of artistry to Russian Literature. He is widely heralded as the greatest poet in Russian literature for the left variety of models in lyric poetry. Over his life, Pushkin wrote nearly 800 poems including a dozen longer narratives. Most of Pushkin's poems reflect a variety of tones; the most significant is satirical humour and sociological criticism.

Decembrist Revolt And Pushkin: Alexander Sergeevich Pushkin born in Moscow was the adopted grandson and personal secretary to Peter the great. As Pushkin's parents neglected him, he started to live outside St.Petersburg with a group of radicals including the central figures in the Decembrist uprising. He was a daring writer who wrote controversy poems leading to his exile in 1820 to the south of Russia. His exile was ended in 1826 with Tsar Nicholas I.

Pushkin was connected close to the leaders of the Decembrist Revolt. He could not actively participate because he was under house arrest. Among his poems The Bronze Horseman a long narrative poem was created to be supportive and to subvert the censorship imposed on him and was a revelation of Decembrist Revolt. Nicholas I who appointed himself as Pushkin's personal censor demanded substantial changes to the text of The Bronze Horseman, Pushkin did not agree. As a result, only an extract of the poem was published in the journal The Contemporary.

Pushkin's The Bronze Horseman is considered to be one of the most influential and the most successful narrative poem in Russian poetry. During his life, Pushkin was involved in research on two men one Yemelyan Pugachov, the peasant rebel and the other Peter I the

dynamic Tsar who found St.Petersburg in 1703. Significantly, these two became the subject of the poem The Bronze Horseman. Along with a central observation of a disastrous flood which took place in 1824 causing much loss of life and damage to the people of Russia especially at St.Petersburg deconstructs the social and individual ethos of the underprivileged section of the society. Therefore Pushkin presents new interpretations of reality in the poem with both theme and structure. One can visualize all these imageries in the poem. Along, he hints the unresponsiveness with sardonic bitterness

Equivocal Attitude:

Pushkin's Polish contemporary and friend Adam Mickiewicz portrays Peter the Great as a tyrant. Pushkin admired Peter's radical programme of reforms. But, Pushkin's reformatory spirit in writing The Bronze Horseman is to answer a balanced view in response to Mickiewicz's attacks on Peter and St. Petersburg. There is a lot of indications in the poem for Pushkin's equivocal attitude towards Peter. Critic Belinsky shapes the poem as 'the apotheosis of Peter'. Throughout the poem, Pushkin is concerned more to emphasize Peter's remoteness from ordinary human life. He appears not as an ordinary human being but as an elemental force.

The Bronze Horseman statue depicts the Tsar Peter founder of St.Petersburg on the banks of the Neva River where historically a devastating flood hit in 1824. It symbolizes the power and assertion of Tsar Peter the Great who wanted to modernize Russia and free from medieval ethos. St. Petersburg was Peter's ambitious route to immortalize Russia as a great power in the eyes of the world.

Pushkin divides the poem The Bronze Horseman into three sections, the Introduction, Part I, and Part II. The Introduction opens with the establishment of the city of St. Petersburg in 1703. In the Introduction part, Peter appears as a man, already statuesque in appearance, he stands to gaze over the Neva River estuary in the territory just conquered from the Swedes. A dramatic effect appearing shows the city rising fully from the marshes at Peter's command.

The next part of the poem is divided into two. The first part tells the story of Yevgeny a poor clerk in government service, whose fiancée Parasha is drowned in the flood of 1824. Yevgeny becomes a homeless vacant. One day, he encounters the statue of Peter in Senate Square. His mental agony aggravates as he sees Peter as the person responsible for Parasha's death. Because Peter built the city in inhospitable surroundings without regard for a lot of ordinary folks who would have to live and work at Petersburg. In fact, Yevgeny makes a fist and utters incoherent threat but immediately flees in terror. A few months back his corpse is found on a little island in the Neva River.

Link Between Yevgeny And Decembrists:

One of the chief vehicles of Pushkin in The Bronze Horseman is to make an attempt to show the link between Yevgeny and Decembrists. Pushkin with his impressive technique gives a

real description of the socio-political wretched condition of the Russian people and explores his agony. The fascinated Bronze Horseman statue was located in St.Peters Square. Pushkin tries to integrate narrow-mindedness and radicalism with an acceptance that nourishes Decembrists revolt which also took place in St.Peters Square in St. Petersburg. After which, the Square was renamed as Decembrist Square. Finally, as a source of creating awareness, the Decembrist Square was changed to Senate Square in 2008.

Another important link seems to be very clear of Yevgeny's own revolt against the autocracy which took place nearly a year after the flood. This dates to the autumn of 1825 in other words within a few weeks of the Decembrists revolt. The flood sweeps away all his dreams of happiness and soon meets his death. Pushkin sheds some light on the weak and ignorant struggles who raised their voice for freedom in utmost honesty, and unconventionally by attacking political barricades.

Conflict:

The poem is enriched with conflicts. The major conflict is of individual protest. The poem explores the conflict between the common people represented by Yevgeny with the empire. The higher authority is represented most clearly by Peter.

Far from merely ignoring mankind, fate seems to take a perverse delight in teasing and tormenting altruistic individuals as Yevgeny. Though it exposes the failed vanity of the imperial plan, its loss struck in the hearts of the common man in the character of Yevgeny who dies as a madman. Throughout, the poem Pushkin defends the dignity and value of the individual. Though the poem was not published completely, it created a revelation for making the people understand where they are.

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LITERATURE- A SUMMUM BONUM FOR COLOSSAL TRANSFORMATION

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Abstract:

Transformation can be made possible through various sources such as cultural transmission, social harmony, fraternity and sorority, brotherhood, ethics and decorum etc. But there must be a channel to fetch these to the community to whom it is aimed to produce a target. The medium configured for the purpose must be an ideal one so as to function efficiently and create a revolution in the associated field. It is indubitable that the Literature serves the purpose as a mighty weapon which can reach the recipient at ease adding thrills and regale as a well-crafted literature for entertainment. Hence, this domain holds the key heading to transformation and thence revolution. An edified and sophisticated literature is educative which explores into umpteen mysteries of the universe and presents before the man a complex matter into a simple, modest and transparent one. Thus, the literature performs a pivotal duty by educating and entertaining the mass for the dint of colossal revolution which should have an active participation in the structuring and modelling of the novel milieu over generations. Focusing on these elements, this paper strives to delve into extract the gigantic transformations and metamorphoses obtained through literature with due consideration paid to some of the writers and their creations in the process of establishing awareness and responsibilities for various activities viz, nation building, women empowerment, securing identity, poverty alleviation, civil rights, credo and virtues.

Keywords:

Literature, Summum Bonum, Transformation, Fraternity And Sorority, Revolution, Entertainment, Milieu.

The origin of literature in Indian English got its birth in the 20th century as this language had been inherited from the imperial rulers settled in India. Nobel Laureate and national poet Rabindranath Tagore wrote in English and Bengali. His poem, 'Where the Mind is Without Fear' received encomiums for its literary capacity to produce a revolution in the reader's mind. The poet argues upon the ideas of indigenous and alienated concepts and 'the question of the sublime in art, the nature of soul consciousness, the concept of benevolent nobility works in complementary/contradictory plane, synthesizing finally to address the issue of culture and civilization as well as culture versus civilization in terms of a critic of Europe and her others'. Further, to enlighten the very idea of revolution is found in his prayer poem, 'Where the Mind is Without Fear', in which his attempt is to bring colossal change for the nation through education which eventually leads to liberty. He envisions of parochialism, domesticity or tradition and focuses on freedom through education that introduces reasoning, honesty and rationality [Colloquium, 2014].

A particular piece of literary work is appreciated on account of its narrative style, techniques, the veracity of the matter discussed, climax and so on. The reader's expectation should be fulfilled on a considerable scale in principle. The principle of goodness in which all moral values shall be included as contents of the work should be judicious so as to enable the readers to raise themselves with the spirit of understanding which could be a 'realization'. It is a perception of original flashbacks as he progresses with his reading. Then it is a summum bonum, as the principle of goodness in the highest form is perceived through literature.

Understanding the word Revolution carries the research scholar to the theories leading to various types of revolution. The French word 'revolution' migrated to English in the 14th century to imply the meaning 'revolving movement of celestial bodies', began to appear in various statements to showcase 'ubrupt change'. Such revolutions are usually recognized as having transformed into society, culture, philosophy and technology much more than political change' [Wikipedia].

Knowledge of past events and occurrences of a certain province or a nation gives us ample routes to come across what culture, language, administration, politics, social life etc.. of the place for it lifts up the spirits of a person who with keen interest in creating a new genre to amuse, entertain, inform, confirm, and record. No matter its significance but the work of the artist will move towards its perfection which eventually ends up in exploring new meaning, an interesting idea or a concept. For instance, the critics of Salman Rushdie's *Midnight's Children* [1980], claim that the novel has the features of metamorphosis, magical realism, allegorical substances etc. That is the way Rushdie made everything in his book which is indeed a revolution through literature as *Midnight's Children* bagged the prestigious Booker of Booker's Award. This novel is a large volume of miscellaneous events in which the writer opens his own feelings in his own person for which he employs suitable narrative techniques. His effort is to get a transformation which is free from stringent convictions and thoughts of

the society, as he himself puts on “free societies are societies in motion, and with motion comes friction”. This is the evidence for his ideas are charged with philosophical attachments which are certainly prudential that pushed him into international reckoning.

Identity crisis is one of the major topics discussed from the past centuries. Hitherto there were many reports on this crucial matter that invited the attention of the judiciary seeking equality and civil rights. One can see the significant contributions for the literature played a great part in alleviating the issue. One of the victims is African communities who underwent afflictions for a long time. Men of the time, indeed, the revolutionary writers emerged for the cause of upliftment of the untrodden community.

Albert Chinualumbogu Achebe, an African professor, writer and critic, through his first novel *Things Fall Apart* [1958], puts his effort to cynosure of Igbo society's heritage and observations which later came out as an important novel in the African Literature that selling over 8 million copies and translated into over 45 languages is truly a revolution through literature. Apart from this, Achebe penned other novels, *No Longer At Ease* in which the writer highlights modern Nigerian life, a blend of Igbo observations and European Christianity is in his third novel *Arrow of God* [1964], and two years later, he wrote *A Man of the People* [1966], a bleak satire is certainly a sound document for revolution as John Peter Clark stated, “Chinua, I know you are a prophet. Everything in the book has happened except a military coup!” He was the awardee of Man Booker Prize for his fifth book *Anthills of the Savannahs* [1987].

Hence, issues such as identity and marginalization carried the importance in the literature of African writers.

One of the main problems of South African writers, whether directly or indirectly, consciously or unconsciously, is that of identity. White South African literature has been impacted by the element of displacement it shares with settler colonies like Australia, Canada, New Zealand- common themes are an exile, finding, a language to describe the non-European landscape and emotional and cultural homelessness. There is also, the element within black South African literature which has affinities with the rest of Africa, a preoccupation with dispossession, silencing and marginalization.

Narcopolis, written by the Man Asian Literary Prize winner Jeet Thayil created his best work tailored with the delinquencies and aftermath of drug addiction - opium, heroin, marijuana etc..is a fine source of understanding the world in a better way. Thayil's opinion is very remarkable for the work in *Narcopolis* he involved in. It is freedom, a more conspicuous form of transformation through literature. But far too many have embraced freedom irresponsibly rather than responsibly. Greater freedom means indulgence to many Indian societies. People

like Xavier and Rumi indulged in the seedy side of life, while others like Dimple believes it is the only life possible for them. Others like Rashid, want to capitalize on the position their life as well as the addictions and selfishness of others [2017]". Thus, he addressed the freedom of a nation by representing many characters and themes through the novel.

It is very noteworthy to say about a few women writers who wielded the pen as a mighty weapon with a special view to find space for them in the men-dominated sphere for mere transformation as an escape from unendurable and overpowering domination of men.

Literary production in the hands of women writers was fairly endearing since the Women's Liberation Movement paved a new way to rediscover, hearten and inspire the suffering community. As a result of this, Virago Press was founded in 1973 to put women centre stage, and to bring out the undisclosed, never-ending and infinite stories and occupations of women, the dream of Carmen Callil, an Australian writer and arbiter who according to Wikipedia is, 'responsible for the creation and development of the Virago Modern Classics list. The British Library published an article titled 'Sisterhood and After Research Team', equipping with a theme 'changing cultures and the arts' is more of revolution in the field of literature. This opened an avenue to enrich subtleties of classics during the 1960s, '70s, & '80s. The change was necessary to generate a new paradigm in the literary sphere which enlightened 'cultural value'. Feminism, an exquisite revolution was the core content with which Women Liberation Movement tried to stuff the major issues. The article goes, 'change happened in more complex ways too, through the creation of a new and broader sense of what was culturally valuable. These ideas fuelled and supported literary and aesthetic revolution among women writers over the past centuries'.

Shashi Tharoor advocates the importance of the Hindu epics which should be taught as literature. According to him, these epics, the Ramayana and the Mahabharata are great treasures of rich cultures, can bring a great change in the world. Since it has not been used as the texts for literature studies, we are in an 'era of darkness', as they hold great aspects of the world it needs. He insisted instead of teaching the Ramayana or Mahabharata as religious texts, they should be introduced as literature. This view of the writer can be simplified in terms of the relevance of the present title, 'Revolution Through Literature', comes along not only through well-known writers but also of the religious books.

Henry David Thoreau's *Walden or Life in the Woods* is one of the greatest writings in American literature in the 19th century. He was a philosopher and writer who contributed exceptional and influential understanding about self-dependable life, and, the book *Walden* was framed in such a way as to demonstrate his sayings through experiments in the woods. Thoreau was a member of the Transcendentalists in Concord where a group of philosophers and writers met for a parley on the reality of spiritual experience outside the sense organs. Ralf Waldo Emerson, the founder of Transcendentalism influenced Thoreau greatly who

advocated the importance of living with nature. 'What he said, what he lived', was his life and philosophy, spending almost two years in the wild, so close to nature, walking in the cool forest with scarcely anything much needed, as an experience from his own life. Walden or Life in the Woods is considered to be Thoreau's masterwork when had been in seclusion at the Walden Pond. How this experiment could bring a change in the man's life is a question raised for its relevance; humanism, self-sufficiency. His writings contain pearls wisdom. Thoreau's words are his commands which were denied by the people of the time but, of late, the people could realize what he had said was nothing of the real life in which one must have an understanding on superficiality and materialism.

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**THE RISE OF WOMEN FROM BEHIND THE VEIL: A STUDY OF
INDU SUNDARESAN'S THE FEAST OF ROSES**

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Abstract:

This paper establishes all merits and qualities that women are an unsubstantial note. The novel The Feast of the Roses presents all the vivacity of description, and vivaciousness of the character's delineation of the dreams, suffering, humiliations, humiliations, pains, responsibilities the protagonist undergo throughout her life. Winning over ambitions, being accepted by patriarchy, establishing of one's identity through the trials and tribulations, a woman undergoes to survive in the Mughal empire aiming to withstand to proclaim her paramount 'SELF' forms the storyline. Women have been seen as people without history or subjects without many historical values. In fifteenth and sixteenth centuries Indian women were usually banished from public or political activity due to the patriarchal structure of Indian society. But it was evident through non-government arenas that women managed the state affairs like male sovereigns. This paper explores the Bravery and Positive vibe of the Mughal Women. Although a little part, the pinch of salt in flour but this political interest of Mughal women indicates the start of destroying the concept of 'Women Behind the Veil'.

Keywords: dreams, sufferings, power, brave, identity, ruler.

Introduction:

History- the mosaic of tales and fables that is generally, though not entirely, agreed upon as it is. It has become the ground on which feminism can challenge the exclusive universality of a male subject. A silent and hidden operation of gender is there in history, politics, religion and social life in all societies. Giving voice to or to recognize what has previously hidden and ignored will make history more convincing, whole and complete. It is always be debated often in the views in the context of power. Indian history has largely been veiled upon with its richness. The course of this history the rulers, ministers, and soldiers with rare exceptions all were men with their power and patronage. Such faint praise aside, all the while Queen Nurjahan contribution to the Mughal Dynasty, the cuisine, the lifestyle, the power towards all that have been the footnotes of the royal south Asian power.

Gradually historians turned their attention to the problem of historically representing women. What would it mean to write the history of women? What would her story look like?.

Introduction To Nurjahan:

Indu Sundaresan raises the same issue in her novel *The Feast of the Roses* through the representation of the historical icon Nurjahan Begum, Women have been seen as people without history or subjects without many historical values. Nurjahan as the representative of creative women, who knew the possibilities of women rather than their limitations.

Nurjahan Begum occupies a very special place in the heart of the emperor Jahangir and thus grew to be the first lady of the imperial seraglio (Harem). Public opinion did not fail to notice her phenomenal rise and acquisition of power. On the very first day after their wedding her wish was to visit the daily routines of the Durbar with the Emperor Jahangir, not sitting behind walls but besides him.

Nurjahan had been noted as a sound advisor to her husband. When she proved her worth, she began to enter into the World of politics. Nurjahan was exemplary not because she perfectly fit established ideals for women, but precisely because she stood outside of the traditional Indian prototypes of circumstance, role and sentiment. Her image did not inherently conform to enduring cultural modes but rather to be seen as the different personality, singular in talents, ambitious and passionate in tastes.

Endowment Of Empress

Female subjects have been continuously neglected in history. It is not possible for us to believe that females have not contributed anything for the betterment of the country or for the larger responsibility of the rule of the country. Indu Sundaresan uses her pen as a sword to fight for giving her a place. Gender injustices and the representation of women in history was a matter of discussion after the 1980s. The patriarchal hegemony marginalized and silenced the booming sound of women. Women's achievements have been erased from traditional

history by men. The novel *The Feast of Roses* traces the development of Nurjahan from just the wife of Jahangir to the exalted position of 'Impressive Empress' in the Mughal dynasty. Mehrunnisa (later Nurjahan) defied all norms by refusing to be confined to the duties of an empress and dares to re-define her role as a "decision maker". But she was courageous enough to challenge that restriction on her. A woman in history is defined by male historians. It is an imperfect representation thus Nurjahan deconstructs the stereotypical role of women in the Mughal Court. In the novel, *The Feast of Roses*, Nurjahan dares to question the limits and borders on women. In such a time she thought of confronting the patriarchal society and creates a new social structure that will give adequate space to women.

One without a voice, void of opinion (Sundaresan, *The Feast of Roses* 6)

Dusk To Dawn: Rise Of Empress Family:

Nurjahan was a woman of sound common sense. Nurjahan's immediate acquisition of power made the best and worst of such alliances. No family ever rose so suddenly to the rank and eminence than the family of Ghias Beg, the father of Nurjahan. Moreover, concerning the rise of the family had clearly shown the exact role played by Nurjahan. She single-handedly engineered the promotion of her family into a high position. Nurjahan's relatives occupied high posts in various of the Mughal capitals. She shared her wealth with all of them. Her brother had a new title as 'Asaf Khan'. Her father Ghias Beg had a larger Mansab, more responsibility in the Empire, her Maji was the Matron of the harem. Everything happened only because of the power of Nurjahan as an Impressive Empress.

Indu Sundaresan makes an effort to redefine Nurjahan in the light of postmodernist approach towards history. Nurjahan untied the shackles on her and proclaimed herself as the champion of women's cause. There would have been hundreds of women lived in the bygone years like Nurjahan, but their achievements had been erased from history.

Nurjahan Begum As An Idol To Women

Indian history is replete with deeds of heroic women who by their outstanding achievements left a deep imprint on the politics and society of the time. Nurjahan was one such rare woman, gifted with enormous creativity. In her own way, she made an exemplary attempt at the rejuvenation of the suppressed women of the medieval age and instilled in them a new hope and aspiration without any consideration of class, caste or creed. In the entire Mughal history, no woman was so fascinating and full of prudence, brilliance and excellence as Empress Nurjahan Begum, who made a lasting impact of her dynamic personality not only upon her age but also upon posterity. The celebrated lady stood forth as the most striking and most powerful personality in the Mughal empire. The daughter of Ghias Beg, who had been so providentially preserved in the desert, as she grew up she excelled to the throne with a positive vibe.

Desert to Throne

Defying all the established norms of womanhood in the 17th century India, Nurjahan has a stunning personality to tackle all the storms in her life. It is indeed marvellous that one born in a desert with her mother panting breathlessly in pain and agony was suddenly picked up by the golden turn of fortune to be the Empress of India. Nurjahan approved all orders (Farmans) and grants of appointment that went out under the king's name, ordering her own name, 'Nurjahan, Queen Begum,' to be jointly attached to the imperial signature. She controlled all promotions and demotions that were issued from the royal government.

Her former and present supporters have been well rewarded, so that now most of the men who are near the king owe their promotion to her, and are consequently under. . . obligations to her. . . for the king's orders or grants of appointments, etc not certainties, being of no value until they have been approved by the Queen. (FR 167)

Defying Destiny: Nurjahan Begum

Nurjahan's influence at court and in the countryside, maintaining throughout that while she used every channel available to her through which to exert and manipulate power, she never overstepped the boundaries of propriety given to Muslim women, on the one hand, and to sovereigns over Indian life on the other. Power and wealth did not come easily to Nurjahan, she had to fight for them. Empress Nurjahan was the first woman Jahangir marries for love, at the "old" age of thirty-four. He loved her so deeply that he eventually transferred his powers of sovereignty to her.

A highly cultured and educated Persian lady, Nurjahan had very refined tastes and an inventive wit. As the first lady of the realm, she actually set the standards in socio-cultural values. Under her supervision, the imperial court, as well as the royal household, was changed in decorative set up. She enhanced not only the benefits of the people of the empire but also to the courtiers too. That shows her grandeur sense in every minute thing. Nurjahan completely changed the court appearance as the fairy's touch with most elegant personalities of the warriors as though they were in dreamland. That rejuvenated the entire courtship and made to feel as new and refreshed.

Nurjahan As An Enlightener

Traditional history is an object of patriarchal power, feminist history, by the same time is an instrument for feminist power. It is evident from many instances that if the ancestry holds power, it will guarantee the continuity of that legacy. If one wants to be hailed, one should have a glorious and courageous past; a place in history. In recent years feminists have attempted to change the male-dominated history by recovering marginal voices of women in history and by restoring women's places in the historical tradition. Feminist reconstruction of history raised certain serious questions concerning truth and method, the role of interpretation, the definition of history.

Power Behind The Throne:

Nurjahan is portrayed as an active and intellectual 'decision-maker' rather than a silent subject under Jahangir's rule. She even thought of challenging the traditional male chauvinist assumptions about womankind. Nurjahan bravely takes a prominent role along with Emperor Jahangir in the administration. The grandeur and the opulence of the court, the power play, and the way in which seemingly women power of the zenana controlled the kingdom in more than one way are brought life to the Mughal dynasty. When she appeared in the jharoka the entire courtiers startled and they talked about the "unprecedented occurrence". No woman stood there before. The jharoka was a balcony built in the outer space of Agra Fort, where Jahangir gave the appearance to people three times a day. Sundaesan describes that "the women of his zenana, whatever their relationship to him, had always stayed behind the brick walls of the harem" (The Feast of Roses, p. 10).

Historians have so far treated Nurjahan only as the spouse of Jahangir, who possessed a lust for power and by the intrusion into politics as the ambitious princes. But the truth is that Nurjahan Begum participated in politics only to make Jahangir rule and govern as best as possible for the well being of the people and for the security of the empire. She attempted a complete hegemony and sway of her husband over the empire. She was the woman of a substantial threat to the imperial authority. Nurjahan, therefore, set an example by deserting power at will. She had enjoyed the grandeur of power when she was supreme in the empire. Yet power attracted her only when Jahangir was alive and was with her in flesh and blood.

It is scarcely necessary to recall the power of Nurjahan – her marriage to Sher Afghan, his assassination, and her subsequent union with the emperor, who had already been attracted to her before her first marriage. In this period her influence over her husband was so unbounded that she practically ruled the empire".(FR 351)

Conclusion:

No Mughal Queen either before her or after playing such a dominant role as did Nurjahan. When she married Jahangir in 1611, her vivacity and loveliness along with her innate wisdom and sharp intellect grew with her experience and her age. Yet it was beyond her own imagination that for one 'Born in the desolate Desert', destiny distinctly planned for her to climb the throne in a masterly style. She was unique in love, unique in life, unique in success, unique in failure and unique till her last breath. The tryst made with destiny furnished and flowered in total fulfilment for her and for the Mughal Empire.

'POWER' denotes Royalty. As Women to gain power is not that much easy in the Mughal dynasty. Her beauty and wisdom, her romance and adventure, her success and failure, drew the attention not only of the court historians but also to the entire dynasty. She is the female-hero who swamped insurmountable obstacles through her sheer brilliance and determination. And all the other Queens and princess appeared as 'dwarf' before her towering personality.

Nurjahan's glory never vanished. Beauty and perfection manifested in her. Power and magnificence graced her rule in her mature age and reached the stage of the matured womanhood. She wielded power when she possessed it. She never lamented upon what she lost, and she never compromised with her dignity whether in power or out of it. History never produced such a woman of such a strong will and inner strength who was not ruffled or ripened with the signs of time.

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RACIALISED GRACEFUL BEAUTY: TONI MORRISON'S THE BLUEST EYE

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Abstract:

Her novels are known for their epic, themes, wide dialogue and richly detailed characters. She has won many awards like Noble Prize in Literature, Pulitzer Prize for fiction, Presidential Medal of freedom and National Humanities Medal.

Keyword: Racism, Afro-American society, Blue eyes, Black girl, Pecola

Introduction:

“The Bluest Eye” It portrays about the feelings and desire of the lower class people. Pecola the protagonist of the novel. Wishes for blue eyes. In contrast to his hegemonic identity, the main black characters are depicted as various and very different characters located in three hierarchical families, first Geraldine then the Mac Teers at the bottom the Breedlove. It is a form of self-denial. The novel focuses on Pecola, her family and her friends Claudia and Fredia. Pecola hates herself. She feels that she is ugly. She thinks that white as the standard of beauty. Mrs.Breedlove and Geraldine curse Pecola's blackness. Mrs.Breedlove tells that Pecola is ugly and light-skinned. The only person who suffers a lot for her skin texture and from white beauty standard is Pecola. She thought that if she could have blue eyes the cruelty in her life will be replaced by affection and respect. She faced a lot of problems because of her skin tone. The desire for blue eyes leads ultimately to madness. It may be true that beauty is a central focus of many women and according to Naomi Wolf, this is a very powerful myth (wolf 1990) yet, since the ideal of beauty is and has been largely depicted as a woman with light skin and blue eyes, it is even less possible for woman of colours than for white women to achieve this ideal.

About the novel:

The novel opens in the fall of 1941. Claudia Macieer and Frieda live with their parents in an old, cold and greenhouse. Their father takes them to Mr Henry along Pecola too accompanies. Pecola is a quiet, awkward girl who loves Shirley Temple and she believes that whiteness is beautiful and her blackness is ugly. Pecola leads a very horrible and terrible life. Her parents often fight and her father Cholly abuses alcohol. So this makes her sad and often

feels that if she would have been prettier, her parents will love each other to be a lovable couple. So she prays to God for blue eyes. She imagines that if she had blue eyes her life will be the happiest and beautiful one. Even her surroundings are not that much good. Above her house three prostitutes- Miss Marie, Poland and China these women use men for money, curse, spit and laugh. Though they were kind to Pecola they often talk about love sex and money.

Racial discrimination of Pecola:

Pecola was often teased by school boys and also by Maureen Peal. But her friends don't like all these things. One day Claudia wants to punch Maureen for often teasing Pecola but she misses and punches Pecola. There is another incident where colour complexion plays a major role. Junior, a young, black boy Lures Pecola into his house and attacks her with a cat. He kills the cat and blames Pecola. After this two incident, she gets suppressed and prays severely for blue eyes.

Consequently, in trying to conform to the ideal of white femininity, the black women characters despise their blackness which in turn leads to self-hatred.

Pecola and her sufferings:

Pecola's father Cholly is a man of arrogance and indiscipline personality. He has his first sexual experience with Darlene a local girl. This was seen by two Whiteman they make fun and abuse by flash lighting on them. This made Cholly anger but he kept quiet because he belongs to black and they are white. He wanders throughout the day and has his sex with a different woman.

Finally, he comes his home and sees Pecola. His corrupted mind makes him have sex with his own daughter. One day, while Pecola washes dishes Cholly rapes her in the kitchen. Pecola small and pity girl is seduced by her own father. This Bain is the core of the novel. Could not be accepted by anyone. This arrogant action is by her own father. Could not be revealed, but when told no one believes it. Pecola feels for herself and prays to God. Again longing for blue eyes.

Soon she becomes pregnant with her father's child. Pecola gives it to the dog, it begins to limb around. By seeing this she thought that she will get her blue eyes.

Support to Pecola by her friends:

Pecola's friend Claudia and Frieda came to know about her pregnancy. Everybody in Lorain wants the baby to die except Claudia and Frieda. They spend the summer in 1942 planting Marigold seeds in the hopes that if the flower blooms the baby will survive or it will die. The plant doesn't bloom and the baby also passes away. Poor Pecola doesn't feel anything, she sees the mirror and talks to herself that she needs only blue eyes and not anything else. Her father Cholly dies in the workhouse and her brother Samy leaves town

Pauline still does the housework. Pecola has to come out of everything and should be a remarkable figure in the world and not diminished by her aspirations. Today revolution is taking place in all fields.

Conclusion:

Morrison makes clear that the concept of the black inferiority not only adversely affected black people but also reciprocally affected white people and the way they imagined their role in society.

Reference:

- Toni Morrison's The Bluest Eye

PORTRAYAL OF AN ICONOCLAST WOMAN IN BUCHI EMECHETA'S NOVEL BRIDE PRICE

Abstract:

Buchi Emecheta, one of the prominent African Nigerian women novelist, who explores the roles a woman is expected to play in a patriarchal society with great insight. She is unrivalled in her portrayal of women characters. In her novels, she challenges man's simplistic notions of a woman and condemns his attempt to relegate a woman to an inferior position in the society.

The Bride Price is Emecheta's third published novel. This novel explores the victimization of women in the guise of customs, mores and traditions namely the humiliating tradition of bride price which categorizes women as commodities deemed to be exchanged for money, the enslavement of women through marriage, the age-old proverbs which entrap women in the web of cultural ethos and their subjugation to rigid socio-cultural diktats. "PORTRAYAL OF AN ICONOCLAST WOMAN IN BUCHI EMECHETA'S NOVEL BRIDE PRICE" examines the significance and struggles of Akunna, the protagonist who carves out an identity for herself in an age-old traditional society.

Keywords: iconoclast, victimization of women, inferior position, enslavement, diktats, humiliating tradition

Maladies of an Iconoclast:

The Bride Price is the first bonafide novels of Buchi Emecheta. She considers this work as her "brainchild". In this novel, she puts ironic use of the African traditional groom having to pay a prearranged sum to the bride's parents or close kin in order to be eligible to marry the girl. It also invokes the 'voice' and perspective' of the African Woman. It portrays an Igbo girl's adolescent fragility and power. It explores the enslavement and degradation of women through rigidly enforced rules of conduct and socio-religious taboos. Emecheta in the novel presents the African woman in a new light. She shows the numerous indigenous African customs and superstitions oppression and degradation the Female community.

Emecheta brings to the fore a darker side of Africa exemplified in the life of the woman and the psychological and physical pressures upon the weaker sex through cancerous customs like arranged marriages, polygamy, perpetual pregnancy and widowhood. A girl is valued only for her bride price. An African girl is meant to be married and to fulfil her social obligation in becoming a mother of a number of children preferably a number of bouncing baby boys, but tradition forbids her from taking the first steps in choosing a husband all on

her own without the involvement of her immediate family and kith and kin. To dare to defy this tribal norm is to invite the displeasure, if not the wrath of the entire community.

Akunna, at the opening of the novel, is comfortably placed with her father Ezekiel Odia working in a Nigerian Engine factory, her mother Ma Blackie, a huge woman with a smiling face, and her little brother, Nando at Lagos. Akunna has a special bond with her father, she is ready at first to accept the role allotted to her as a daughter, she is determined not to let her father down.

This belief enhances male privilege for the mother is inherited by her husband's brother without any regard as to his wife or wives may feel about that. A widowed woman was not allowed to live alone. In Igbo society, it is the father and not the mother who is believed to be one's life and shelter.

Akunna has to go through the painful process of growth to learn about her culture's restrictive institutions and lopsided values. The appropriate rituals initiate her into the significance of life and death for the individual and for the community particular traditions. Her rapid maturity is measured by her growing awareness of those points at which her culture's traditions determine the fate of women in her society.

Thus, the ceremonies of burial and mourning not only mark her father's death as such, but they are also a prelude to the established custom of transferring the widow and her children to the care of her uncle, her father's brother, in an exercise of his right of inheritance. It is a practice which emerges in the novel as one of several symptoms of the woman's status as a possession rather than a person. Akunna begins to worry about the unknown future since she is apprehensive of the role that awaits her.

The shift from urban Lagos to rural Ibuza reduces Akunna to a state of loneliness. She was born in Lagos and attended school in Lagos. So she does not consider Ibuza her home. But now she is forced to learn the traditional laws of Ibuza. She feels as if she is trapped between two opposite cultural strands. Though she and her brother start adjusting to Ibuza traditions, she continues to possess a feeling of alienation. Moreover Akunna is considered as an 'ogbanje', a living dead right from her childhood because of her lack of proper physical growth and her ill health.

Perhaps all these circumstances of uneasiness draw Akunna towards Chike, her schoolmaster. Now at the age of fifteen, she falls in love with this school teacher of her's who is an Osu, the son of a former slave. Osus, the outcasts are believed to be the descendants of slaves.

Slaves do not enjoy an equal status with the free-born. There is always an unbridgeable gap between them. Hence the traditional standards make Chike an ineligible suitor to Akunna in spite of his professional elegance. Chike and Akunna are madly in love with each other. Chike is the only solace to Akunna. He stands as a moral support to her at the beginning.

When she attains maturity, it is Chike who understands her condition, brings two white tablets and a glass of water and gives her a big wool jacket. He advises her not to tell anyone about her attainment of maturity until the examinations are over. Akunna feels deeply ashamed of her condition. She begins to fear, thinking, "so now I am a woman too. I can be married, anyone can cut a piece of my hair and carry me away that was the tradition" (BP 42) and she goes home feeling "so many things had happened to her in one day, so many things she did not understand" (BP 45). Both Akunna and Chike meet secretly by the river, Asaba. When it comes to being known to everybody they are strictly warned. Chike's father is worried about his son's affair with Akunna because of the traditional constraints on them. On the other hand, Chike is very particular about his love with Akunna and is clear in his stand when he is warned by his father, he makes it clear to his father saying, "I want Akunna, father, there is no other girl in this world for me" (BP 45). His father, a kind man, advises him, "Do not harm this girl. All girls must be virgins when they go to their husbands" (BP 47). Through Akunna Emecheta focuses on the custom which lets an Ibuza boy make a girl his, by sneaking up and cutting a lock of her hair.

As Akunna has passed the examination, Chike hopes that his father would meet Akunna's uncle, Okonkwo to ask for Akunna with the offer of the bride price of a hundred pounds. Ultimately Akunna's people hear the ominous sounds of gunshots and wedding music. Immediately a thought flashes through the intelligent mind of Chike that, "they have kidnapped Akunna for their son Okoboshi" (BP 58). When the news of the kidnap spreads like wildfire, the villagers, shocked and stunned, begin to search for Akunna though they are aware that their search ends in nothing but vain. All Okoboshi had to do was cut a clutch of her hair. "Isinmoand she would belong to him for life or he could force her into sleeping with him.

Soon after the kidnap, few members from the Obidi family come to Okonkwo to inform that Akunna was sleeping peacefully on the specially decorated for her and Okoboshi. They agree on a small brideprice and the greedy Okonkwo has no other alternative. Okoboshi's mother in the process of convincing Akunna says "No girl from a good family like yours could possibly marry a slave" (BP 134). In the traditional society of Ibuza, though normal relations with the descendants of the slaves are acceptable, vital matters like marriage, religion, and ceremonies are not accepted. Even Okoboshi's sister advises her to yield to her brother or else he would be constrained to involve the Ibuza custom to force her.

Okonkwo is dubbed as a slave. They give her the treatment that a slave would be given since she had an intimate relationship with a slave. But to her surprise, Chike rescues her and they

elope to Asaba. Akunna is extremely happy with Chike. He serves as a solid pillar of strength, inspiration, and encouragement. To some extent, he is responsible for her growth as a student, her successful completion of her secondary education, and her development as an individual, independent, and self-determining human being.

Emecheta, through the doctor, hints at the anticipatory death of Akunna, when he says to Chike that she was too young for pregnancy and has hardly enough blood for herself. But the love and compassion of Chike fail to help her since he himself is "doomed to social approbation and isolation because of his ancestry. As the centuries of taboos and superstitious legends overwhelm Akunna's desire to live, she dies shortly, leaving a daughter whom they call 'Joy'. Emecheta closes the novel in her characteristically ironical manner, Akunna is herself unable to enjoy her love union, the modern marriage, beyond the brief spell of one pregnancy. But the fruit of her married bliss, Joy, points forward to the new order.

Thus Akunna's tragic fate is appropriated by the very power she sought to overcome, and is perverted into a threatening exemplary tale to coherence and intimidate women into obedience to traditional society and the men who rule it. Though people believe that she dies because her bride price was not paid due to the disobedience and condemn her for her rebellion against the norms, her young age, tender physique, and the years of undernourishment, cannot be ignored. Nobody criticizes Okonkwo for his stubborn refusal to accept the bride price because of his adherence to the custom. Since Akunna is not conforming to the custom of paying the bride-price, she is blamed. In a society such as Akunna's the emancipation of women is partially achieved. It continues to create the conflicts which destroy the people who unleashed them.

The central message of the novel that Emecheta tries to convey is that only those people who possess a strong will to free themselves completely from the fetters of tradition have the opportunity to find a cheerful life outside of these fetters and not the people, though rebellious, still, suffer under the social dogmas. Even the education system is a product of that society which allows very less scope for the overall development of an individual, especially a woman. Thus Akunna is portrayed by the novelist in the feminist perspective to bring out that they also can stand equal to men in all aspects of life.

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**FEMINISM AND CULTURAL DEMANDS IN THE NOVEL OF
'THE ONE YOU CANNOT HAVE'**

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Abstract:

Concepts of feminism include women acting, speaking and writing on women's issues and rights. This story described the modern love story, how women accept Indian pressure. The couple had an unforgettable moment in their inseparable days. Then they broke up their love because of the heroine's parent's compulsion. Finally, they got married another person and lived in happily by their acceptance life is temporary.

Keywords:

Modern love- Broke up- Remember- Unforgettable moment- Indian Culture- Demands- Depends- Compulsion- North Indian culture- South Indian culture- True love of man- The one you cannot have- motherhood concept- feminism- Accepting all by the pressure.

Characters of the novel:

There are three main characters as Aman, Shruti and Anjali. Aman and Shruti both loved each other in their college time, Aman was senior of Shruti. They were studying in the engineering college in Bangalore. Unfortunately, both were broke up their relationship by Shruti's parent's compulsion. Here feminism demands through her parents and also culture demanding is there. The author gives two demands in this novel 'The One you cannot have'. Preeti Shenoy gave two type of culture. There are North Indian culture and South Indian culture. Aman comes from north Indian culture, Shruti is opposite to Aman. She came from South Indian.

About Shruti and her parents:

At the same time, Aman and Shruti could not forget their love life. Shruti's parents had a lot of restriction on her. Because they are strictly following their culture and respect their culture. They did not accept the other culture and manner. By this attitude, Shruti was broke up Aman. Then she married Rishabh at sadly.

Cultural demands of this novel:

Preeti Shenoy gives a good background of India in the book of 'The one you cannot have'. For instance, Shruti cannot relieve her past life for four years. Shruti had not a baby, so her mother gave a pressure to her to have a child. Shruti's mother said that they want to produce a baby too. But Shruti did not like to give birth to a baby. Her husband wanted to have a baby but not her. She married Rishabh as a compulsion by her parents. She hated Indian culture and Indian society put this huge pressure in her life. Though she thought about her parents who were in the sixties and her husband's parents were in sixties. So they want to have a child. One side it was uninterested and another side was uncompromised. Shruti's parents always said that she should forget her love life. Shruti loved her husband Rishabh. He was a great guy but he was not Aman. Shruti also cannot forget Aman in her life. He was a history of her life. Shruti said that,

"Everybody said that you forget the life you had before you have got married. But they said to lie. The marriage did not change your memories which did not take away your past". (ch.12)

Shruti's parents demand and also feminism aspects:

She has broken up with Aman. Shruti married Rishabh and settled in Mumbai. Shruti married Rishabh because of her parent's compulsion. Shruti's parents did not accept her love, because they were strict in their termination. Then Shruti thought that she wants to see her parents happiness. So she accepts to marry Rishabh to please her parents. Her mother was also in depression. She thought that she should not give any depression again to her mother. Shruti had no child for two years. Her mother gave a pressure to 'have a child and repeat'. But Shruti has no idea about having a child. She thought that she is in twenty-six, so she plans but has a baby after two years. She did not want to have a child. It hugs Preeti Shenoy narrates a typical Indian mindset the character of Shruti's mother. It is a huge pressure to Shruti from her mother. Shruti's friends have children while Shruti does not have. Shruti accepts to have a child because of her parents-in-law and expect.

The concept of motherhood in India:

The concept of motherhood also has a cultural pressure in India. If a woman gets married and after a year they should have a baby when a woman attain motherhood which makes a woman complete. But Shruti did not like Indian culture and its pressure. Finally, cultural pressures succeed. In order to satisfy their expectations, Preeti Shenoy has shown cultural

pressure in 'The One You Cannot Have'. Preeti Shenoy gives a perfect background of Indian culture. Even Shruti's love and her parents are in great Indian society.

Author's message to the women through this novel:

Preeti Shenoy has two messages to the women of today. To the housewives, she would like to say that hold on to that one thing that gives you pleasure. Try to do something apart from household chores that make you happy, Step out! Achieve something. Let the world notice you, make your children, your husband proud. To the career women, she would say that happiness is your biggest asset. Get help from your family because no one can do the personal and professional work all alone and why should you? And more importantly, take out some time for our self. She likes most about her career because the accolades, the reviews are all encouraging but the thing she likes the most is that through her writing she can touch lives. People thought about her that there is an emotional connects in her writings. Her books deal with real-life situations. The protagonists in her books generally have something that they take head-on. The positivity in her writing appeals most to the people. But personally, she feels her books reflect a lot of her. Find unique ideas and then to say it in a unique way. That is what makes it so difficult to find your own unique style of writing.

Conclusion:

Preeti Shenoy gives a fantastic story in 'The One You Cannot Have'. She narrates a modern love story for this generation. When a reader turns the page it so interesting to read this book because Preeti Shenoy used in the simple way of the sentence so we can easily understand the character's emotion and feeling. The author mostly narrates the past life of Aman and Shruti and their unforgettable sweet memories included through her writing.

Every character speaks in the first person as it gives various dimensions to the story. The book starts with the introduction of all the characters and their current state of life. Preeti Shenoy's previous books narrate the anti-climax so the same state continues. The author gives a shocked to the readers when Rishabh suddenly asks Shruti about Aman.

In India, most people respect their cultural aspects and way of behaviour. At the same time, they never allow and accept another culture to mix with their culture. In the part of Shruti express her boldness to her parents. Maybe her parents did not accept her love. She said to her parents that she would leave out of the house. There Shruti's boldness expressed. Shruti's parents never give any freedom for her. Even she is not allowed to choose her life partner. Shruti's parents are strict in their cultural aspects and way of behaviour because they belong to a great Indian society. They strictly adhere to culture and morality, so they never allow another culture with their culture.

The view about men that the female characters of Preeti Shenoy states lets male know what all they should change in themselves. Readers appreciate the paragraph where it is mentioned that the problem with men is that they don't express themselves initially and later on, move on without even explaining the reason or trying once again for a relationship to work. This is extremely right but largely unnoticed. Preeti Shenoy's open take in the book about not forgetting the first love made us look into our own life and relationship which scared us like hell. But the way she has given moral to this whole thing, in the end, is why this book will remain in recommending list for a long time. The author narrates a statement in this book, 'Every relationship changes, especially after get married'.

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THE SACRIFICIAL ROLE OF WOMEN AND THE AWAKENING OF A MIDDLE-CLASS WIFE AND MOTHER IN HENRIK IBSEN'S A DOLL'S HOUSE

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Abstract:

This paper investigates the sacrificial role of women in Henrik Ibsen's A Doll's House (1879). Ibsen is one of the great supporters of women. He is a humanist rather than a feminist. This paper shows the untrue system of marriage and women fighting for her Individuality. Nora, as a woman, a wife or a mother, behaves like a doll. She is under the control of invisible hands and the pressures of patriarchal society. Ibsen protests against the position of women in a masculine society which is unfair and under the hegemony of male-dominated power.

Keywords:

Freedom, Humanity, Identity, Patriarchal society, Masculine society, Individuality, Self-respect and orthodoxy.

Revolution:

A revolution is a fundamental change in a political or an organizational structure that takes place in a relatively short period of time when the population rises up in revolt against the current authorities.

Literature And Revolution :

Art is primarily a vehicle that expresses task and its sensibilities. Literature is tasked with the challenge of one's own narrow perspectives. The written word has the power to generate ideas, inspire revolutions, and change the way of one's view and their place in history.

This power is clearer in the works of many authors. Many writers have changed the world from fictional epics to philosophical creeds. Many Books have been written in an attempt to share knowledge, inspiration, and discoveries. Sometimes books make a drastic impact that they change the way the world thinks about things. From creating characters and stories that

have become ingrained in cultures around the world inspires the imagination of many, these works of literature have all touched the world in significant ways. some books have made an impact on society with views on racism, feminism, individualism etc.

Introduction:

The worlds discriminating view on women is always reflected in inferiority while superiority is always identical with men. The object of the play is aimed to describe the women character personalities and gender issues existing in Henrik Ibsen's A Doll's House... It had offered greater authority on men than on women. The images are created on gender issues at that time mostly on the marriage relationship. Men were regarded as more powerful and they have more authority in the family than women.

The conditions placed women in the position of victims so that it created male dominant and the female subordinate situations. There is an awakening when women regained her status at the end.

Real Life Inspiration:

Much that happened between Nora and her husband happened to Laura and her husband. Kieler rebounded from the shame of the scandal and had her own successful writing career while remaining discontented with sole recognition as "Ibsen's Nora" years afterwards

Sacrificial Role Of Women:

Ibsen believed that women had a right to develop their own individuality, but in reality, their role was often self-sacrificial. Male superiority caused women to make many sacrifices by not being able to pursue their own ambitions, careers and identity. Being controlled by her father and handed over to the husband's authority Nora was not able to pursue her desires. Torvald treats Nora like a child. He thinks that she is stupid, and must be controlled. Torvald controls her housekeeping budget and how much she can spend on purchases. He does not know that Nora herself can earn some money.

When women love as Nora, she will sacrifice herself for the family. When he wanted to sacrifice his reputation and his career he gave up as he couldn't take the blame for her.

Despite her great sacrifice driven by her love for her husband, Nora agrees that she is a bad influence on her children. Her inner thoughts are expressed as "Corrupt my children. Poison my home. It's not true.

Nora, who is part of the upper class, a woman who has everything imaginable in a doll-like existence; not only sacrifices herself in borrowing money to save Torvald, but she loses the children she undoubtedly loves when she decides to pursue her identity. Mrs. Linde, who is part of the middle class, sacrifices the true love of her life and marries a man that she doesn't love in order to support her dependent relative. Finally, Anne-Marie, who is part of the lower class, the Helmer's nursemaid have to give up her own child to look after other people's in order to survive financially and it seems to go on and on.

In A Doll's House, specific problem deals with the difficulty of maintaining an individual personality i.e a feminine personality. she is childlike ,rombing easily with her three children. Nora, living out the ideal of the 19th century, is the best illustration of the illusioned woman who lives in a society where the male oppresses the female and reduces to a mere doll or plaything. Nora is that doll living in her fake dollhouse, which reinforces the fragile idea of a stable family living under a patriarchal and traditional roof.

She also says to him, "You have never loved me. She wants to be independent so she decides to leave the house. When Torvald reminds her of her duties as mother and wife, she tells him that, "I have another duty equally sacred"(Henrick Ibsen's A doll's house Act – 111 p:77).

It is the triumph of the woman overall hindrances whether social or masculine.

Thus towards the end of the play, Nora realizes that it is time that she regained her status as being the "One" after a long time of submission, which established her role as the "Other".

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**BLACK WOMEN'S SCUFFLE FOR GENDER EQUALITY
IN ALICE WALKER'S THE COLOR PURPLE**

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Abstract:

Alice Walker's *The Color Purple* unfolds with the marvellous interplay of language, gender, and power. Walker's conscious use of language produces new narrative strategies, discloses unheard stories of women, and transforms traditional concepts of gender roles. The paper discusses the existence of Black Women who are also known as Afro- American women. They want to get gender equality in society. The aim of the paper is to create forms of knowledge built upon the experience of black women. Walker's employment of Black English manifests her concern about the black cultural heritage and her challenge to the superiority of white people's language. It deals with not only the problems of being black women but also with the possibility of change and progression, even though it is a slow process. It also gives a message to all women; they should always help each other and they don't want to live under the pressure of men. Afro-American women face double oppression, firstly they are blacks and secondly they are women. The observation made through this paper is that black women represent women trying to find her place in the world through different events and setting. Walker also voices concern over the polarity between gender roles. For her black characters, the hierarchal gender structure is further complicated by skin colour and skin tone. It is the experience of black women community and the struggle of women rights. The content given here explains how black women survive in hard condition and become strong. The paper tries to focus struggle of black women for their own identity and get independence and gender equality in society.

Keywords: Gender Equality, Cultural heritage, Women Empowerment, Identity, Language.

Gender Equality is achieved while men take pleasure in the same human rights and opportunities crosswise all sectors of the world, as well as trade and industry participation and decision- making, and when the diverse behaviours, aspirations and wants of women and men are just as appreciated and favoured. Gender Equality is located of events, attitudes and assumptions that make available opportunity and generate potential persons. People say that gender equality is not a woman issues, it is a human issue. Colour discrimination is the greatest problem of this world, especially for women. There are many problems related to colour discrimination. If a woman is black, she does not get full respect from the society in comparison to a white one.

African Americans also referred to as Black Americans or Afro – Americans. most African Americans are of West African Women of African origin in the United States has always been keenly aware of the impact of race, class gender and oppression upon their lives. Since slavery, they should have struggled individually and in groups, spontaneously and informal organizations to eradicate the multiple injustices that they and their communities face. The black writers are now speaking for the people as never before. They remained other; they are not inferior gender and a passive object. Women don't want to deny their dignity and worse their identity. They want their basic rights and totally include in social, political and economic life. Some authors like Maya Angelou, Deborah Gray- White, Harriet Jacobs, Maria Stewart, Toni Morrison, Alice Walker and Zora Neale Hurston wants to remind or save their dignity and regaining their feminine entity, self-esteem, self- realization and save their sexual awareness. Alice Walker's intention is not only to give voice to black women but also provide their freedom.

Afro- American or black women are treated like animals, losing their human rights and inequality in society from Afro- American men.

In her novels, she examines the connections between sexuality and spirituality. Her novel powerfully articulates contemporary issues and involving gender and race in the united state. She believes that strangeness is only a thing which gives us the ability to change the old thought and establish new rules and regulation against the male community. She is the most recognized and celebrated contemporary black women novelists. For her black feministic approach, a gender issue and women empowerment, her novels widely spread over the world. She was recognized as one of the leading voices among the black American writers. She has produced an acclaimed and varied body of work, including poetry, novels, short stories, essays and criticism. Her works are praised for their insightful of black life, in particular, the experience of black women in a sexist and racist society. She admires the struggle of black women throughout history to maintain an essential religion and creativity in their lives and the achievements serve as an inspiration to others. Her works deal not only with the problems

of being black women, but also with the possibility of change and progression, even though it is a slow process.

Black Feminism is the acknowledgement that women of colour have been oppressed by sexism and racism. She writes *The Color Purple* is filled with Afro- American women or black women experiences. Celie is the protagonist of the novel. She is a fourteen years old girl and she is the poor, ugly and uneducated girl. She is a moving figure in the novel and the full novel depends on her struggle for getting gender equality. She is only the subject of repeated rapes and beating. Shaped or tortured by her father physically, mentally and emotionally. The importance of regaining the control of one's own body for asserting one's self is outlined and the female body is the most exploited target of male aggression and women have fear or even hate their bodies. Consequently, women often think of their bodies as torn or fragmented, a pattern evident here. The device men use to control women is rape such is Celie's case she is strong with the team of a black missionary and has an opportunity to understand the African culture and her own people.

Alice Walker uses many theme and motifs in the *Color Purple* and one of the most interesting is the concept of gender roles. The gender-based oppression of women emerges as a powerful thing of the novel as the powerless women are being suppressed by equally powerless men. Although there are stereotypical elements for both men and women, it is within the multidimensional main characters that Walker destroys traditional roles and replace them with more complex concepts. The abusive husband, Albert, who eventually has a change of heart, or his son's inability to "beat" his wife into submission, this eventually taking up the housework himself while his work in the field- these are just a few examples of the transforming untraditional gender roles displayed in the book *The Color Purple*.

Her mother was very sick, so, she was unable to protect her from her father's rapes. For her father's rape, from which two children were produced. She is uneducated and sexually abused by her stepfather.

"You better not never tell anybody but God.

It'd kill your mammy.

Dear God,

I am fourteen years old. I am I have always been a good girl. Maybe you can give me a sign letting me

Know what is happening to me." (TCP- 3)

Alice Walker wants to show the male-female relationships within her community. The male of Afro- American community is physically and mentally strong whereas the women usually conform to the role of a passive victim but in *The Color Purple* she breaks this old tradition and makes the strong identity of black women. The author also breaks the traditional boundaries of masculinity as a signifier of male power. She very warily expresses her

apprehension about gender roles and gender dynamics in her characterization and plot development. She says that power not only in the hand of patriarchy, while it is also in the hands of women by showing gender equality.

The women want to say that they are not weak, marginalized and not depend on men. In the novel, the male has employed the woman as an instrument of oppression. Alice Walker portrays the female picture clearly and beautifully in the novel. She very carefully expresses women's problems and suffering and also emphasizes the plight of the black woman. She mostly depicts the inner strengths of black women for getting gender equality. In the colour Purple, women are like a masculine. Celie wants to save her sister Nettie in a male-dominated society. She wants to prevent her step father's rape. In the beginning, however, Celie can't make too much sense of her experiences; she is rather the passive victim of her environment. "But I don't know how to fight. All know how to do is stay alive" (TCP-26). I don't say anything. I stay where I'm told. But I am alive" (TCP-29). The novel is about the struggle between salvation and revenge. Sofia is a danger to the long-established paradigm, not more than only for gender, but also for the race. She has the conventional individuality of the male gender which sources her problems in own race because she is bound to live her life and be herself no matter what.

The Color Purple accomplishes the goals of full amount liberty and equality between men and women, implementing all aspects in life such as economic, social, political and sexual aspects, both in the household and community areas. More importantly, the most important objective that the female characters would like to arrive at by performing out their views is to deconstruct the constraining patriarchal thought that hinders women from on the increase themselves. In the novel Celie and Shug are two most strong characters, always try to remain their identity and want to say three things. First, we are as a creature. Second, we are as a human being. Third, we are as a black female. It is the story of personal empowerment which is open with a protagonist Celie, and she is the bottom of America's social caste. She is a victim of constant rape, violence and verbal abuse. She can't conceive this thing and wants to change the present condition in life.

Alice Walker says that the relationship between female characters is motherly and sisterly and this relationship gives the energy to fight against men for getting gender equality. Celie has a lot of courage and she is able to change her status of sexually abusing and free herself physically, economically and spiritually and become financially – independent at the end of the novel. She asserts her female body after facing many difficulties and problem and achieves spiritual and economic freedom. She plays three roles; firstly, she is a sexually abused child, secondly, a passive wife and finally, to emancipated women. She writes letters of God, from which she writes her thoughts, ideas and expresses her emotions. The protagonist Celie undergoes a remarkable personal change Initially, she believes that being a

woman inescapably means that she has to serve and obey men and she is thus a victim of patriarchy. which is a way for oppressed women to resist patriarchy. It is the women's struggle for gender equality. At last, women should always try to get gender equality in society and it is very important for all women. They should be always aware of their rights. We can see Afro-American women face different types of problem. They face many difficulties, physically and mentally abuse by men of their own community and other communities and they get independent on patriarchy. All women whether they are Afro-American or not always try to get equality in society. The situations of black women in Walker's *The Color Purple* go for beyond that either male or women. Black women find themselves socially, politically and emotionally situated in no man's land.

Alice Walker is one of the advocates of a black woman and presents their own point of view for getting gender equality in male dominating society. The author is successful in displaying the suffering of coloured women. The black characters in the novel try to bear gender discrimination, violence, racial attitudes and sexual abuse. The author still deals with the forbidden issues, like incest, given that she wants to demonstrate the truth of life's women life. The oppression of Black women by their husbands, brothers, lovers etc. is an outcome of this system. *The Color Purple* is the story of the growth and development of the central character from an ignorant, abused teenager to an accomplished woman. The title itself signifies a celebration of beauty, the pleasure of living and how that celebration is at the centre of spiritual and personal growth.

Abbreviation:

Tcp- *The Color Purple*

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**PORTRAYAL OF AN ICONOCLAST WOMAN IN
BUCHI EMECHETA'S NOVEL BRIDE PRICE**

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Abstract:

Buchi Emecheta, one of the prominent African Nigerian women novelist, who explores the roles a woman is expected to play in a patriarchal society with great insight. She is unrivalled in her portrayal of women characters. In her novels, she challenges man's simplistic notions of a woman and condemns his attempt to relegate a woman to an inferior position in the society.

The Bride Price is Emecheta's third published novel. This novel explores the victimization of women in the guise of customs, mores and traditions namely the humiliating tradition of bride price which categorizes women as commodities deemed to be exchanged for money, the enslavement of women through marriage, the age-old proverbs which entrap women in the web of cultural ethos and their subjugation to rigid socio-cultural diktats. "PORTRAYAL OF AN ICONOCLAST WOMAN IN BUCHI EMECHETA'S NOVEL BRIDE PRICE" examines the significance and struggles of Akunna, the protagonist who carves out an identity for herself in an age-old traditional society.

Keywords: iconoclast, victimization of women, inferior position, enslavement, diktats, humiliating tradition

Maladies Of An Iconoclast

The Bride Price is the first bonafide novels of Buchi Emecheta. She considers this work as her "brainchild". In this novel, she puts ironic use of the African traditional groom having to pay a prearranged sum to the bride's parents or close kin in order to be eligible to marry the girl. It also invokes the 'voice' and perspective' of the African Woman. It portrays an Igbo girl's adolescent fragility and power. It explores the enslavement and degradation of women through rigidly enforced rules of conduct and socio-religious taboos. Emecheta in the novel presents the African woman in a new light. She shows the numerous indigenous African customs and superstitions oppression and degradation the Female community.

Emecheta brings to the fore a darker side of Africa exemplified in the life of the woman and the psychological and physical pressures upon the weaker sex through cancerous customs like arranged marriages, polygamy, perpetual pregnancy and widowhood.

A girl is valued only for her bride price. An African girl is meant to be married and to fulfil her social obligation in becoming a mother of a number of children preferably a number of bouncing baby boys, but tradition forbids her from taking the first steps in choosing a husband all on her own without the involvement of her immediate family and kith and kin. To dare to defy this tribal norm is to invite the displeasure, if not the wrath of the entire community.

Akunna, at the opening of the novel, is comfortably placed with her father Ezekiel Odia working in a Nigerian Engine factory, her mother Ma Blackie, a huge woman with a smiling face, and her little brother, Nando at Lagos. Akunna has a special bond with her father, she is ready at first to accept the role allotted to her as a daughter, she is determined not to let her father down.

This belief enhances male privilege for the mother is inherited by her husband's brother without any regard as to his wife or wives may feel about that. A widowed woman was not allowed to live alone. In Igbo society, it is the father and not the mother who is believed to be one's life and shelter.

Akunna has to go through the painful process of growth to learn about her culture's restrictive institutions and lopsided values. The appropriate rituals initiate her into the significance of life and death for the individual and for the community particular traditions. Her rapid maturity is measured by her growing awareness of those points at which her culture's traditions determine the fate of women in her society.

Thus, the ceremonies of burial and mourning not only mark her father's death as such, but they are also a prelude to the established custom of transferring the widow and her children to the care of her uncle, her father's brother, in the exercise of his right of inheritance. It is a practice which emerges in the novel as one of several symptoms of the woman's status as a possession rather than a person. Akunna begins to worry about the unknown future since she is apprehensive of the role that awaits her.

The shift from urban Lagos to rural Iboza reduces Akunna to a state of loneliness. She was born in Lagos and attended school in Lagos. So she does not consider Iboza her home. But now she's forced to learn the traditional laws of Iboza. She feels as if she is trapped between two opposite cultural strands. Though she and her brother start adjusting to Iboza traditions, she continues to possess a feeling of alienation. Moreover Akunna is considered as an 'ogbanje', a living dead right from her childhood because of her lack of proper physical growth and her ill health.

Perhaps all these circumstances of uneasiness draw Akunna towards Chike, her schoolmaster. Now at the age of fifteen, she falls in love with this school teacher of her's who is an Osu, the son of a former slave. Osus, the outcasts are believed to be the descendants of slaves. Slaves do not enjoy an equal status with the free-born. There is always an unbridgeable gap between them. Hence the traditional standards make Chike an ineligible suitor to Akunna in spite of his professional elegance. Chike and Akunna are madly in love with each other. Chike is the only solace to Akunna. He stands as a moral support to her at the beginning. When she attains maturity, it is Chike who understands her condition, brings two white tablets and a glass of water and gives her a big wool jacket. He advises her not to tell anyone about her attainment of maturity until the examinations are over. Akunna feels deeply ashamed of her condition. She begins to fear, thinking, "so now I am a woman too. I can be married, anyone can cut a piece of my hair and carry me away that was the tradition" (BP 42) and she goes home feeling "so many things had happened to her in one day, so many things she did not understand" (BP 45).

Both Akunna and Chike meet secretly by the river, Asaba. When it comes to being known to everybody they are strictly warned. Chike's father is worried about his son's affair with Akunna because of the traditional constraints on them. On the other hand, Chike is very particular about his love with Akunna and is clear in his stand when he is warned by his father, he makes it clear to his father saying, "I want Akunna, father, there is no other girl in this world for me" (BP 45). His father, a kind man, advises him, "Do not harm this girl. All girls must be virgins when they go to their husbands" (BP 47). Through Akunna Emecheta focuses on the custom which lets an Ibo boy make a girl his, by sneaking up and cutting a lock of her hair.

As Akunna has passed the examination, Chike hopes that his father would meet Akunna's uncle, Okonkwo to ask for Akunna with the offer of the bride price of a hundred pounds. Ultimately Akunna's people hear the ominous sounds of gunshots and wedding music. Immediately a thought flashes through the intelligent mind of Chike that, "they have kidnapped Akunna for their son Okoboshi" (BP 58). When the news of the kidnap spreads like wildfire, the villagers, shocked and stunned, begin to search for Akunna though they are aware that their search ends in nothing but vain. All Okoboshi had to do was cut a clutch of her hair. "Isinmoand she would belong to him for life or he could force her into sleeping with him, and if she refused his people would assist him in holding her down

Soon after the kidnap, few members from the Obidi family come to Okonkwo to inform that Akunna was sleeping peacefully on the specially decorated for her and Okoboshi. They agree on a small bride price and the greedy Okonkwo has no other alternative. Okoboshi's mother in the process of convincing Akunna says "No girl from a good family like yours could

possibly marry a slave" (BP 134). In the traditional society of Ibuza, though normal relations with the descendants of the slaves are acceptable, vital matters like marriage, religion, and ceremonies are not accepted. Even Okoboshi's sister advises her to yield to her brother or else he would be constrained to involve the Ibuza custom to force her.

Akunna is dubbed as a slave. They give her the treatment that a slave would be given since she had an intimate relationship with a slave. But to her surprise, Chike rescues her and they elope to Asaba. Akunna is extremely happy with Chike. He serves as a solid pillar of strength, inspiration, and encouragement. To some extent, he is responsible for her growth as a student, her successful completion of her secondary education, and her development as an individual, independent, and self-determining human being.

Emecheta, through the doctor, hints at the anticipatory death of Akunna, when he says to Chike that she was too young for pregnancy and has hardly enough blood for herself. But the love and compassion of Chike fail to help her since he himself is "doomed to social approbation and isolation because of his ancestry. As the centuries of taboos and superstitious legends overwhelm Akunna's desire to live, she dies shortly, leaving a daughter whom they call 'Joy'. Emecheta closes the novel in her characteristically ironical manner,

Akunna is herself unable to enjoy her love union, the modern marriage, beyond the brief spell of one pregnancy. But the fruit of her married bliss, Joy, points forward to the new order. Thus Akunna's tragic fate is appropriated by the very power she sought to overcome, and is perverted into a threatening exemplary tale to coherence and intimidate women into obedience to traditional society and the men who rule it. Though people believe that she dies because her bride price was not paid due to the disobedience and condemn her for her rebellion against the norms, her young age, tender physique, and the years of undernourishment, cannot be ignored. Nobody criticizes Okonkwo for his stubborn refusal to accept the bride price because of his adherence to the custom. Since Akunna is not conforming to the custom of paying the bride-price, she is blamed. In a society such as Akunna's the emancipation of women is partially achieved. It continues to create the conflicts which destroy the people who unleashed them.

The central message of the novel that Emecheta tries to convey is that only those people who possess a strong will to free themselves completely from the fetters of tradition have the opportunity to find a cheerful life outside of these fetters and not the people, though rebellious, still, suffer under the social dogmas. Even the education system is a product of that society which allows very less scope for the overall development of an individual, especially a woman. Thus Akunna is portrayed by the novelist in the feminist perspective to bring out that they also can stand equal to men in all aspects of life.

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FEMINISM IN KHALED HOSSEINI'S A THOUSAND SPLENDID SUNS

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Abstract:

Khaled Hosseini was born in Afghanistan. His first novel *The Kite Runner* is an international bestseller and published in thirty-four countries. His second novel *A Thousand Splendid Suns* expressed to kill the freedom of women in Kabul and male dominant is a major concern to relate to this novel with feminist aspects. After married women were wearied burqas against their choice to be limit behind the wall and no freedom to walk without the male companion. Burqas are symbolized the feminist aspect of the novel. In the novel, *A Thousand splendid suns* expressed feminism in the way of two protagonists Mariam an Laila suffer under the custody of a male-dominated superiority using radical rules and legitimizing the abuse of women by Rasheed. He was allowed by law to treat his wives though he delights and abuse is a common existence during the novel between the Islamic society and Afghanistan government perceive to harm in it. Women hold little value in Islamic society except to cook and clean and have sons. Finally, Rasheed was killed by Mariam because of her husband's brutal activities and she sacrificed life for Laila. She was executed in publically under the government controlled by the Taliban in Afghanistan. Women have never got equal rights from ruled by male controlled society.

Keywords: Women of Afghanistan, Khaled Hosseini, Thousand Splendid Suns, struggle of women, oppression, suppression, violence, Patriarchal society, traditional Islamic society, Afghan society.

Introduction:

Khaled Hosseini was born in Kabul in Afghanistan and moved to the United States in 1980. His first novel *The Kite Runner* is an international bestseller, published in thirty-four countries. His second novel *Thousand Splendid Suns* expressed weaves thirty years of turbulent Afghan history through an intensely powerful story of family, friendship and the main central theme of feminism in this great novel.

Feminism is a social theory and political movement. Feminist themes explored discrimination, stereotyping and objectification and sexual objectification, in particular,

omission and oppression and patriarchy the basis of feminist ideology is that society organised into patriarchy system in which men have an advantage over women.

Feminist activism though is a grass root movement which crosses, class and race boundaries. It is culturally specific and addresses the issues relevant to the women of the society.

Radicalism in Khaled Hosseini's A Thousand Splendid Suns

In Khaled Hosseini's novel, A Thousand Splendid Suns expressed feminism in the way of two main characters Mariam and Laila illuminate the reality of the Islamic culture and the radical rules and oppression that women face in Afghanistan. The leading female characters form another contrast. Mariam was a poor and traditional woman. Laila was a more educated woman but both were in conflict with their rigid male-controlled society.

Women have wearied the burqa after married in Islamic Culture. It is a sign of oppression and male domination. Afghan men saw in the Burqa discards women as a sex object by covering her body although in reality. The burqa eliminated women as a human being. It limits the women to nothing but a sex object and a source of seduction and shame as nudity, before undertaking of Taliban in Kabul any man not forced to their wives covered by the burqa. Rasheed who forced their women to wear the burqa to cover their wives name are Mariam and Laila both shameful body and decrying men who did not force burqa on their wives. Rasheed had met his customers told to him.

Sometimes they even put their feet in front of me, the women do, for measurement, and their husbands stand there and watch. They allow it. They think nothing they're being modern men, intellectuals, on account of their education, I suppose. They don't see that they're spoiling their own nang and names their honour and pride" (T.S.S. p.69).

Rasheed accepted Taliban who with ease regarding them. "With a forgiving, affectionate kind of bemusement, as one might regard an erratic cousin prone to unpredictable acts of hilarity and scandal"(T.S.S.p.301). Rasheed had decided to grow to a beard and go to the mosque.

The Taliban were undertaken of Kabul in Afghanistan. Women and girls were suffering in life. They have no provided freedom for women and only gave restrictions to live in Afghanistan. The Taliban had control of Afghanistan declared some restrictions for women it must be followed.

You will cover with burqa when outside. If you do not, you will be severely beaten...Girls are forbidden from attending school. All schools for girls will be closed immediately.

Women are forbidden from working, if you are found guilty of adultery, you will be stoned to death. Listen. Listen well obey. Allah-u-Akbar"(T.S.S. p.271).

Women were no right to walked in street alone without a male companion. The Taliban no provided to girls attended education and women were not allowed to use cosmetics and charming clothes, paint for nails and not make eye contact with men and did not laugh in public places and to kill the freedom of women in Kabul by called male dominant is a major concern to relate to this novel with feminist aspects.

In this novel, A Thousand Splendid Suns expressed male dominant role of Rasheed. He is not a good Muslim and shoemaker and the antagonist of the novel. He married Mariam through an arrangement with Jail and later married Laila as well. After suffering years of domestic cruelty at his hands. Mariam and Laila both were abused got from her husband. A male torture after becoming the wife of someone is also a major point of proving this novel as feminism.

Mariam and Laila both were got physically and mentally tortures by Rasheed. Laila had planned to run away from Rasheed because of his abuses. She had begun stealing money from him in order to put her plan into action. After her friendship with Mariam develops she invited Mariam to run away with them. But her trial was a failure for escaped from her husband. Rasheed locked them in separate and hot rooms with no food and water for a day. He threatened to kill the three if they attempt to escape again. Women did not take any resolution to herself because of controlled rules by the Taliban.

Another important suppression of women of this novel expressed in the way of character Laila. Her delivery of Zalmai adds two levels of insight into the novel. Main of all the struggle that the family endures disinterested toward grasp a doctor show by coming again method for the Taliban had gone to subjugate women. The Taliban had denied women even the most basic right that of healthcare and only women's hospital in the city is in poor conditions and insufficiently equipped.

Additionally, the scene depicts the sacrificed made by a mother and allowing the operation to go forward without anaesthesia. Yet, she puts her child before herself and did her best to tolerate the pain at hand. No one was able to save women in these situations. Rules were to be followed and beatings and abuse would ensure and no questions asked. "A good time to be a woman in Afghanistan. Women taught at the university, ran schools and hold office in the government" (T.S.S. p.135).

Those lines explained about the thought of Laila's father. He was an activist for women's rights and freedom. She had as a child got freedom by her family even more once she was married and placed in the traditional Islamic society and after married Rasheed that Laila two suffered the same belligerent fate as Mariam.

The abuse in this novel highlights the oppression that women face. In Islamic society a women's worth is basically zero. They had no rights, no say, and no freedom, after growing

up surrounded by this cycle of abuse. Khaled Hosseini finally draw our attention to this matter that goes virtually unnoticed. There is no end to this abuse. Mariam sacrificed her life for Laila because of her husband brutal activities in life.

Finally, Rasheed was killed by Mariam. She was executed in publically under the government controlled by the Taliban in Afghanistan. Women have never got equal rights from ruled by the male dominant society.

Conclusion:

In *A Thousand Splendid Suns*, the story of Afghanistan includes the description of the role and the place of women in Afghan society. Khaled Hosseini had keenly examined the condition of women in this novel. Mariam and Laila both girls were lived change abruptly and clearly for the worst when they become connected to Rasheed through marriage. Both of them are ruled by his wished and desires and defy him at great risk to their safety and in Laila's case the well-being of her children. At no point does it appear that Laila, Mariam have any legal rights. In this novel, *A Thousand Splendid Sun* explained the difficulties pain and endurance faced by Mariam and Laila. Their confidence and self-determination helped them to break all the shackles. Although Mariam was executed in publically under the government controlled by the Taliban in Afghanistan. Finally, women have never got equal rights from ruled by male domain society.

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TRANSITION OF WOMEN IN THE SELECT NOVELS OF SHASHI DESHPANDE

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Abstract:

Shashi Deshpande, an Indian writer, comparatively a recent entrant into the literary scene, has taken up the study on the present day women and the problems faced by them while experiencing different roles as daughters, mothers and wives and their thirst for finding dignity in their lives. Among other novelist experimenting consciously with the Indian writing in English, Shashi Deshpande has a unique place. For the writer, having been born, brought up and educated on the Indian soil, reflecting her firsthand experience of the plight of the Indian women, as a critic and writers.

Key Words: forlorn, self-introspection, discrimination, happiness, and amour.

Introduction:

Shashi Deshpande who was born in 1938 in Dharwad, Karnataka, India, is an award-winning Indian novelist. She currently lives in Bangalore with her husband who is a pathologist. Shashi Deshpande started her literary career in the nineteen seventies. She has published twenty-two books, which include eleven novels, eight volumes of short stories, four books for children and one collection of essays so far. Her novels are *The Dark Holds No Terrors* (1980), *If I Die Today* (1982), *Come Up and Be Dead* (1983), *Roots and Shadows* (1983), *That Long Silence* (1988), *The Binding Vine* (1993), *A Matter Of Time* (1996), *Small Remedies* (2000), *Moving On* (2004), *In the Country of Deceit* (2008), and *Shadow Play* (2013). Deshpande has also published some children's books in English like *The Hidden Treasure* (1980), *The Only Witness*, (1980), *The Narayanpur Incident* (1982), etc. and write the screenplay for the Hindi feature film *Drishti*. She began writing rather late in her life at her father's insistence. In 1969, inspired by a visit to England, she wrote and published an account of her English experiences. Since then her short stories have been appearing regularly in popular magazines.

Her novel *Shadow Play* was shortlisted for The Hindu Literary Prize in 2014. Shashi Deshpande has written four children's books, a number of short stories, and nine novels. On October 9, 2015, she resigned from her position from the Sahitya Akademi's general counsel and returned her Sahitya Akademi award. In doing so, she joined a broader protest by other writers against the Akademi's perceived inaction and silence on the murder of M. M. Kalburgi. The fiction of Shashi Deshpande reflects the ethos and milieu of Karnataka and Maharashtra. One can easily find the customs and practices overlapping as are the case in real life. Her middle class, Marathi-Kannadiga background and her education in English at a local school in Dharwar, Karnataka are the major source of influences, which have played vital roles in shaping her writings. The middle-class language, in fact, proves to be a characteristic quality of Deshpande's work. For example, her characters have names and pet names that immediately 'place' them for Indian readers as being Maharashtrian or Kannadiga- Saru, Indu, Jaya, Chandu, and Kamat. She uses words from Marathi or Kannada to explain different characters and relationships to each other, such as Chandu Mama (instead of uncle Chandu), and Ajji (instead of a grandmother).

The culturally specific words and sentences set easily and naturally in the body of her work. Deshpande does not like the simple technique of straightforward narration and employs the flashback method. She is the only Indian female author who has made bold attempts in giving a voice to the disappointment and frustrations of women despite her vehement denial of being a feminist. Besides it, she denies any influence of the militant Western feminists like Simon de Beauvoir, Germaine Greer, Betty Friedan and Kate Millet. Her main concern is to deal with women's issues in the Indian context. This article deals with Shashi Deshpande's two novels namely *That Long Silence* and *The Binding Vine*.

Jaya's frustration:

That Long Silence (1988) presents the story of Jaya the protagonist who plays the twin role of a wife and mother. In spite of her self-denial, she finds herself forlorn and alienated. Jaya realizes that she has been doing injustice to herself and her career as a writer. The protagonist Jaya and her husband Mohan go back into the old Dadar flat in Bombay from their luxurious house. Mohan is alleged of corrupt practices at the office and an inquiry against him is set up. The children have gone out for a holiday with their family friends. He expects Jaya to go into hiding with him, but she refuses to honour his wish. Since Jaya is alone in the small old Dadar flat, she gets ample time for self-introspection. If there had been no such crisis in their life, she would never have given a thought on herself or her individuality. She suppresses not only her writing career but also her association with her neighbour, Kamat. Her career as a successful writer is jeopardized right in the early years of her marriage. A short story of hers bags the prize and gets published in a magazine. She is on the threshold of getting recognition as a creative writer of some merit when Mohan expresses his displeasure at a particular story

written by her. The story is about a man who cannot reach out to his wife except through her body. Mohan suspects if the man portrayed in the story is not himself, and is apprehensive lest people should take him for the man in the story. But the writer keeps herself writing. She begins to write under a pseudonym, which does not help, and her stories are rejected one after another. Her neighbour, Kamat, analyses the reason behind the successive rejections and tells her that her stories lack strong emotions as she has suppressed her anger and frustration. But she cannot express her anger or feelings lest it should damage her relation with Mohan.

Rejuvenation of Jaya:

At this Kamat warns her against indulging in self-pity as it would only prove destructive to her. She begins to write graceful comical pieces on the efforts of a middle-class housewife in a column entitled "Seeta". She not only gets an encouraging response but also a nod of approval from Mohan. Being inspired by his valuable advice, she kept on writing which may be termed as a silent but effective tool of revolt against the patriarchal society giving a new dimension to Indian feminism. Like other women, she has been indoctrinated right from her childhood. She does not dissent the change of her name from Jaya to Suhasini at her wedding just to keep Mohan happy. Half-heartedly; but her inner consciousness never accepted it. Her dress and her appearance are the proofs of her submission to Mohan's livings, replicating an absorbed family woman. At the Dadar flat, she has time enough to think over her relations with Mohan, and also to examine and identify her bottled-up "self". Her emotional crisis comes to such a juncture that she is afraid lest something should happen to Mohan. She cannot imagine life without Mohan.

The type of fear born in her mind is due to her split psyche, though being a representative of the urban, middle-class woman who is educated and has the exposure to liberal western concepts, she is not an exemption. As she finds herself unable to free herself from the traditional code of conduct and her pent-up feelings make her neurotic. The image of Saptagiri Aji also reinforces the traditional concept of docile wives and silent women. Mohan is so enraged that he leaves the house in a huff as if he would never return. She is left all alone and at this juncture, she gets the news that Rahul has disappeared while holidaying. She feels totally shattered and lost, as there is nobody at hand to help her. She is in a traumatic state for many days, but finally, everything is all right. Rahul comes back and she gets a telegram from Mohan that "All is well". Now she has come to terms with herself. During this period, she articulates her long silence- her innermost thoughts, and her fears. In the novel few other characters suffered terribly are Vanitamami, Kusum, Jeeja, Mohan's sister Vimala and Nayana. In the novel, Deshpande does not put the blame of their marital crisis squarely on Mohan's shoulders but also on Jaya's. She is aware of the fact that breaking off the bonds of the family would result in loneliness and discrimination of the larger social set-up, Jaya looks for happiness and self-fulfillment within the family itself.

Distress of Urmila:

The story of *The Binding Vine* revolves around Urmila who is the female protagonist of the novel. She is a lecturer in a college and is the wife of Kishore who is in Merchant Navy. Urmila, who is an educated middle-class woman grieving over the death of her one-year-old daughter Anu. She is so sensitive that, in the end, she shares sufferings and sorrows of other people also. If she had not undergone such a personal loss, perhaps she would not have had any concern with others. Urmila's narrative embraces three tales-one about herself and the other two about Shakuntala, a rape victim's mother, and the protagonist's mother-in-law, Mira, a victim of marital rape. The novel begins with Urmila grieving over her dead infant daughter. At the same time, she also realizes her responsibility to her living son Kartik who needs her love and watches her anxiously. She could bear the shock easily when her father died. But Anu is different. Urmila possessed with the reminiscences of her daughter she comes across a portrait of Mira. The trunk from which she gets the photograph contains many books and diaries of Mira. The poems of Mira are written in Kannada and the diaries are written in English. Mira's husband's stepmother referred to as Akka. She tells her that her brother saw Mira at a wedding and fell in love with her. He was suggested as a good match for Mira and in this way, the marriage was arranged. She died while giving birth to Kishore.

Bondage to society:

Urmila came to know the difference in handing over of Mira's property to her. When Akka hands over little bits of Mira's jewellery, she says, "They're Kishore's mother's... I kept them for his wife".(48) But when she hands over the book and diaries of Mira, she says, "Take this, it's Mira's".(48) "She did not mention Kishore at all, as if she was now directly linking me with Mira" (48). This shows that a woman loses her identity after her marriage. In a distressed state, she is to meet Shakuntala, mother of a rape-victim, Kalpana. She meets her in the hospital where her sister-in-law, Vanna works. Kalpana is lying unconscious and her mother thinks that she has met with a car accident. Dr Bhaskar, the doctor-in-charge, on examination reports that Kalpana has been brutally raped. Listening to the conversation between Vanna and Dr.Bhaskar she cries in agony and fear. Urmila escorts her home and from there starts her association with her. It is during these regular visits that Urmila comes to know about Kalpana from Shakuntala.

Shakuntala does not want this incident to be informed to the police. Deshpande further explains the conduct of police investigation in such cases. It is the duty of the police to encourage the rape-victims to complain against the guilty persons so that they can be punished by the courts of law. But surprisingly the police officer registers the case as a mere accident to the great shock of Dr.Bhaskar, the doctor-in-charge. The investigating police officer knows the fact that it is a rape case, but he has his own escaping logic. His logic also approves the strict patriarchal norms of the society. Shakuntala also thinks in the same

direction. She knows that it will ruin not only her family's prestige but also for the marriage of Kalpana and for Sandhya, the second daughter also. Shakuntala has her own tragic past. Dr. Bhaskar is shocked to think how women like her who themselves had no peace and happiness in marriage could think of marrying away their daughters. Urmi tells Dr. Bhaskar that marriage provides security to women. Despite the disapproval of Vanna and Kalpana's mother, she brings the matter to the press. She gets success in getting the case reopened and with this, the identity of the rapist is revealed who is none but Prabhakar, Shakutai's sister Sulu's husband. Sulu's husband Prabhakar had lusted after her, and Sulu under pressure from her husband had proposed to Shakutai Kalpana's marriage with Prabhakar. Kalpana is infuriated at Sulu and ridicules her. Sulu's suicide, the tragic finale of Kalpana's tragedy clearing the mystery of the rape, is another revelation that unsettles both Shakutai and Urmila. Another saga of misery, compliance and grief is that of Urmi's late mother-in-law, Mira. The novelist here endeavours into a completely untouched subject of marital rape in Indian Writing in English. Urmi goes of her through the poems in Mira's diaries and gets a glimpse of her troublesome married life. Mira uses her pen as a weapon to save herself from abuse, anonymity and mutilation in the prison house of her husband. The centrality of Mira in the fictional world of *The Binding Vine* is further confirmed by the borrowing of the title of the novel from one of the poems of Mira, which is about the womb-piercing joy of her pregnancy, the binding vine of love. Thus, the major characters of the novel symbolize the depressed and hopeless lot of innumerable Indian women who suffer silently and their opinion remains smothered. The husband of the protagonist Urmi is good to her and she is fully satisfied with him. But she realizes the responsibility to her own caste – The StriJati-and struggles to bring its truth before the society. This embodies the depth of the dimensions of the personality of Deshpande's heroine.

Tenderness of love:

Once Urmi was asked by her brother, Amrut, 'Do women want to be dominated?' (137) Urmi's answer was that no human being wants to be dominated. Love is the most felt need. Love is the only factor that prevents us from falling apart. Through the lives of Mira and Shakutai, Urmi realizes that the identities she possesses transcend gender division. Her search for happiness begins an individual. The only need is to realize in 'live and let me live'. Considering the fates of Mira, Kalpana, Shakutai and Sulu, Urmila regains her courage. Accepting the freedom and advantages of her life as a gift, she decides to be content with her life, hoping that Kishore will remove her armour one day and she would reach him. Anu is gone but she still has Kartik. With a new understanding of life and cruelty, life is worth living as there are flashes of love, concern, understanding and reconciliation that brighten it. The bonds thus help us continue with life, the greatest gift of God. *The Binding Vine* is a welcome change from the previous novels.

Conclusion:

Men and women are neither superior nor inferior. Shashi Deshpande personally believes that a positive change in woman's social status cannot materialize without bringing a change in the woman's mindset first. Therefore, woman's increasing involvement in her predicament is well expressed in the novels that reveal her the positive, humanistic side of feminism.

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**TRANSFORMATION OF THE CHARACTER'S CHARACTER IN THE MANJU
KAPUR'S NOVEL HOME**

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Abstract:

Manju Kapur is a well-known writer. She always focuses on the problems of the middle-class family. Her heroines are bold enough to take the decision and face the consequences. Protagonists of Kapur are mostly educated, striving for recognition and they are caged within a bounded scope of the conservative society. In the novel Home Kapur analysis complete needs and problems of the joint family in the time period of the three generation. The central character of this novel is presented as a strong and bold one to fight against the norms of the patriarchal society. From this novel, we can get the truth that each and everything has two sides like that of a coin which has two sides.

Keywords: Joint family, education, wish, sufferings, transformation, married life, dream business.

Feminism:

Novels came into existence in India in the second half of the nineteenth century. The Indian English novel was developed as a new entrant. Woman's role in life was strictly divided into categories. A woman was a daughter, a wife or a mother but she has no separate identity as a human being. Women started to realize that they have a right to think about equality, identity and individuality and to demand them. In order to present their needs, they started to travel through feminism. The women writers in India have come out victoriously striving to prove their literary excellence. They have shown more interest in feministic issues. This gave a new form to feminism.

About Manju Kapur:

Manju Kapur raises her voice against this double standard attitude towards women. She is the most talked about and appreciated novelist of the contemporary Indian Fiction in English. She got a prominent place in the Indian English fiction writings. Manju Kapur is a strong writer about the place of women in society and how they were treated by society. The writer

Manju Kapur was born in Amritsar Punjab in 1948. Her father was a Professor before he became a bureaucrat. She taught English Literature at Delhi University under the name Manju Kapur Dalmia. She studied and received an M.A degree in 1972 from Dalhousie University in Halifax, Canada and an M.Phil from Delhi University. She married Gun Nidhi Dalmia and had three children and three grandchildren who lived in New Delhi.

Manju Kapur's Work And Awards:

Manju Kapur is one of the women writers from India. She wrote novels one after the other, and today, there are five novels to her credit. She won the Commonwealth Award, (Eurasia section) for her first novel 'Difficult Daughters' in 2000. It was a number one best seller in India. Manju Kapur's second novel 'A Married Woman' (2002) was called 'Fluent and Witty' while her third 'Home' (2006) was described as 'glistening with detail and emotional acuity' in Sunday Times. This novel was shortlisted for the Hutch crossword prize for fiction. The fourth novel 'The Immigrant' (2008) had been listed for the Dsc prize for South Asian Literature. Her most recent novel 'Custody' was published in 2011.

Nutshell Of Home:

Home (2006) is Kapur's third novel. Home explores the complex terrain of the Indian family and reveals many issues that are deep-rooted within the family, the revolt against the age-old traditions, the quest for identity, the problems of marriage, and lastly the woman Nisha's struggle for her survival.

Nisha's Wish:

Nisha belonged to the Orthodox family. This family was well-known as Banwari Lal family. She was the only expectation of the whole family. Everybody in the family believed that Nisha was going to be a protector for the legacy of the family. Each and every one of the family strongly believed that Nisha was going to uphold the tradition and culture of the family. According to her mother, cooking and marriage were very important than education so she wanted to train her daughter to be a perfect girl with all necessary qualities expected by a patriarchal society. But Nisha's opinion was extremely different. According to her, a girl's independent throughout her life was very important and for that education was a must. Everyone in the family gave her permission to continue her studies. But she destroyed all the expectations of others by developing a strong love towards Suresh, a low caste boy. Nisha strongly stood for love marriage in spite of strong opposition from her family.

Nisha's Sufferings:

Nisha's expectation was totally destroyed by Suresh. He asked Nisha to accept the decision of her family. She underwent a psychological crisis. But gradually her feelings started to reflect on her body in the form of skin disease. Many marriage proposals were cancelled due to this reason. All her reputations were destroyed. Her sister-in-law was not willing to talk to her. They were maintaining a distance from her. Her brother's wife Pooja was not ready to

hand over her baby to Nisha. She was not allowed to touch her baby. She was kept isolated by thinking that her diseases have the power to affect others. She hated to eat the tasteless food. The doctor gave a list of diet and things to be followed by her to cure her skin disease. But there was no change in her condition. She was treated as an untouchable person. Nisha lost her love and beauty. By these losses she lost her life and gained sufferings.

Nisha's Transformation:

Nisha's father realized her restless mind and depression. So he asked her daughter to take a job as a nursery school teacher. But she was not ready to work in a school. She longed to become a businesswoman. Every one gave permission to start a business. She got financial help from her father and started a business of Salwar Suits. This had gained her good name and fame. This increased her self-confidence. She accepted to marry a widower Aravind. After marriage, she got the responsibility to take care of her mother-in-law. Her immediate pregnancy forced her to hand over her business to her brother's wife Pooja. She gave birth to twins. Now she was transformed into a good family woman and got back her 'dream business'.

Conclusion:

She never wanted to escape from her family duties. She played the role of good daughter-in-law, a good wife and a good mother. She felt very happy and satisfied with her roles. Nisha experienced the immense pleasure as a mother. So she felt privileged to be as a mother. At last Nisha reinforced her early belief by preferring the warmth and love of married life and the dream of becoming a successful businesswoman.

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THE SUBORDINATION OF THE UNDERPRIVILEGED IN THE MAHABHARATA

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Abstract:

The Mahabharata, one of the famous epics of Indian Nation, highlights the ancient Indian society, tradition, culture, caste and customs. The present paper focuses on the caste system practised during the epic age. It projects the pain and humiliation injected into the lives of many virtuous but underprivileged groups in the Mahabharata tale.

Keywords: Mahabharata-Underprivileged-Caste system- Marginalised- Humiliation.
What is not in Bharata, is nowhere else.

The Indian epic Mahabharata gives us a glimpse of the caste system that prevailed in ancient India. Apart from the four basic orders (Varnas or castes) Brahmana, Kshatriya, Vaisya and Sudra, the epic mentions several other castes that sprang their intermixing.

A person in the Mahabharata society derives his identity and rights by virtue of his birth rather than through his deeds. The question of his status, his inheritance and those of his descendants were decided in the context of his sub-caste – group. The concern would be made simple when the husband and wife belonged to the same caste group. But the matter is worse if the man and woman belong to different caste group.

The issue of caste and system of its classification and sub-classification played a crucial role in the epic Mahabharata, particularly in the lives of the underprivileged ones. This caste system had spread its tentacles and had a stranglehold over matters concerning one's position and place in the society. The law setters of the age had devised several intricate classifications in naming a person by his birth and lineage. They went into great lengths to classify and sub-classify the offsprings of such inter-caste marriages, in order to determine their status and rights.

We get to know the classification of the caste system through Bhishma, in his bed of arrows to the King Yudhisthira's queries. He initially listed our nine types or categories of sons, who then were classified as those,

- (a) Sons who belong to the family and have also the right to inherit
- (b) Sons who only belong to the family, but have not the right to inherit.

Bhishma goes on to list down twelve other types of sons who are born out of man and woman who belong to different castes. Of these the first three are termed as apadh-vamsaja (in which three types are born of a Brahman with Kshatriya, Vaishya or Sudra woman; two types born of a Kshatriya with Vaishya or Sudra woman; and one type born of a Vaishya with a Sudra woman); six other types termed apasada (three types born of Sudra with Brahman.

Apart from these classifications there are also other children born outside – wedlock with or without the express approval of the husband; sons of re-married woman; sons born to widows, sons born to virgins; as also those adopted, sons gifted, adopted from other parents; those abandoned infants picked up whose parentage is not known; and sons bought for price etc.

Later Arthasastra (around third century BCE) enumerates the wise subdivision of whether the male was of a superior caste (anuloma) or whether the female was of a superior caste (pratiloma). Again these were subclassified depending on how far a spouse ranked below the other.

For instance, the son begotten by a Brahman from a kshatriya woman was a murddhabhishikta; a son begotten by a Brahman from a Vaishya woman was ambashtha, and a son begotten by a Brahman from a Sudra woman was a Nishada or Parasava. Similar classifications were provided for Kshatriya and Vaishyas who married below their caste-rank. Whereas a son was begotten by a Brahman woman and a Kshatriya male was called Suta; her offspring from a Vaishya male was Videha, and her offspring from a Sudra was a Sudra.

Many of these classifications had the pain and humiliation injected into the lives of many virtuous but underprivileged groups in the Mahabharatha tale. These humiliations not only left their life adrift but turned into a bane and curse on the countless generations after that. Their emotions and turmoil were buried when the epic praise only the victors.

Yuyutsu:

The blind king Dhritarashtra fathered a son named Yuyutsu from his servant maid, a Vaishya woman, Sauvali. He was actually a Mahistya (the son of a Kshatriya father and a Vaishya mother) and he was never acknowledged as the king's son. In public, he was younger to Duryodhana and elder to Dushyasana but was snubbed and neglected because he was a mahishya and not a full-blooded prince. He was denied his due recognition for being born as an underprivileged. Mahasweta Devi in her After Kurukshetra voices the cry of Yuyutsu as "It didn't really matter to the Kauravas whether I was there or not"(Katyal) Yuyutsu was the only one in the crowded court hall who had the courage to disapprove Duryodhana's heinous behaviour and the injustice meted out to Draupadi, the wife of Pandava brothers. And when the war began, knowing it was senseless to plead to Duryodhana to consider dharma, Yuyutsu chose to fight along with Pandavas. He decided to go against his stepbrothers. At the end of the war, Yuyutsu was the only Kaurava who survived the gruesome battle. Yet, he could not

succeed the Kaurava throne. Being a dasiputra, he was sent to a separate gurugriha, for his studies. When the time came for them to be trained in arms, they were transferred to the same gurugriha as the Kauravas just for retrieving their arrows and fetch the birds they shot down.

Sauvali:

The mother of Yuyutsu, a dasi and servant maid of Gandhari was impregnated by the blind king, Dhritarashtra. She lives a life of seclusion throughout her life. She didn't enjoy the royalty and richness of the court rather lived in the outskirts of the town. Sauvali by Mahasweta Devi begins as "On the margins of the town live the marginalized". When she recollects her past, all she could remember was, "All those years of constantly being ignored, all that humiliation"(Katyal 51). The life full of unfulfilled wish, unheard agony and unanswered questions had rendered her a vacuum in her life. Her son's life was," All those years of humiliation, disrespect and unkindness had caused these furrows to appear"(Katyal 52). She like other dasis was once made to live in the inner quarters of the royal household. Even her conversation with her son's father was imaginary as she had no opportunity to be with him. "If I could have I would have told him, you took my youth, you took my son, he is your flesh and blood but you never treated him so."(Katyal 49)

Nagas:

In the epic, the Nagas have always been portrayed as evil and villainous in nature. They were even referred to as irreligious at times. Takshaka was worshipped as king of Nagas. Soon after Pandavas entered Khandavaprastha they converted the land to be their capital city, Indraprastha by burning the forest. Little did they consider the inhabitants of the forest. In the process, the tribe of Asura, Nagas and Rakshasas were either killed or tried to flee from the dwelling ground, but the forest fire was so huge that the Asuras and Nagas were destroyed in the forest. Takshaka was not in the forest at the time the forest was burning. Even Takshaka's friend Lord Indra tried to protect the forest in his absence. Takshaka lost his family and acquaintance in this struggle.

She is being portrayed as a woman of carnal desire. When Arjuna was leading a life of Brahmacharin for a period of twelve years, she is projected as a woman who attempted to shift the balance of the archer. She was not brought to the Pandavas capital. Arjun also did not feel any necessity to bring his son Iravat, begotten by Ulupi to Indraprastha.

Having relation with a woman and abandoning her alone to shoulder the responsibility of the consequences without feeling guilty about it, clearly indicates the contempt the dominating group carried for the women from 'other' community.

Rakshasas:

Hidimbi was the wife of Bhima, the first one to get married among the Pandava prince. She makes her entry in the 'Adiparva' the first book of the epic. She belongs to the tribe who

belonged to the 'rakshasas'. The tribe is known for their cannibalism and heavy built figure, with less humanism unfit to live with the so-called civilized community. She is being portrayed as someone who is lusty and devoid of affection for her brother. After the Pandavas departure from the forest, Hidimbi was forgotten forever though she was the first daughter-in-law in the guru clan.

Though Hidimbi was forgotten, her son Ghatotkacha was remembered and used by the Pandavas whenever they needed him, especially during the Kurukshetra war. He was used as a cannon fodder in the battle. He was sent against Karna, the mortal enemy of Arjuna and was killed. After his death, everyone danced with joy as they knew that now Arjuna was safe. The death of the first grandchild of the Pandava brothers was not regretted. There was no oath taking revenge as Arjuna did for Abhimanyu.

People who were regarded as inferior receive only a discriminatory treatment by others. Their values, emotions and life were treated as inferior to that of the dominating class.

Nishadas:

Ekalavya was a young prince of the Nishada tribes. The Mahabharata speaks of Nishadas as forest hunters. Their main purpose was hunting birds and animals. His ardent love for archery made him approach Drona, requesting him to teach the art. He was denied the chance to learn the skills on account of the prince's humble origins and low caste.

Undeterred of being rejected by Drona, Ekalavya embarked upon a self-study module in the presence of a clay image of Drona. He achieved a level of excellence equal to Arjun, Drona's favourite and most accomplished pupil. Fearful that Ekalavya would surpass him, Arjun demanded Drona to interfere. Drona went to Ekalavya and demanded that Ekalavya should pay a gurudhakshina, a teacher's fee. Drona used this opportunity to hamper the prospect of Ekalavya's dream by demanding his right thumb. As a Nishada boy, he wanted to learn archery, not for his personal ambition but he wanted to protect and save animals.

As a common boy, Ekalavya suffered so bitterly just because he was born in a low caste family.

During the Varanavatha incident (Duryodhana conspired to burn the Pandava brothers along with Kunti in the palace of Lac), Kunti and her five sons summoned a poor Nishada woman to come and eat in their house. Knowing that their life is at risk of being burnt alive at the palace, Kunti invited a Nishada woman along with her five sons to the palace. Kunti was excruciatingly aware of the perilousness of their situation but found it as a mean to live a life of incognito to safeguard her and her son's life.

Substantially, the Mahabharata is a unique piece of Indian literature. Its realism of human condition, its lack of sympathy for anyone, its refusal to paint any empathetic character towards the suppressed class, its lack of humanism, and its refusal to take a side; all of them

make it an unusual piece of Indian literature. The epic, on the whole, is the story of human frailty and perfidy, of man's pursuit of power and prosperity-and also of human endeavour for perfections. It's somewhat intriguing that the story does not give any indication of human perfectibility.

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VOICE OF PROTEST IN THE POETRY OF ALF TAYLOR

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Abstract:

Aboriginal lives and Social circumstances have been largely revealed in Aboriginal Writing. Aboriginal Poets too have used their Poetry as an instrument of reform, asserting their marginalized culture against the crushing presence of dominant culture. Alf Taylor, one such influential Aboriginal poet, has protested against the deplorable living conditions of the contemporary indigenous people. This paper discusses Taylor's poems as an indictment of colonization in Australia.

Key words: Aboriginal Writing, Aboriginal Poetry, Marginalization, racism, dispossession, incarceration, injustice, protest.

Introduction:

Literature is not just imaginative. It is realistic. It is true to life. It is an expression of human experiences. It is a kind of social document illuminating the values and norms of contemporary society. Literary ideas have preceded and guided political movements and reforms. Literary works have been the agents of social change.

Indigenous Poetry

Australian Aboriginal Literature is overtly and inevitably socio-political. It is attuned to the Aboriginal political movement. Many aboriginal writers have articulated their grievances and demands on the basis that their people are the nation's first citizens. J.J. Healy calls aboriginal Literature as a literature of "protest, discovery, recovery". Aboriginal writing serves to expose the ways in which historical and social processes have allowed for the initiation and maintenance of white racial hegemony and the concomitant subordination of Aboriginal people. After 200 years of subjugation and enforced assimilation, they have learned the survival strategy of protesting their condition. One of the chief vehicles of this protest has been literature and, in particular, poetry. Aboriginal poets have expressed their socio-political views in their verse. Poets like Kath Walker, Oodgeroo Noonuccal, Lionel Fogarty and Mudrooroo Narogin have considered themselves as spokespersons for their people and have chronicled the oppressive poverty and the marginalized neglect of the contemporary aborigines. Indigenous Sensibilities in Taylor's Poetry

Alf Taylor is an important Black Australian poet who has overtly manifested his objections to the social and political marginalization of Aborigines, through his verse. His poems record the ongoing suffering of the dispossessed and their capacity to survive in a hostile world. His poems collected in *Singer Songwriter*(1992) and *Winds*(1994) are a voice of protest against racism, oppression and dispossession. They have a sense of directness and sincerity that springs from his deeply felt personal experience - his painful childhood and adolescence, his hard-won battle with alcohol and an attempted suicide, reviving memories of his tribe, parents, friends, youthful love, and heartfelt yearnings. As he tells Brewster, "the pencil is my weapon [. . .] But I try to write from a neutral corner and go between the centre of that . . . uneasiness . . . because I don't want my readers to be uncomfortable when they read" (175). Taylor's collection opens with the poem "Black skin," an embittered voicing of the miseries suffered by the Black community. The poet seethes with despair and anger. He achieves a sense of hopelessness by drawing on the negative connotations of the colour black that are linked with death and sorrow.

Black skin sees no tomorrow

black skinhead in sorrow black skin fight black skin see no right.

Black skin cries

black skin die black skin no hope black skin grabs rope. (79)

Many poems in this collection deal with the effects of marginalization and dispossession. In "The hit" and "Sniffin," Taylor meditates on the widespread drug use as a means "to get away/from that shadow/of pain" (107). Many indigenous people seek refuge in heavy drinking, as the poet regretfully observes in poems such as "The trip," "Dole cheque," "A price," and "Last Ride." It must be also because drinking was once an escape for the poet from thoughts of his cruel upbringing that he writes, "These are the people/of no life/and no hope" ("No hope" 125), unreservedly taking the side of those who do not approve of this kind of escapism. That these poems are highly illustrative of the poet's own situation is clearly evident from the following confession: "I was quite lucky to realize that alcohol does not solve any problems; it adds problems to problems" (Brewster 174-6). Or as he writes in "Gerbah," "The time he's forty bodies wrecked his life nearly done./Dead brain cells and a burnt out liver, / lay in a cold sweat and starts to shiver" (128). The poem ends with an emphasis on education that gives the children their discipline:

"With no school in what have they got?

A dole cheque and a bottle, that's what.

School in is a must for today

For the kids so that they can help pave the way" (128).

Similar to "Gerbah" in both theme and structure, "Leave us alone" stresses the importance of obtaining an education. In contrast to several of Taylor's pessimistic poems, "Leave us alone"

offers an optimistic view and can be regarded as an exemplary instance of protest poetry, articulating an indictment of injustice and advocating change: Challenge problems, not running away/ Forget about the booze and family fights,/Let's stand up as individuals and make it right. (134) A rallying call to his peoples to jointly strive for their rights, which underlies the themes of alcoholism, unemployment, poverty, and deaths in custody in "Leave us alone," is heard also in the poem "We blackfellas." Here Taylor criticizes the debilitating role of the media in their portrayal of indigenous peoples and concludes with the conviction.

He is critical of non-indigenous Australians, who are aware of the shocking statistics but do not respond to them. The poet hints at their unresponsiveness with a set of rhetorical questions underpinned with sardonic bitterness:

Who is to blame?

Who is To Blame?

Lots of questions

but no names.

Is it a game?

No one is to blame.

A lot of questions but still no names. (110)

The theme of incarceration and deaths in custody also emerges in "Alone in a cell," this time on a very personal level. The poem is a first-person meditation on the poet's own imprisonment for not paying a parking fine. The reader learns of his despair, which led him to failed suicide by hanging himself in the cell. The Stolen generation is touched upon particularly in "The mission" and "Fair skin boy." Just as Taylor's writing in general, they are poems whose shape issues not from an ideal aesthetic blueprint but from the generative urgency of the author to tell about his own and his peoples' experiences honestly and movingly. "The mission" opens thus:

After prayers at night, I go to bed lying awake with memories in my head.

I can still see my mother kneeling on the ground

sobbing, Don't take my child, I want him around.

The poem closes thus,

I know one day I'll be free,

free from religion and free from rules.

Free to make up my own mind and free to be cool as I see me lying drunk in the hot morning sun. (115)

Conclusion:

Thus Taylor's poems call the attention of the white invaders of Australia and evolve feelings of moral indignation, anger and empathy coloured with guilt and remorse. Indeed, by successfully articulating the multiple forms of trauma within the indigenous community and

advocating their unconquerable spirit in the face of adversity and loss, Taylor has made a significant contribution to the field of indigenous protest writing.

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COLONIAL EDUCATION IN NGŪGĨ WA THIONG'O'S A GRAIN OF WHEAT

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Abstract:

Ngũgĩwa Thiong'o's novel A Grain of Wheat shows how the education transfers an individual. The coloniser played with the native people through education in the name of the religion. The independent schools form a resistance to cultural oppression because they never denied their own culture. Though the education is foreign they never gave up their rituals and ceremonies, unlike the converts. The main aim of the coloniser is to dominate the native people in all ways including education, culture, economic, etc. Ngũgĩ portrays these changes in the novel A Grain of Wheat (GW) through education. They created an illusion that they are superior and native are inferior.

Keywords: colonial education, culture, colonisation, Christianity and African tribal society.

Introduction:

Education is the most powerful weapon which you can use to change the world.

-Nelson Mandela

Education is one of the powerful weapons but it depends upon the type of it, how it gives knowledge to the native people. As western civilisation implied its values on the tribal life and customs of Africans, they wanted to learn the colonial education too. "Education and culture can play a decisive role the social transformation so vital and necessary for a victory over the neo-colonial stage of Imperialism" (Ufahamu). British without any acknowledgement consider various Kenyan tribes had no system of education but they had their own system of education. NgũgĩwaThiong'o's novel A Grain of Wheat (GW) evoke the dilemma of education in the lives of the masses. British not only colonized the people and the land but also their education. As Taban in his 1965 essay which was republished in The Lost Word in 1969 says, "The education they came to offer was aimed at recruiting candidates for

a Christian Heaven and eliminating others for a Christian Hell; they sought to teach clerks, teachers, servants and administrators.”

The aim of Colonial Education:

The main aim of the coloniser is to educate the native people was to gain converts in the colonised land. If the main aim of the coloniser is to educate and uplift the native people they would have done without impregnating their religion in the tribal customs. Colonist history is replete with instances of the introduction of colonist education as a panacea to native “barbarity.” In Ngũgĩ’s novel, we can see the impact of colonial education and how it had parted the people. They used education to change the native people.

Education has control over society but it should be channelized properly to gain that control. Coloniser’s intention to educate Africans that too in the western system was to disturb the equilibrium of the tribal society. This western system of education is responsible for breaking the harmony between the individual and the social environment. British imposed education through missionary schools in colonized land. Africa is the country of various cultures. So, coloniser implemented a new system of education; then it is necessary to raise the question of whether the new system of education is suitable to the native traditional people? What is the impact of new education among them? NgũgĩwaThiong’o in *Decolonizing the Mind* (1986) says: “And then I went to school, a colonial school and this harmony was broken.

As a rebel writer, Ngũgĩ has always upheld the view that it is the duty of an artist to provide moral direction and vision to the struggles of the exploited people. Through his various essays, novels and plays, he has often focused on contemporary Kenyan politics, the exploitation of the people by the coloniser and their fight for freedom.

Power of Education:

The education has the power to change society. This change was felt by the colonised all over the world. In Kenya, many independent schools were started against colonial missionary schools. Colonisers used education to alienate people from their own culture. The main aim of colonial education was to induce Christianity among the tribes. This can be seen in Kihika’s school experience:

The boy was moved by the story of Moses and the children of Israel, which he had learnt during Sunday school –an integral part of their education –conducted at the church by the headmaster.... ‘It is just the white people say so. The Bible does not talk about circumcising women’.... Not only was there no mention of women, but circumcision of the flesh was not even specifically condemned. He closed the Bible, too late. For Kihika knew he had won the contest... (GW 84-85).

His teacher Muniu said circumcision of women is a heathen custom. As Christians, they were forbidden to carry on such practices. He is daring enough to go against his teacher Muniu in the classroom. Kihika as a boy clearly understands what the Bible was interpreted by the preachers. Though he said the truth, the only reward they wanted to give was punishment. But he refused to accept the punishment by saying “you will hit me only after you have told me exactly the wrongs that I have done!” (GW 86) and escaped to home. This incident shows us what type of education and how the students were treated if they go against the preaching of the Teacher in missionary schools.

Kariuki has attended both independent and missionary schools. When he got a chance to do his higher education, his parents felt happy because they believed education will uplift them. For Gikonyo his education is his livelihood. He learned carpentry in his school. So he took carpentry as his business and made both ends meet.

As T.N. Dhar says:

Ngũgĩ, however, adds an element of complexity to the role of the church. Sometimes, instead of creating division in the tribe and becoming a source of conflict and discord among people, the church enhances their awareness to fight for their cause. It provides them education through its schools...The church also strengthens their belief in goodness and justice which eventually militates against its subversive role in the colonies. (Srivastava 64)

Conclusion:

Kihika of A Grain of Wheat was attracted by the new faith but he did not renounce his native culture and rituals. The education of independent schools and missionary schools were different. The former gave importance to culture because in one way or other, culture united the people of the ridges. The latter wants to dominate the native culture and poisoned the young minds against their own culture through education. This was clearly visible to the readers in the scene of Kihika's punishment when he goes against the preaching of his teacher Muniu. The education system should help the learners to think rationally but colonial education never paved way for this. Instead, they tried the native people to go against their own culture. It should develop the personality of the learner but not disturb their culture and tradition.

The education is a part of life. It should suit the needs of the people, particular region or country. If the education fails to sink with the life of the people, then it is not a real development. Real education is the education which develops an individual both morally and intellectually.

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