

International Conference
on
“Identity Issues in Contemporary Literature”



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Chairman Desk



I am very pleased to deliver my opinion in this Conference. It is a high time that such an event took place to highlight the remarkable literary work. The purpose of this conference is to discuss the “Identity issues in Contemporary Literature”.

Literature will be an evergreen field as long as human beings are alive in this universe because it is not a written document. It is a mysterious inspiration to all the ages. It gives much pleasure to all souls. The Department of English records a remarkable event in the pages of college history because it is the maiden First International Conference that ever conducted in our college.

The intention of this Conference is not to make the scholars, students and teachers present a paper on the given topic. It aims at bringing out the social cultural and global understanding of the people and the world through literature. The success of conference does not depend on the strength of the papers and the participants but it depends on the title which should be catchy and logical.

The title has not only brought many papers but various perspectives, opinions, and suggestions from the students and scholars of every walk. At this juncture I am highly privileged to share about the sincere interest in this subject. It shows not only in literature but mind of the society also. It provides an exceptional value for students, academics and other researchers. It brings together leading researchers and research scholars to exchange and share their experience and research results on all aspects of English literature.

It provides a premier interdisciplinary platform for researchers, practitioners and educators to present and discuss the most recent innovations, trends and concerns as well as practical challenges encountered and solutions adopted in the field of English Language Literature. I congratulate all the participants to give proof of their ability by using this opportunity. Let us pray to God to make this Conference a great success.

N. Srinivasan

Secretary Desk



Literature is not an academic course in an educational institution. It is a part and parcel of human life. Every nation has its own literature in which a man can understand the happiness of the past, present and future scenario. It makes a learner become far sighted in his life. Literature is darkness it is a piece of consolation for those who practice its golden rules in time of trouble and difficulty. It is widely believed that literature is a written document which consists of stories narratives and humours etc. Literature differs from other subjects that can impart the knowledge and information only to the readers. Literature is to impart delight and a piece of advice to take one's heart when one is broken.

It is really wonderful to see that the department of English records events of high significance in the pages of its history. I am really happy to know that the English Department conducts a two days international conference on the topic Identity Issues in Contemporary Literature. And I am really proud of the Department for choosing a fascinating title which has made the conference comes up to our expectation.

The main objective of this conference is to enable the students to see through the socio-political issues with regard to identity issues in the world, through contemporary Literature. I congratulate all the participants to give a good account of them in the conference .

Rtn. N. Sridhar

Director Desk



*Tagore says “The highest education is that which does not merely give us information but makes our life in harmony with all existence”. As we are a learner, our mind is versatile in all disciplines. This kind of multitude skill we can get from conference. The Department of English has involved its herculean task. It is an opportunity has given to the researcher for proven their talents which are to be displayed in the International Conference entitled **Identity Issues in Contemporary Literature** on 17th & 18th March in our college premises.*

I congratulate the department for its rendering novel idea to make the valuable theme for the conference. The conference indicates many researchers to the world as well as it may give away the remedy for many present issues in the society. Many versatile speakers are associated with itself is the additional credit for the conference.

As the Director of the college I wish the department to travel for the next steps with all merits and credits. I congratulate the faculty of English for incorporating many novel idea in the department.

All the Best!

S. Praveen

Principal Desk



W.B. Yeats says “education is not the filling of a pail, but the lighting of a fire”. As learning is the lighting of that fire, we can be sure of learning as long as our ideas are expressed and thoughts kindled. In that sense, this conference aims at kindling the imagination of our learners. The prime feature of this conference is the convergence of literary skills. The effort of the team is well-appreciated as it seems to be a herculean task to organize such a wonderful event in our college.

*Literature is not my cup of tea but I have a little Knowledge to grasp many interesting correlations between the nature and the writers’ utilization in their works. In the classical scenario the writers celebrated only the Monarchs of the nations and bureaucracy. But the writers concentrate the silence History and they try to incorporate many novelized ideas in the life setup of ordinary people at present scenario. Therefore I congratulate the Department of English for choosing this valuable International Conference entitled **Identity Issues in Contemporary Literature** on 17th and 18th, March 2021.*

I extend a heartfelt congratulation to the chief editor, the editorial board, staff and students for putting in their best to conduct this meaningful event. Parvathy’s Arts and Science College will always provide our learners with the opportunities to learn more.

Happy learning all of you!

Dr. S. Sukumar

Vice-Principal Desk



*I congratulate the meticulous task, many issues have disfigured at many events in every human life in the society. But there is no time to illustrate and indicate the issues in the present technological world. The Department of English, PASC has given an arena to the researchers to stage the issues and try to rectify those evils through the hypothetical remedy through this conference. Therefore I deem to congratulate the Department of English for Organizing this valuable International Conference entitled **Identity Issues in Contemporary Literature** on 17th and 18th, March 2021.*

This conference is focused to expand the researcher's outstanding literary knowledge for the peculiar identity in the society. Many eminent critic chaired the sessions is additional credit for the conference.

I extend my hearty greetings to the conference convener, coordinators and members of the committee.

I congratulate the Department of English for its enrichment in its travel.

Dr. G. Srinivasan

Editors Acknowledgement

The world of literature differs from other areas of knowledge. It is widely considered that literature is a criticism of life. It has to make the learners grasp the essence of literature “Read today to lead tomorrow”, is an indisputable fact in the circle of literature. The prominent purpose of literature is to make an impact on the students, scholars and teachers who are capable of transforming the corrupted society, by practicing the golden rules of literature. But the condition of the present situation, above all the younger generations are incapable of understanding the value of literature and the importance of reading habit. The English Literature course is done by the students with the intention of getting a remunerative job in their life by ignoring its principal teachings. The Conference aims at enabling the students and scholars to realize the true purpose of the course. It helps the students, scholars and others to introspect themselves by reading the literature to know the existing issues in the society and their factors.

In this volume there are papers of many contemporary English writers high eminence such as Maya Angelou, Nadine Gordimer Shashi Deshpande, Preethi Shenoy and M.G. Vassanji.

We are happy to inform you that there has been an overwhelming response to our International Conference on “Identity Issues in Contemporary Literature”. We have participants from all the parts of our state and few from other states of India such as Delhi, Karnataka, Uttarakhand, West Bengal, Uttar Pradesh, Kerala, Andhra Pradesh.

We thank you for responding our invitation and we are sure that you will enjoy going through the Abstracts. We are aware that this venture is but a small step towards making Contemporary English literature and its importance is a field worthy of serious research and publication.

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Dialectics of Black Woman's Voice in the Select novels of Alice Walker: a Post- Colonial Perspective

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Abstract:

The study of Black literature is paramount in the Postcolonial studies. Alice Walker is one of the Afro-American women writers to voice for the voiceless Afro-Americans and Africans in America and Africa. She has written a number of works for the upliftment of the blacks in America and Africa. Walker's *The Color Purple* deals with the significance of black women empowerment and emancipation. She exploits the black woman's voice to undermine the European's colonial power in de-territorializing the continent, Africa. In *Possessing the Secret of Joy*, she points out the effects of prevailing superstitious practices of Female Circumcision and Female Genital Cutting against black women and she pleads to eradicate such practices against black women in Africa. Alice Walker discusses the empowerment of Black women and their emancipation on one hand and she discusses the effects of colonization in Africa on the other hand in the novel, *The Color Purple*. She underlines the effect of Female Genital Cutting and Female Circumcision in the novel, *Possessing the Secret of Joy*. The paper "Dialectics of Black Woman's Voice in the Select novels of Alice Walker: A Post- Colonial Perspective" purports to examine the select novels of Walker and it endeavours to justify the theme of Walker's polemics to assert Black woman's identity in the main stream.

Keywords: Black woman, Identity, Subjugation and FGC

The study of Black woman's voice in literature is paramount in the Postcolonial studies. The Post-colonial critics has begun to work on the canonical literary works of European literary texts and the works of third world literature to discover the untold truths about thenatives of Africa, Canada, Australia and New Zealand in their studies. Alice Walker's is one of the Afro-American women writers to voice for the voiceless Afro-Americans and Africans in America and Africa. The Africans are subjugated by the Europeans since Atlantic Slave trade in African Continent. Alice Walker has written a number of works for the upliftment of the blacks in America and Africa. Walker's *The Color Purple* deals with the significance of black women empowerment and emancipation. She highlights the Black woman's voice through the characters Celie, Nettie, Shug Avery and Sofia in the novel, *The Color Purple*. Walker exploits the black woman's voice to undermine the European's colonial power in de-territorializing the continent, Africa. The Blacks voice cries for the de-territorialized situation of African's villages and endangering the lives of Africans in their native land. The black woman's voice also points out the effects of prevailing superstitious practices of Female Circumcision and Female Genital Cutting against black women and it pleads to eradicate such practices against black women in Africa. Walker redefines the phrase; subalterns cannot speak in her writings on voicing their problems against the power. Walker's black women speak for the cause of their people and for their nation. Alice Walker discusses the empowerment of Black women and their emancipation on one hand and she discusses the effects of colonization in Africa on the other hand in the novel, *The Color Purple*. She underlines the effect of Female Genital Cutting and Female Circumcision in the novel, *Possessing the Secret of Joy*,

Alice Walker and Toni Morrison have discussed a number of reasonable arguments against White's Racism and their imperial culture affecting the Black lives of America. Walker does not fail to posit the effects of colonization in African continent and its people. Ania Loomba states that colonialism can be defined as the conquest and control of other people's land and goods. But colonialism in this sense is not merely the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards; it has been a recurrent and widespread feature of human history (Literary Theory: An Anthology, 1101). According to Ngũgĩ WaThiong'o, the real aim of colonialism was to control the people's wealth what they produced, how they produced it and how it was distributed. In other words, the entire realm of the language of real life. Colonialism imposed its control of the social production of wealth through military conquest and subsequent political dictatorship.

But, its most important area of domination was the mental universe of the colonized, the control, through culture, of how people perceived themselves and their relationship to the world. Economic and political control can never be complete or effective without mental control. To control a people's culture is to control their tools of self-definition in relationship to others (Literary Theory: An Anthology, 1135). She deals with the mood, temper and the trend of European's colonization in the novel, *The Color Purple*. She opines that the European's imperialism and their Industrial Revolution had made all the Europeans (France, Britain, Belgium, Spain, Germany, Portugal) to find out the solution for running their Industries and Factories in Europe. John Atkinson Hobson (1858-1940) also states the fact that "over production, surplus capital, and under-consumption in industrialized nations led them to place larger portions of their economic resources outside the area of their present political domain, and to stimulate a policy of political expansion so as to take in new areas." (The UNESCO General History of Africa, 10-11) According to her, European's new routes to different countries such as African Countries and Asian Countries enabled them to find raw resources and materials in African continents for their Industries and Factories. They were also satisfied with new places to market their products. Ania Loomba stresses the fact that colonialism was the midwife that assisted at the birth of European capitalism, or that without colonial expansion the transition to capitalism could not have taken place in Europe (Situating Colonial and Postcolonial Studies, 1102).

Alice Walker unfolds the European's colonization in Africa and arrival of Christian Missionaries to Africa in the novel, *The Color Purple*. She employs a character, Nettie from Black Christian Missionary as her mouth piece to view about European colonization against Africa and she underlines the purpose of sending Black Christians to Africa. Walker cites in *The Color Purple* about the European people's installation of rubber manufacturing company in the Olinka territory of Africa on par with their industries and factories. Because, they know that the raw material is available in Africa for their industries. Nettie states,

"The builders wanted the village site as headquarters for the rubber plantation. It is the only spot for miles that has a steady supply of fresh water" (*The Color Purple*, 204).

Nettie also says about the attitude of workers and their behaviour in the implementation of their orders from the colonizers. They are very rough in behaviour. They do not hesitate even to shoot the people who disturb their work. The workers destroy all the African homes and crops including the building of Black Christian Missionaries. In the colonies, Fanon states, "the foreigner coming from another country imposed his rule by means of guns and machines" (*The Wretched Earth*, 40). She views seriously about the degradation of resources in Africa. The mind of Europeans always went with the discussion of rainfall in the land, seedling and Machinery for their new industries and factories in Africa. They are never worried about the violent displacement of Africans and always thinking to swindle the treasure of the land in Africa. After the control of Africa, the tribes of various communities had a loss of

control over their lands on account of Europeans' forceful confiscation of their lands. Finally, they are displaced. The Europeans build their industries, factories and bungalows in the native town. Fanon states,

“The settler's town is a strongly built town, all made of stone and steel. It is a brightly lit town.The settler's feet are never visible” (The Wretched Earth, 39).

It badly affected their unities and it led to have war among tribal communities to establish the new borders around their regions in Africa. Colonialism does not simply allow the tribes to survive in the continent and it reinforces to separate them psychologically. Walker states through Nettie to Celie,

“Protesting and driven, the Olinka, along with their missionaries, were placed on a barren stretch of land that has no water at all for six months of the year” (The Color Purple, 204).

Walker also states about African people “... One of whom was a son of the owner of a vast tea plantation that had displaced the homes of a thousand nomadic Africans” (Possessing the Secret of Joy, 42). Moreover, she points out the emergence of various rebellious groups formed in Africa to fight for their freedom and to claim their land. Mbeles is one of the rebellious groups in the Olinka territory of Africa.. Nettie says that the Mbeles live in the deep jungle and they refuse to work for whites or be ruled by them (The Color Purple, 205). According to Walker, Mbeles

“harass the white man's plantations and plan his destruction or at least for his removal from his continent” (The Color Purple, 232). Fanon describes the predicament of African's villages and towns, “The native town is a hungry town, starved of bread, and meat, of shoes, of coal, of light. The native town is a crouching village, a town on it's knees, a town on wallowing in the mire....The look that the native turns on the settler's town is a look of lust, a look of envy; it expresses his dreams of possession –all manner of possession” (The Wretched Earth, 39).

Nettie also states that the natives do not own Olinka with their hands. They must pay rent for their settlement and they must pay tax for water drawn from the river or stream (The Color Purple, 154). The Olinka hunting territory has already been destroyed. The rubber trees are planted in the coming season (The Color Purple, 156)

Walker also finds that the rise of Christian Renaissance in Europe after the publication of Darwin's theory had resulted in the Christians missionaries worried about the dwindling condition of Christianity in Europe and it worked hard to send Christians Missionaries from Europe and America to all the parts of the world through which they could gain a maximum strength in Christianity in the world. According to Walker, the White Christian Missionaries in the beginning of exploring Africa had failed in performing their conversion into Christianity. She also says that it was all European Nations which suggested America to send Black Christians funded by White Christian Missionaries from America to Africa. The White people could not survive in African countries. Moreover, she says that it was a psychological trick against African's by the fellow Afro-Americans to convert Africans into Christianity. She indirectly wishes to state the hidden agenda of the European nations to expand their European Nationalism in the African continent.

Walker discusses the significance of the arrival of Christian Missionaries in imparting Education in African countries. Walker through Nettie in her novel says that Black children are taught English, reading and writing, history, Geography, Arithmetic and stories of Bible. Girls are separately taught about sewing, cleaning and cooking. Schools were built up in these areas they were taught to serve god and color community. Hence, Nettie, Samuel and Corrine impart education to African children along with the spiritual teachings of Bible. She has also indirectly hinted that the western type of education has psychologically made the Africans question the White Supremacy against their exploitation and displacement in the native land. Achebe and Soyinka are the significant African writers who raised their voices for voiceless Africans of African their writings. Christian missionary's preached strongly against traditional practices, thereby weakening the influence of traditional leaders such as priests, magicians, and divine monarchs in African continent. European Colonial administrators adopted very hostile policies to suppress certain traditional religious practices and deities in Africa. Achebe strongly undermines the colonial administrators' policy to weaken the spirituality of Igbo tribes in Arrow of God. The colonization of Africa and the arrival of Christian Missionaries with the intention of improving the condition of Africans can be compared to the colonization of India and the arrival of Christian Missionaries to India. But, the situation of India is entirely different from Africa and it's people.

Walker also underlines the failures of Christian missionaries in Africa. At first, the white people from European countries and from America could not survive in the continent because the climatic conditions were too odd for them. Secondly, they believe that this missionary work is a trip to them. Actually, they wish to enjoy by wandering all around Africa from the expenses of Christian missionary funds from USA and from European countries. Thirdly, they do the missionary work for boasting off their pride in rendering service to Africans in their surroundings. The real humanitarian attitude is rarely seen across the continent Africa. Finally, Walker complains that the Europeans write and publish their books based on their experiences in Africa. She criticizes such writers for getting popularity among the English speaking community in the world. In *The Color Purple* and *Possessing the Secret of Joy*, Alice Walker vehemently criticizes the superstitious practice of Africa. According to Walker, African people strongly believed in their traditions and customs. They have habit of making scarification on their body. It is inevitable outcome of skin repair in human body by scratching, etching, burning, branding and cutting designs, pictures, drawings or writing words. According to her, African people mark the rites of passage in every stage of every one's life. They preserve it as a tribal identity of their community in their country. Another worst practice in African communities is to conduct Female Circumcision or Female Genital Cutting on women's reproductive organs.

This practice is done against black women. It is an outcome of African's patriarchy based on the Earth Goddess Myth. It is to control the sexual attitude of black women with other African men in the society. Moreover, they fail to know the pain of black women in their life. FGC is to remove the clitoris of a women or remove external genitalia and stitch the vaginal openings closely. As a result, the menstruation for black woman will go for many weeks in the month. Usually, it is occurred after the puberty of girl children or before the first delivery of African women. She notes that FGC is conducted in central Africa, Middle East Africa and Southern Sahara. According to her, it is a symbol of enslavement and subjugation of African women under their men in Africa. Walker vehemently criticizes the worst practices of Africans under the law of Universal Human rights violations. She says that Tashi not only bears the scarification marks on her face but also she accepts herself to perform FGC in her life. Nettie states that the people of Olinka still have their ways and Tashi is going to have female initiation ceremony. Nettie writes to Celie about Tashi,

“She'd lost considerable amount of weight, and seemed listless,

dull-eyed and tired. Her face was still swollen from half a dozen small, neat incisions high on each cheek” (The Color Purple, 218).

This is the plight of Olinkan woman from the ritual rites. Walker records about Torabe’s wife in Possessing the Secret of Joy. She states that the young woman explained that she bled. Her mother said that it would stop. She herself was cut open she bled for a year. She had also cried and run away. Finally she was thrown out of the village and she was dragged to river and she was put to vultures and rodents. The girl’s family was also ordered to leave the village (Possessing the Secret of Joy, 130). Hence, the practice has put a number of black women to death. Walker seriously discusses the effects of FGC in the novel, Possessing the Secret of Joy. Tashi criticizes Adam that he is not faithful to her in her life. She attributes the phrase, FGC as psychological circumcision for Adam’s infidelity in his marital life (159). FGC causes a number of problems for Black women physically and psychologically in their life. Walker seriously criticizes the prevailed superstitious practice rooted in their religion. Walker states that Religion “is an elaborate excuse for what man has done to women and to the earth” (Possessing the Secret of Joy, 218). Walker records the pain of Tashi through Adam. Celie disowns the mask of Christian (religion) in her life but she takes up hard work for emancipation but Tashi wishes to disown the taboos of rigid customs in the African society. He states:

“But I am instantly backed in our bed, sharing the night and its terror with my wife. She is upright, clutching her pillow. Her eyes are enormous. She is shaking with fear” (Possessing the Secret of Joy, 25).

She also underlines the fact that even Cleopatra was circumcised in the past. The paper also seeks to re-read the familial life of Cleopatra with Antony. Walker states that the operation of FGC took a quarter of an hour for Tashi to pee. Her menstrual periods lasted ten days. She was incapacitated by cramps nearly half the month. There were premenstrual cramps: cramps caused by the near impossibility of flow passing through so tiny an aperture as M’Lisa had left., after fastening together the raw sides of Tashi’s vagina with a couple of thorns and inserting a straw so that healing, the traumatized flesh might not grow together, shutting the opening completely; cramps caused by the residual flow that could not find its way-out, was not reabsorbed into her body, and had nowhere to go. There was the odor, too, of soured blood, which no amount of scrubbing, until we got to America, ever washed off (Possessing the Secret of Joy 62). It is also inferred that Cleopatra also suffered from the pain of circumcision in her life. On account of not fulfilling her sexual needs, she exhibited her natural sexual desires with Mark Antony. In Antony and Cleopatra, Shakespeare has misrepresented Cleopatra in a negative way.

Hence, the paper has made an attempt to reread the works of Alice Walker. The paper highlights the unbearable reality of Africa on account of colonization by the Europeans. It juxtaposes the situations of Blacks of Africa and the Whites of Europe. It has also discussed the role of Christianity in changing the land remarkably by underlining the limitations of Christian missionaries to work in the continent. The paper also points out the Walker’s condemning the prevailing practice of Female Circumcision and FGC against the native women in the land. Walker pleads the respected Governments to take steps to abolish the evil practices against the native women in Africa. As a whole, Walker endeavours to seek her mother’s garden blessed with spirituality, creativity and productivity.

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Modern Concepts of Identity in Chetan Bhagat's "Revolution Twenty20"

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Abstract

This Paper focuses on modern concepts of identity in Chetan Bhagat's "Revolution Twenty20". While analyzing the concepts of self identity, the other factors such as elements of love, myth, belief system, social constraints, success, ambition and happiness are taken into account. They struggle to cope up with societal consciousness and conventions which is not that much easy to attain in this society which favours corruption. Here the reading of Chetan Bhagat's novel "Revolution Twenty20" will help us to understand how the childhood friends Gopal, Raghav and Aarti struggle for their identity to find love, success and happiness. This paper also renders a realm of understanding, thereby widens our insights towards self appraisal.

Keywords: Societal Consciousness, myth, conventions, self appraisal, social constraints.

Introduction

Chetan Bhagat is considered as the rock star of Indian novels. The Newyork Times called him the best selling English language novelist in Indian history. The Time magazine named him as one among the hundred most influential people in the world. He is undoubtedly the writer of youth. This present paper aims in analyzing the modern concepts of self identity.

Strive for identity

Chetan Bhagat chooses Varanasi, oldest and holiest city where people prefer to visit often. It is also considered as the biggest cultural hubs of India. The second place is Kota, a place where youngsters JEE aspirants, AIEEE students try to crack their exams in order to get good placements in leading colleges. Chetan's choice of Kota portrays modern concepts of youth's identity to clear those exams to prove themselves to the society. Chetan's style of writing 'Straight from the heart' reaches the hearts of youth. Let us have a quick look at the three friends who strive for their identity.

Aarti comes from elite class, Raghav a brilliant student and Gopal a common youth, who is neither affluent nor good in studies. He fails in both JEE and AIEEE after Kota training. Whereas Raghav clears JEE. Both Gopal and Raghav loved Aarti. She considers Raghav as her fiancé, yet she can easily open up to Gopal whenever needed. Triangle love story is well knitted, giving much space to the modern concepts of self identity.

"She took my wallet and placed it back in my shirt pocket she placed her finger on my lips."
"Why do girls send confusing signals? She had rebuffed me on the boat the other day. Yet she comes to shop with me for boring clothes hangers and does not let me pay. She calls me three times a day to check if I have had my meals. Does she care for me or not?"

Gopal makes a huge fortune with the current MLA Shuklaji when he gained all wealth. He wishes to win his fiancé and defeats Raghav. Whereas Raghav joined a newspaper to fight against malpractices of the society. Raghav struggles to keep up his identity as a reporter.

“Mr. Raghav Kashyap is staying back to join Dainik as a reporter
Murmurs of surprise ran through the crowd. Raghav had edited the college magazine and even done a newspaper internship. However, few knew he had the courage to chuck Infosys to become a newspaper reporter”.

Let us now analyze the female character Aarti, her understanding attitude, thought process and future plans. Aarti finds very difficult to choose whether Raghav or Gopal. She likes Raghav she is intentionally ditched by Gopal so that she and Raghav would get married. Aarti wants to become an air hostess, her passion turns down and she becomes the customer service manager of a five star hotel. When Gopal enquired Aarti about Raghav she smiled and answered They ruined his office, she said. Politicians are vindictive. Is he hurt?' I said. No, thank god. The computer and the machines are all broken. He is trying to bring the issue out but there is no money.

He wants money? He can ask me, I said. I wished he would come and beg me on bended knees.
'You know he will never do that he won't even take money from me. So? I said.
He is trying to figure stuff out' 'Are you still with me I said?

Gopal planned to meet Raghav next week. He frustrates saying that nobody was sensitive to him when he didn't clear entrance exam. Nobody gave a fuck when Baba died. Through Gopal, Chetan Bhagat portrays youth's inner vision towards self assertion. In most of Chetan Bhagat's novel loneliness, alienation, insecurity, anxiety and the most important identity crisis form the key features of the society. This novel revolves around the youth and their problems.

It clearly suggests that it is all about youth and their troubles to establish their own self and their individual identity in the society. Let me conclude this paper analyzing the identities of Gopal, Raghav and Aarti. Chetan's Revolution Twenty20 shows the way to new revolution that could change the world and make a better place to live in. Chetan brings bare reality through Gopal when his father says that it is of no use securing a 52,000 rank in AIEEE.

Gopal's reply is remarkable,
“Baba I have obtained better marks than utmost nine and half lakh students to secure this mark”.
These are the painful words of Gopal trying hard for his identity in the competitive society.

Conclusion

There is no doubt Chetan Bhagat is regarded as the rock star of Indian publishing and this novel “Revolution Twenty20” is worth reading thereby leading towards revolution. His portrayal clearly depicts the characters who are striving hard for their self identity. Let me pen this paper with my heartfelt poem. “Chetan's book certainly a good one Clear description captivates everyone Contemporary style he chooses Constantly canted upon reality Character definitions contented Could relate oneself to characters Certainly he mirrors the life of youth”

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Afro-American lives do not matter in the racist world: a study of Tony Morrison's the Bluest Eye, Beloved and Home

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Abstract

Tony Morrison's fiction can be considered as a window to study and understand the price and consequences of being an African-American community member in the racist United States of America. Her novels represent how the practice of slavery and racism compelled the Afro-Americans to live the life of servitude and misery. Morrison's fiction reveals the readers that African American lives don't really matter for the racist American society. Afro-Americans used to pay the price of being an Afro-American by facing socio-cultural and socio-political exploitation. Even in the contemporary world, the Afro-Americans face racism in both the visible and invisible form. The paper aims at studying Morrison's *The Bluest Eye* (1970), *Beloved* (1987) and *Home* (2012) for understanding how and why Afro-American lives do not matter in the racist world.

Keywords: Tony Morrison, Afro-American, Racism, Slavery, The Bluest eye, Beloved, Home

Introduction

Tony Morrison's fiction can be considered as a window to study and understand the price and consequences of being an Afro-American community member in the racist world of the United States of America. The institution of slavery and racist forces exploited and oppressed the Afro-Americans physiologically, psychologically, sociologically as well as economically.

Morrison aimed at writing about racism, slavery, multimode violence faced by the Afro-Americans for being Afro-Americans in the racist world of America. During 1970-2015, Morrison published eleven fictions namely, *The Bluest Eye* (1970), *Sula*(1973), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987, *Jazz* (1992), *Paradise*(1998), *Love* (2003), *A Mercy* (2008), *Home* (2012) and *God Help the Child* (2015) with a commitment to represent Afro-American experiences without 'letting the 'white gaze' be prominent in any of her works' (Manufacturing Intellect, Chakradev and Rao 1). While introducing Tony Morrison's art of novel writing, Gurleen Grewal (1998) commented that "Morrison takes the novel home to the intimate address of the rural and urban African American tradition from which she came, back to the blues with its longstanding tradition of voicing pain, registering complaint and comfort (pg.no 01).

Discussion

Tony Morrison's fictions portray and explore the lives of the exploited and oppressed Afro-American people and provide the readers an apt understanding about why and how their lives do not matter to the racist world. Even if America has ended the practices of slavery, yet racism exists and continues in visible as well as invisible form.

Morrison's debut novel *The Bluest Eye*(1970) reveals how notion of beauty, attractiveness and social acceptability and status is associated with being one of the 'Whites' and having the physical, psychological, economic and social characteristics like those 'Whites'. If you are not 'white' then you

are ugly, unloved, unaccepted and you are prone or destined to exploitation. Actually, Pecola Breedlove and her family's trauma of being black, ugly and unlovable and Pecola's crying and praying for the 'blue eyes' symbolically narrate how Afro-Americans dreamed to escape from the torturous and dangerous forces of racism. Carmen Gillespie (1998) commented about *The Bluest Eye* that "The novel addresses the social forces that drive understanding and definition of cultural constructs such as beauty, normalcy, family, and sexuality. These constructs are a particular issue for African-American communities that often are excluded from representation (pg.no.59)." Actually, Tony Morrison (1970) was shocked to learn that the concept of racial beauty could be internalized and the process of internalization might create havoc in Afro- American people(pg.no.09).

The novel tells the story of Afro-American community's struggle and search for identity as well as acceptance during 1940s. Through the narrative of Claudia MacTeer, Morrison reveals the story of Pecola Breedlove, a young African-American girl and her family as well as entire community. Pecola is not accepted and loved and she feels that she needs to be like White girls and she should possess physical properties like those white girls for being accepted and loved by the blacks as well as the whites. Pecola has internalized self hatred and self shame for being black and ugly. Even her mother calls her 'eager but ugly'. Pecola prays and dreams for 'Blue Eyes' so she would get her parents' love as well as she would get acceptance and approval in the society. However, she faces marginalization and physical as well as psychological violence as the price of being an Afro-American girl. Pecola's parents Cholly Breedlove and Pauline Breedlove couldn't provide care and love to Pecola as their married life is full of arguments, conflicts and violence. Cholly Breedlove has failed as a human being, as a husband and as a father. As he never overcame the trauma of his own experiences of facing racial abuses and violence in racist world, he led astray and grew incurable self hatred. He was a victim as well as a victimizer too. As a victim of racism and its consequences, he was struggling to accept the harsh reality of the racist world. As a victimizer, he set his own house afire, abused and injured his wife and raped his own daughter-Pecola. Cholly and Pauline view their kids Pecola and Sammy as a symbol of ugliness and they either hate them or neglect them. Sammy cannot endure the neglect and hatred as well as never ending conflicts between his parents and he runs away for more than twenty-seven times.

Through Geraldine and her son Louis Junior's version, Morrison reveals how somewhat rich and established Afro-American community members showed hatred for the poor and struggling Afro-Americans. Louis Junior persuades Pecola to accompany him to his house so they can play and when they reach his home, he throws a cat on Pecola. Getting scared and scarred by the cat, Pecola tries to escape from the place. But Louis throws the cat at Pecola again and the cat is killed in that attempt accidentally. However, Louise reports Geraldine that Pecola has killed the cat. Geraldine abuses Pecola and asks her to leave the place immediately. To hide and escape from their own ugliness and social exclusion, the Afro-American boys namely, Bay Boy, Woodcrow Cain, Buddy Wilson, Junie Bug mock and harass Pecola Breedlove. The character Maureen Peal supports the readers in understanding the idea of 'white is beautiful'. Rosemary represents the white class and mocks at Claudia and Frieda, the MacTeer girls. The prostitutes, China, Poland and Miss Marie represent reckless but real lives of the runaway or abandoned girls. Mr. Yacobowski, a white grocery store owner, has strong hatred for blacks and he doesn't even recognize Pecola when she orders for her candies. He is ashamed of touching Pecola's money and treats Pecola harshly.

Morrison represented religious bankruptcy and corruption through the character of Soaphead Church, a self declared healer and problem solver. He is symbol of the white supremacy that could use the power and position for anything anyway. He dislikes any human touch but likes children. Factually, he has no spiritual healing powers and he is a paedophile. He traps Pecola's innocence and desperateness to have 'blue eyes' and assigns her the task to feed an ailing dog living in Soaphead's neighbourhood. He promises that Dog's movements after eating that meat would indicate whether her

wish would be fulfilled or not. Pecola is unaware that the meat is poisoned and Sophead gives her poisoned meat to kill the dog. Pecola and Sammy and Pauline - Cholly are the victims of learned racial self-loathing and their self-hatred create their hell and the destiny.

Morrison's fifth novel, *Beloved* (1987) won the Pulitzer Prize and the Anisfield-Wolf award in 1988. The novel was also adopted as a movie in 1998. In *Beloved*; Morrison reveals the horrors of slavery, racial abuse and violence faced by the Afro-American community. The novel aptly represents the post-traumatic stress and fear faced by the former slaves as well as runaway slaves in the white dominated world. While introducing *Beloved* Linda Krunholz (1992) stated that "Morrison constructs history through the acts and consciousness of African-American slaves rather than through the perspective of the dominant white social classes (pg.no.01).

In *Beloved*, Morrison creates several dimensions for understanding Afro-American community through narrating their past and present circumstances. Morrison uses Baby Suggs to represent the first generation of slaves who bore the brutal and inhuman torture as enslaved women. Baby Suggs, Sethe's Mother-in-law lost all her eight children, who were born from six different fathers, to inhuman and brutal forces of slavery. Sethe, the protagonist, represents how the abuse and misuse of the fugitive slave laws created miserable conditions for the former slaves as well as runaway slaves. Sethe killed her own daughter, Beloved for saving herself and her family from being recaptured as slaves. Sethe faced physical and psychological violence at Sweet Home Plantation. She was beaten badly, raped violently and she underwent several medical experimentations helplessly. Through this act of infanticide, Sethe revealed that she would not let her children to be a slave and she could earn freedom for Beloved by killing her. The novel portrays that the ghost of Beloved has been on revenge spree and haunts Sethe's house 124, Blue Stone Road. Beloved was so young when she was murdered and she couldn't understand the reasons why Sethe had killed her. Throughout novel, Sethe couldn't overcome her past, guilt and shame. The return of Paul D, a former slave companion from Sweet Home, helps Sethe get rid of the Beloved's spirit, but Beloved returns in human form and stays with Sethe. Baby Suggs and Sethe represent Afro-American motherhood that had right as well as compulsion to breed generations of slaves but they had no right to and freedom as well as facilities for nurturing loving and caring for their children. As a price for being an Afro-American runaway slave woman, Sethe had to indulge in ten minutes of sexual act with the engraver for writing the name "Beloved" on the head stone of her murdered daughter. Sethe had to sacrifice the idea of writing "Dearly Beloved" as she had no energy to allow the engraver to have twenty minutes of sex with her. The lustful act of tombstone engraver represents how slave women faced sexual abuses even when those women were lamenting the loss of their children. 124, Blue Stone is a house as well as a symbol for representing that Sethe had to maintain the status quo and she could not get rid of her past trauma and memories. The fugitive slaves used 124 Blue Stone as a way station. Sethe had escaped from the clutches of slavery for more than eighteen years but she couldn't be free from scars and trauma of slavery. She is actually arrested and enslaved by her past and she is still in a way station.

"Even when the characters are no longer literally enslaved, their thoughts and actions are haunted by their memories of their earliest and formative experiences as someone else's property."

(Gillespie pg.32)

Denver, Sethe's second daughter, lives a passive, unloved and uncared life because the entire community has excommunicated Sethe and her family. Denver is compelled to live a lonely and lifeless life as she is Afro-American community member and her mother had committed infanticide. In the novel, Denver reveals her trauma of being unwanted and unloved in the racist as well as prejudiced society:

“I can't live here. I don't know where to go or
What to do, but I can't live here. Nobody speaks to us.
Nobody comes by. Boys don't like me.
Girls don't either...”

(Morrison: 17; Chakradev & Rao 5)

To escape from the harsh realities of the racist world, Baby Suggs finds solace in colours, Sethe in Beloved, Denver escapes to boxwood room and Paul D has hidden his memories of past and worries of future in a tobacco tin in his chest and he finds solace in physical relationship with Sethe as and when he visits 124, Bluestone Road. Sethe's husband, Halle and her sons Howard and Buglar represent helpless and hopeless generations of Afro-American men who could not rescue their own women from the clutches of slavery and racism. Halle would act a silent spectator as and when the slave masters would indulge in violent sex with Sethe, whenever they whipped Sethe or carried out medical experimentation on her body. When Sethe was haunted by Beloved's malevolent spirit, Sethe's sons – Howard and Buglar ran away for good from 124 Bluestone road house.

The school teacher's nephews carried out a medical experiment by cutting Sethe's back open to ascertain whether slaves or Afro-Americans were animal like creatures. The school teacher would be busy in writing down his observations and he would not care for Sethe's life. Morrison uses the chokecherry tree symbol for narrating how these tortures created permanent scars on Sethe's body and mind. In mid part of the novel, Morrison provides the readers a concrete account of how the Afro-Americans faced socio-cultural atrocities in the racist America:

Eighteen Seventy-four and white folks were still on the loose. Whole towns wiped
Clean of Negroes; eighty-seven lynching in one year alone in Kentucky; four colored Schools burned to
the ground; grown men whipped like children; children whipped like Adults; black women raped by the
crew; property taken; necks broken (212& 05)

Tony Morrison's tenth novel, Home(2012) represents how Afro-American lives don't matter in the contemporary American society and how the racist forces do not recognize social and national contributions made by the Afro-Americans. In Home, Morrison revealed the lives of Afro-American Korean war soldiers who wanted to return home for living a dignified life but those war soldiers found that their 'home' doesn't recognize them as humans and puts them and their family members to unethical and horrific medical experimentations. Frank Money's, the protagonist, story acts as an eye opener for the people who thought Afro-American lives do matter.

“An angry and self-loathing veteran of the Korean war, Frank Money finds himself
back in racist America after enduring trauma on the front lines that
left him with more than a physical scar...”

(Vintage)

Being discharged from his war duties, Frank Money is getting treated in a hospital. He is suffering through mental illness due to war effects. In the hospital he gets a letter stating, “Come fast. She be dead if you tarry” (pg.no.08). The letter warns Frank that if he could not go to his home in Atlanta -Georgia urgently, his sister, Cee might be killed, as her life is in danger. Frank had been a protective agent for Cee during their childhood. Lenore, their grandmother, hated Cee and blamed Cee for all their misery but Frank rescued his sister from the wrath of Lenore whenever needed. Frank and Cee grew up in abusive and violent society.

But Frank could not protect Cee from Prince, her husband. Prince abandoned Cee and left her alone in the unknown city. Prince did not continue his marriage with Cee. Cee works as a servant but her salary is too less to support her financially. Therefore, she finds another job as an assistant to a doctor Dr. Beauregard Scott. Dr. Beau is keenly interested in race and race science and claims to be a scientist and the doctor. But his own daughters are suffering through Cephalitis and kept in a home. He appears good person and Cee respects him a lot. But Cee is unaware that the doctor is preparing her for a medical experimentation.

“Be here promptly at ten in the morning, he said
“and be prepared to work late if situation calls for it.
Also, be prepared for the reality of medicine:
Sometimes blood, sometimes pain...” (pg.no. 65)

On visiting Dr. Beau's clinic, Frank observes that Cee is bleeding profoundly due to the medical experiments that Dr. Beau was carrying on her body. He somehow rescues Cee and takes her to Lotus where Miss Ethel and other women heal her to health. However, Dr. Beau's medical experiments caused Ceeto become infertile permanently. Morrison told in her talk delivered at 'Talks at Google' that she wanted to narrate how America was carrying out medical experiments on poor and helpless people and how these medical experiments wrecked those lives. (Talks at Google).

Thus, Morrison's *The Bluest Eye*, *Beloved* and *Home* portray how racist world oppressed and exploited the Afro-Americans through the institution and practices of slavery and racism. Afro-American lives do not matter in the racist world.

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The Existential Predicament of Women Characters in Chitra Banerjee Divakaruni's Selected Novels

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Abstract

Chitra Banerjee Divakaruni is renowned as one of the principal Indian American writers in the South Asian diasporic literature. The author being an immigrant herself is cognizant of her self-identity; thus, her works imitate a sense of rootlessness and estrangement. The protagonist of Divakaruni encounters segregation and hostility in search of self-identity, leading to a sense of meaninglessness in life. Divakaruni's writings are famous for presenting protagonists who confront alienation and react to it; this ultimately changes them from silent, submissive victims to expressive and autonomous women. This implies that the women in her works who suffer from the existential predicament are aware of it and try to find solutions. The study is predominantly based on five novels by Chitra Banerjee Divakaruni, *Mistress of Spices*, *Sister of My Heart*, *The Vine of Desire*, *Neela: Victory Song* and *Oleander Girl*.

Migration and cross-cultural encounters have influenced the lives of immigrants continuously. The twentieth century witnessed the migration of Indians across the geographical boundaries for various reasons such as livelihood, political reasons and better prospects for employment, education and marriage. Migration to an 'alien' region and the subsequent interaction between people from different cultures is often accompanied by a possibility of rejection, confusion and tension; this makes the immigrants prone to facing the trauma of immigration in the form of alienation, racism, etc. The immigrant in the alien culture exists in the intricate web of memories and relationship as the individual doesn't have a sense of belongingness in the alien country. The cultural clash forces the immigrant to live in the reminiscences and thus, suffer from personal criticism and social alienation. Thus, "In our age man suffers not only from war, persecution, famine and ruin, but from inner problems... conviction of isolation, randomness, meaningless in his way of existence" (Fuller 3). Further, though women have contributed immensely to the growth and development of human civilization, the effort has never been completely recognized. The cultural forces to maintain the dominance of men function against women's dignity and safety in the name of tradition. To fulfil their purpose, the forces pre-assign specific roles to women, "...in every age woman has been seen primarily as mother, wife, mistress, and as sex object their roles in relationship to men" (Fergusson 4-5). The women are oppressed, repressed, disregarded, devoid of equal opportunities as men; they are also exposed to assault, rape, verbal abuse, defacement, etc.

The predicament of women all over the world makes them incompetent to perceive the actual purpose of life and the significance of their existence in the unreceptive world; this dilemma is interpreted as 'existential predicament'. The meaning of 'predicament' according to the Oxford Advanced Learners Dictionary is a difficulty that is an unpleasant situation, especially one where it is difficult to know what to do (1185). Existentialism deals with the problems of the significance and purpose of life on earth and thus, perceives the world as incompatible. The term 'existentialism', which embraces several psychological principles of human nature, has wide implications (Malhotra vi). The women confront existential predicament when they discover themselves in a completely altered cultural environment. After marriage, a woman lives in her husband's house, where she fails to feel a sense of belongingness; further, the immigrant women are also forced to accustom themselves in an alienated setting. They expect aid and emotional assistance from their family; failure to achieve this leads the women who to the predicaments like depression, estrangement and reminiscence with a sigh of cultural

anguish. Eventually, they suffer from alienation, exhaustion, monotony, rootlessness, identity crisis and thus, meaninglessness in their lives.

Existentialism began situating itself in literature when Sartre built a connection between literature and philosophy in his works. Jean-Paul Sartre is deliberated as the archetype of existentialism. Sartre discusses the psychological predicaments of life in his philosophical essays, novels, short stories and plays, and identifies that an individual is nothing but what he creates of himself. According to his ideology in the work *Being and Nothingness*, human life is futile, and the presence of human beings in the world is unreasonable and absurd. In his philosophy of existentialism, the presence of an individual is related to misery or anxiety; it is this feeling that permits an individual to understand his own opportunities and potentialities. Jean-Paul Sartre and Albert Camus are the two chief advocates of French existentialism. Similar to the philosophy of Sartre, Albert Camus in most of his philosophical and literary works such as *The Myth of Sisyphus*, *The Rebel*, etc., presents the fundamental belief that the realization about the absurdity of human existence is an essential state for achieving anything in life. Camus displays existentialistic views through the myth of Sisyphus; Sisyphus being given the punishment of pushing a huge stone up a hill, views it as a source of amusement rather than a punishment. The sense of amusement in misery shows existentialist attitude.

The contemporary south Asian women writers have successfully created a place for themselves in the world of English fiction by voicing their ideas in varied parts of the world. The Indian English women writers, through their works, demonstrate their perceptions and experiences about life in India, the Indian society, its conventions and philosophies. Since the late-twentieth century and with the advent of the new century, women novelists and their writings have become a dominant division of Indian English Literature which elucidates the feminist experiences, female consciousness, along with the existential and psychological dilemmas experienced by women in the assigned prejudiced roles, giving a given voice to the predicament of women in the male-dominant conventional Indian society.

The reformist activities, of economic liberation and effect of the western feminist movement during the nineteenth century, played a substantial role in transforming the outlook and position of women in India. The women incited by the need to pursue a new and fair way of life started voicing their approaches and experiences. However, it cannot be ignored that a significant percentage of the average Indian women persist as untouched, chained by the misconceptions and customs that persist in Indian society. In the contemporary times, the Indian woman exists in a stage of transition, where neither they fail to abandon their traditional roots completely, nor do they disregard the necessity to search for a new progressive identity. Amid this predicament, the women find themselves tangled and estranged. The study thus, attempts to liberate the women suffering from a sense of existential crisis by presenting the traumatic experience of immigrant women living in an alien land.

The novel *The Mistress of Spices* (1997), deals with the predicament of ambiguous and contradictory individualities in this transitory world. Divakaruni persuasively asserts that spices have the power to transform an individual's life. She examines the magical supremacy of the spices to revolutionize the way a person exists using magic realism; and further discloses the magic existing in the real world.

Sister of My Heart (1999), expresses the poignant story of two cousins, Sudha and Anju Chatterjee. The rich and complex story of the novel persuasively discloses the principal tension between the desires of the girls' mothers, who follow the conventional Indian culture, and the two young characters Sudha and Anju, who are more tempted by Western beliefs.

The sequel to *Sister of My Heart, The Vine of Desire* (2002) divulges the prize and hazards of getting liberty from the past, the complex and often in consistent sentiments that impact the movement towards independence. The moment Sudha and Anju understand that they cannot permit themselves to be reliant on men, they disjointedly search for independence. They attempt to search for answers, that which signifies a shift from dependence to independence.

Divakaruni's *Neela: Victory Song* (2002), features a female protagonist who takes part in the struggle against the white colonial rule. The brave and courageous protagonist Neela hopes about bringing her father home who was confined by the British. Neela ultimately realizes that true bravery is not being unafraid of everything, but it is actually the capability to face her fears.

Oleander girl (2013) by Chitra Divakaruni is a novel that portrays the protagonist Karobi as a brave and determined girl, looking for her father in America. Divakaruni depicts her as a strong individual who is prepared to face the fluctuations of life signifying the oleander flower, which is resilient and rough despite its delicateness.

The study aims to present an analysis of the existential aspects in the lives of women in the selected novels of Chitra Banerjee Divakaruni. The conceptual framework of the research embraces Sartre's and Camus' aesthetic and philosophic contributions characterized in terms of existentialism. The study will be qualitative in nature, using both primary and secondary data. The existential predicaments of the female characters in the novels will be linked to the theories of Camus and Sartre to show the realization and ultimate liberty.

Dhanalakshmi (2009) in the study *Diasporic experience of women in select novels of Chitra Banerjee Divakaruni*, attempted to discuss Divakaruni independently as a diasporic writer, unlike the previous studies where Divakaruni's works were compared to other diasporic texts. It is the first study which categorizes the discovery that the association between America and India is a shared cultural equation; the nation aids the Indians who migrate to the American nation as they are liberated from several edifices created by India's multifaceted, social and cultural institutions.

Felicity Hand (2004) in the study *The Old Rules Aren't Always Right: An Analysis of Four Short Stories by Divakaruni*, investigates the feminist characteristics in Divakaruni's works; she also discourses the laws for immigrants in America and its effects on women. This work is significant to strengthen the depth of this study.

Reena Sanasam's *Immigrant Dilemma and Feminist Sensibilities in Chitra Banerjee's 'Arranged Marriage'* explores immigrant Indian's varied experience and asserts that Indian and American way of living are two disparate worlds. This study fails to focus solely on the dilemma of women.

Sylaja (2018) in the research *Predicament of Women as Portrayed in Select Novels of Nayantara Sahgal and Chitra Banerjee Divakaruni*, studies the writings of Nayantara Sahgal and Chitra Banerjee Divakaruni comprehensively to understand the predicaments faced by the women characters. The focus is on how they accept and adjust to the struggles and trials in the search for their individuality, liberty, the responsibility of fulfilment, predicaments and priorities in life. This study is significant for the current study; based on Sylaja's study, the current study will examine the predicaments in the lives of female protagonists of Divakaruni's novels.

These novels to identify the problems and its causes developing out of the situations faced by the women, which aids them in selecting their path and ultimately, liberating themselves. To achieve

this aim, the objects that have been formulated are: to evaluate the life, and problems of the women protagonists in the selected texts, to discuss the existential predicaments of the female protagonists in the selected texts, to study how the transformation in the female protagonists leads to liberation, to study the major concepts of Albert Camus' philosophy of Existentialism, to study the major concepts of Jean-Paul Sartre's philosophy of Existentialism.

The popularity of Divakaruni makes her works critical cultural documents. The study of existential predicaments of women within such a text will be helpful for the purpose of acquainting the contemporary generation with the difficulties that are confronted by women whether in their homeland or in a migrated land. The existential theories will assist the women in realizing that man makes his own life encouraging them to struggle for their liberation. The fact that, the selected works are famous in the Indian culture will show the commonalities with regard to the predicaments among women in India.

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Women's Identity 'Through the Lens' in Anita Desai

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DAV (PG) College, Dehra Dun**Abstract**

Women writers have moved from traditional depiction of enduring females who are self-sacrificing and have presented strong female characters searching for an identity of their own. *Cry, the Peacock*, her first novel has been considered to be a pioneer in the field of psychoanalytical realism. It explores the inner world of the main protagonist Maya, and demonstrates her fear, insecurity and strange behaviour. Totto's death is the first sign of Maya's abnormality that suggests a series of chain reactions in her life. The agony of missing the pet lurks in the blank spaces of her mind making her restless day by day. She feels lost, frustrated, neglected and shattered to pieces. Desai in *Where Shall We Go This Summer?* yearns for the subtle kind of knowledge that provides women liberty and creates a consciousness of their selves as real human beings of the post-independent Indian society. The social and cultural beliefs are responsible to determine the personal identity. Desai's women characters achieve their own liberation within the male-oriented society from their self-existence. Society, culture, traditional norms and mores assign certain roles to each gender. Most of her women are born with a stamp of ill-luck. The tragedy of such women is caused by the fact of their birth in a patriarchal society which fails to respect women as individuals. But women have consciousness of their own career in the post-independence Indian society. Desai's women have consciousness of their body; they like to have control over their body. Anita Desai probes into the crisis of introvert women who are bored and frustrated by their humdrum life and try to escape into purposeless loneliness. Owing to unusual consciousness, Sita develops certain complexes. They are unable to gain maturity and turn into complete misfits. They undergo acute mental agony silently in isolation only because of their sharp existential sensibility. The agony and unhappiness spring from their unwillingness to go with the society. Characters like Sita simply compromise with their fate and learn the courage to face life boldly with all its ups and downs. Her women are caught in intricate social conditions and are in quest of a self identity. In pursuit of the same, some like Maya go to the extent of destroying others and their own self. The writer deals with the typical theme of identity crisis with a new dimension in the post modern context. The women struggle in their own world to find space and scope. Despite the material comforts, happiness eludes them. Due to their existential attitude, life becomes almost unbearable. Her women seem to be on an inner journey to find out new patterns of life. They attempt self assertion though also getting swayed by loneliness and pessimism. The conflict within arises from a need for self fulfillment. Undeniably, her women are struggling to achieve their own identity in a male dominated society which shows their assertion of a new gender identity.

Keywords: women's identity, enduring females, dominated society and gender identity.

Women writers have moved from traditional depiction of enduring females who are self-sacrificing and have presented strong female characters searching for an identity of their own. Besides representing and defining women simply in terms of their casualty status, Indian women writers have started questioning the old patriarchal domination. They have shown their worth in the field of literature both qualitatively and quantitatively. Many Indian female writers have explored female subjectivity in order to establish an identity of their own. Anita Desai is conclusively one of the celebrated Indian-English fiction writers. She holds a unique place among the contemporary women novelists of India. A close study of her works reveals her concern for female autonomy played out against the backdrop of the patriarchal cultural pattern. Anita Desai's women characters in her novels rebel against masculine

community in order to discover their own identity, to live life on their terms, regardless of the outcome that such a decision may have on their lives. Her protagonists are always confronting the complex task of defining their relation to themselves and their immediate human environment.

Women's Identity Crisis in *Cry, the Peacock*

Cry, the Peacock, her first novel has been considered to be a pioneer in the field of psychoanalytical realism. It explores the inner world of the main protagonist Maya, and demonstrates her fear, insecurity and strange behaviour. Through Maya's character, Desai depicts a world of alienation, loneliness and suffering. In the novel, the female protagonist Maya, has been brought up under the excessive love, care and concern of her father. This extreme love on her father's part makes her behave abnormally in her later life. Maya's grief begins quite early in life with her marriage to Gautama, a middle-aged lawyer. There is a vast difference in their ages that contribute to further conflicts between the two. Gautama's insensitive behaviour towards Maya makes her feel lonely, isolated, neglected and forced. She expects a little more attention from Gautama as her father showered on her. She wants Gautama to not only take care of her childish needs but also always protect her from the outside world. Quite contrary to her expectations, Gautama is pre-occupied with his work and doesn't have a few moments to spare for his wife. Maya is childless even after four years of her marriage. There is a space in her life which gets taken care of as she gets naturally close to her pet dog Totto, though not for a very long time. It is said that childless women develop extreme affection for their pets. She showers all her motherly love on Totto. In doing so, she finds a way to escape from her indifferent husband and his cold behaviour towards her. Totto's death makes things worse for Maya. It creates an emotional confusion in her life. She becomes heartbroken after the loss of her pet. When Gautama sees Maya mourning at the loss of Totto, he utters,

You need a cup of tea, he said, I cried, yes, it is his hardness – no, no, not hardness, but the distance he coldly keeps from me. His coldness, his coldness, and incessant talk of cups of tea and philosophy in order not to hear me talk and, talking, reveal myself. It is that – my loneliness in this house. (6)

Totto's death is the first sign of Maya's abnormality that suggests a series of chain reactions in her life. The agony of missing the pet lurks in the blank spaces of her mind making her restless day by day. She feels lost, frustrated, neglected and shattered to pieces. Gautama's lack of care and attention towards her, adds to further distress and tensions between the two and makes Maya drift even more away from him. She is unable to strike a balance between her inner self and the realities of the outer world. The insight of the albino astrologer also haunts Maya who portends that either of the partners would die in the fourth year of their marriage. This childhood prophecy remains deeply rooted in her mind and becomes one of the reason for her abnormal behaviour. Maya has nothing to do in her idle time after Totto's death. She has nothing to do to kill the lonely hours. She feels isolated and neglected by her husband. She reflects, "Telling me to go to sleep while he worked at his papers, he did not give another thought to me, to either the soft willing body of the lonely wanting mind that waited near his bed" (9). Neglect on Gautama's part and a childless life gives rise to her frustration and she becomes psychic. Their relationship goes through a catastrophe and neither of the two makes any sincere efforts to save their marriage. On the contrary, after Totto's death, Gautama advises Maya to practice detachment, as attachment leads to self – destruction. Both of them share a difference of opinion about life and do not wish to see things beyond their perspective.

Maya experiences rages of revolt and terror. As insanity overpowers her, she sees the vision of rats, snakes, lizards and iguanas creeping over her. Her dark house resembles nothing but a tomb to her. Maya is governed by strange obsessions. Over the time, she becomes hypersensitive. She is in love with life and turns hysteric over the fear of death. She wants to live life and find a meaning in it, but at the

same time she knows death is the only escape from all the problems and realities of life. Maya is confused over her own identity in life all the time. From being an over-protected daughter to becoming a childless woman who is just a piece of furniture to her husband, all of these just got the worst out of her. It is her desire to live and the fear of death that drives her mad to such an extent that even though she is lost and has been driven to insanity, instead of killing or hurting herself, she pushes Gautama down the parapet. Like Lady Macbeth she becomes a victim of hallucinations that disintegrate her consciousness. Gautama's death takes away all her interest from life which should have been the other way around as she chose to end his life over hers. Gautama's detachment to life and his inability to understand Maya's identity leads to the killing of her husband. According to Desai, Maya must love in order to live as peacocks do, and like peacocks she must tear the mate and be torn by him. *Cry, the Peacock* depicts Maya's neurosis. She becomes a pathetic and psychic figure who kills Gautama as she thinks he is the root cause for her suffering. Maya suffers from conjugal incompatibility. She fails to find her own self-identity that leaves her emotionally, psychologically shattered and lonely in the end.

Desai prefers to explore the private rather than the public world. Her real concern is the exploration of the human psyche, inner climate and she unravels the mystery of the inner life of her characters like that of Maya. Her female protagonists are alienated from the world, society and family because they think of themselves as individuals. Her characters are self-centered who want to change either the situation or things around themselves. When loneliness is forced on such characters, they become rebels. Tensions, worries, depression, disappointment, anxiety and fear become their lot and they lose their sense of sanity. Her female characters project the battles that are fought and those left unsought. The psychological battle is fought against traditionally defined womanhood. The psychological suffering of finding themselves and their identity along with the pressures felt by women to fulfill the demands placed by the so-called ideal concept of womanhood, culminates in withdrawal, regression, neurosis and suicide mania.

New Gender Identity in Anita Desai's *Where Shall We Go This Summer?*

Desai in *Where Shall We Go This Summer?* Yearns for the subtle kind of knowledge that provides women liberty and creates a consciousness of their selves as real human beings of the post-independent Indian society. Here, knowledge makes them aware of their own co-existence as real human beings. These women's feelings towards individualistic self enables them to find their value as human beings and share human emotions like happiness, rage, fear and resentment. The existential alienation and despair of Desai's women characters turn into an insistent longing for death and personal dignity in the family where they live. Sita, wife to Raman, the factory owner, becomes hopeless and alienated even in her own family because of the indifferent and self-centered demeanour her husband and her own children. Her distress rises and makes her insensitive, cruel and alien to her husband, her own children and the ayahs who work in her house. Her self feels humiliated when the surrounding does not care for her. Her insanity drives her back to preserve the sense of sanity by escaping from her routine life in a Bombay apartment to rush to Manor. She is termed mad and she is entirely out of the common chord of life. In plain words she tells her husband: "What I am doing is trying to escape from the madness here, escape to a place where it might be possible to be sane again..." (32).

She feels no genuine happiness in her marital context. People do not try to comprehend her innermost feelings. Moreover, Sita loses her grip on life and develops an uncertain and unrealistic attitude towards life. She wants to visit different places alone hoping to build a determinate self to cope with the impediments of life. She boldly reveals her intention to Raman: "I want to protect my unborn child against the cruel atmosphere in which I am living" (31-32). In a freak of madness, she aims at abortion and flies to the Island:

. . . in order to achieve the miracle of not giving birth. Wasn't this Manori, the Island of miracles? Her father had made it an Island of magic once, worked miracles of a kind. His legend was still here in this house- in the green tinge of the night shadows, the sudden slam of a wooden shutter, the crepitation of rain on the roof- and he might work another miracle, posthumously. She had come on a pilgrimage, to beg for the miracle of keeping her baby unborn. (28)

Though she rebels against the birth of the fifth child, she has a certain subdued longing in her heart which she misses entirely. Sita has grown tired of the life of dullness and disappointment of her family. She wants to seek her childhood as a place of her happiness again. This Island may provide her a refuge, safe from her family life, away from the humdrum life of Bombay. She finds no answers to her deep anguish; rather she feels herself like a jelly-fish stranded on the sand-bar slowly suffocating and unable to survive on the sands of life. For a change in her present existence, she desires shelter in the Island, "She saw that Island illusion is a refuge, a protection. It would hold her baby safely unborn, my magic." (91).

Sita attempts for a futile search for some purpose in life. Her anxiety, concern and pessimism produce emotional outbursts and she undergoes a search for an escape to be alive to her sensitivity. Her arrival at Manori has given her a new life, a new awareness, a new consciousness. She visualizes the world of her dreams and once again, she intensifies her desire to recapture an experience, an excitement and innocence. Desai shows us that Sita is trying to adjust in the house of her husband's parents after marriage. There, Sita feels like a square peg in a round hole. The sub-human atmosphere in the house makes her introvert and places her in a suffocating existence. She fails to adapt herself to patriarchal society. She moves in a small flat and lives alone with her husband and children. Her life there is hardly better, her privacy is disturbed, she finds her own identity at stake and she struggles with the monotony of life. The novelist beautifully describes the monotonous moments of Sita as follows:

She sat there smoking, not even looking at the sea any more, till she exclaimed, ' Bored? How? Why? With what? And could not begin to comprehend her boredom. She herself looking on it, saw it stretched out so vast, flat, so deep, that in fright she scrambled about it, searching for a few of these moments that proclaimed her still alive, not quite drowned and dead. (45)

The agonies and the chain of unhappy incidents in Sita's life make her a strong character to refuse the dictates of the patriarchal society. She does not desire to live like a saint, a magician and as the original inhabitants of Manori, with Moses and Mariam, but she struggles against the patriarchal society. When Raman comes to take Manaka for admission to the medical college, his arrival gives Sita some sort of satisfaction but at the same time, she comes to realize once again the cold actualities of life. Though it is not a positive solution of her problem, she looks within herself and a sense of cowardice and escapism overpowers her. She feels:

She had escaped from duties and responsibilities, from order and routine, from life and the city, to the unlivable island, she had refused to give birth to a child in a world not fit to receive the child. She had the imagination to offer it an alternative, a life un-lived. She had cried out her great "No" but now the time had come for her epitaph to be written *che free per villate it grass rifiute*. Very soon now that would have been written. (128)

The confident character Jamila, is a wife of the tea shop owner in the Island Manori who has been a co-worker with her husband in the shop. She is an optimistic character who supports her family by working hard. She is very firm and dominating in the shop where people are making loud noise. She

creates peace among the people who are quarrelling loudly, drinking cashew nut spirit and talking. She controls them by saying: "Keep quiet, Joy, we can hear you all right, we are not deaf" (10). She succeeds in creating silence and peace in the shop due to her audacious and self-confident self. She struggles for her own identity in the patriarchal society.

The relatedness with the bygone life hovers around Sita. When she is in the Island house without any light, her mind goes back to the bright and clean room of Bombay and the present looks like a terrible event. The face of Moses in the darkness creates fear in Sita and she unwillingly resorts to the Bombay life. Sometimes Sita's feeling towards the past, appears as love and companionship. She becomes energetic when she hears that the lady doctor in Bombay asked about her health. "Oh what did you say?" Sita asked, entranced by the thought that there was someone on the mainland, who remembered her, called her name, asked about her condition and future. She felt shaken as by the unexpected love (120-121)". Sita's is touched and excited due to the affection and care as shown by the doctor as if someone is there to comprehend the pain of her pregnancy. Accordingly, her attachment with her childhood comes with innocence and delight. Sita says, "We used to play', [...], 'Jivan and I-such games on the beach, together'" (102). Even the playing contains the sense of companionship and sharing.

Sita wants security and company in her life. Her close observation of the shells close to stones demonstrates her dream for security. The shells represent the innermost feelings of Sita to get support and to live in community; she finds a shelter under her husband's love. She becomes childlike and weak in front of Raman, "She felt so weak, she wanted to lay down her head and weep. 'My father's dead-look after me" (120). She finds her husband's company as the only warm place where she gets solace and consolation. Sita's dream and expectation lie in the companionship and diligence towards Raman with whom she feels happiness and beauty of her life. A lovely company with Raman is heavenly bliss for Sita, which she displays on the "quite divine" (133) meeting of the two people in the garden. It is in the tenderness of Raman that she gets pleasure, and the moment becomes "the only happy moment of [...] [her] life" (134). On the other hand, Jamila also likes to remain with her husband. She controls the people in the shop and takes an initiative in keeping order in the shop. Her husband has ordered her to create peace there. Her husband says: "Jamila, keep order in there" (10). She silently obeys him as if she does not do any work without his assent. She has accepted her position under the husband who is the owner of the tea shop. Similarly Miriam is introduced as "Miriam, my wife" (57) by Moses. Miriam is mute and acquiesces her social identification as told by her husband.

These women like to carry on their married life managing the self-fulfillment and liberation within the framework of marriage in the patriarchal society. The conjugal life affects their feelings and attitude towards household activities. Desai's women find the value of their earning within the boundary of familial support from the patriarchal society. They are prone to make their survival and go outside to work. They have to bear the responsibility towards their children and family. Jamila appears at the very beginning of the novel as the woman who is earning and supporting her family: "This was the domain of the tea shop owner's wife, Jamila. She cackled to see him come and served him his favorite cashew nut spirits in a thick, smeared glass" (8). Her earning becomes the support for her husband to conduct her family. Similarly, the dependence of women on men for survival comes in Raman's family. Raman says to Sita: "You have lived comfortably, always in my house. You've not had worries" (134). And she does not comment on the statement produced by the male-oriented psyche of Raman. Sita is dependent on Raman's income and lives in 'his' house. Even Menaka, his daughter, expects her father's economic help for her further study.

Desai's women characters accept the Indian culture that expects chastity from women, and advocates heterosexual relation. Desai's women refute the excessive burden of going through pregnancy that can ruin their health. Sita is quite bold enough to defy the ill health brought by her delivery. She explains her mental pain and fear, "I'm not pleased, I'm frightened; she hissed through her teeth; frightened" (29). As she grew older- in her mid forties, the pregnancy becomes poignant and fearful. But her husband Raman cannot comprehend her feelings, and she becomes pregnant the fifth time. She, as a representative of the whole Indian race, rebels against the insensitive and incomprehensive attitude of males. She reveals her anger at Raman, "What do you know about my condition?" she flared. "I've told you- I've tried to tell you but you haven't understood a thing, and hurled slippers, papers, nightgowns" (30). She pours her inner rage at the selfishness of Raman by throwing the things. Sita revolts against the dominating outlook of Raman by going to Manori. The journey of Sita from Bombay to the Island with two children and one in her womb is a great challenge for Sita, but she easily accepts it to oppose the world of Raman. Similarly, her disinterest and indifference to her physical appearance to attract her husband also is a kind of rebellion against the sexual oppression of the patriarchal society. Raman says, "Why can't you just be neat and tidy? he had asked despairingly in the beginning, but then learnt that these were the two qualities she had never known" (120). The remark of Raman reveals the indifference of Sita to Raman's expectation from his wife that she should take care of her physical beauty.

Desai's women have modelled their habits and nature as the socio-cultural ambience expects qualities from them like chastity, virginity and devotion to their husbands. Sita remains silent when Raman indirectly talks about her inclination towards the foreigner going to Ajanta. Raman reveals the Indian social psychology, "on another occasion, when she had again spoken of him, he said, 'you seem to admire him a lot', and there was annoyance in his voice. 'You would have liked to know him better, it seems'" (47). But Sita says nothing about her attraction towards the foreigner. Her silence clearly expresses the knowledge and acceptance of the social psyche that restricts women from looking towards another man other than their husbands. She knows that she has to be loyal to her husband to live in the patriarchal society. On the other hand, Jamila and her small domain inside the tea-shop displays the acceptance of the strict rules of the society for women. Her domain "where only known and trusted customers such as Moses were permitted and welcomed" (8) is a secured area for her, and she easily accepts it. The people permitted by her husband who lives in the tea-shop are welcome by Jamila and by welcoming them and living honestly in the domain; she abides the cultural ethos of the Indian society. These women prefer to live with the social culture of heterosexual relation.

Conclusion

The social and cultural beliefs are responsible to determine the personal identity. Desai's women characters achieve their own liberation within the male-oriented society from their self-existence. Society, culture, traditional norms and mores assign certain roles to each gender. Most of her women are born with a stamp of ill-luck. The tragedy of such women is caused by the fact of their birth in a patriarchal society which fails to respect women as individuals. But women have consciousness of their own career in the post-independence Indian society. Desai's women have consciousness of their body; they like to have control over their body. Anita Desai probes into the crisis of introvert women who are bored and frustrated by their humdrum life and try to escape into purposeless loneliness. Owing to unusual consciousness, Sita develops certain complexes.

They are unable to gain maturity and turn into complete misfits. They undergo acute mental agony silently in isolation only because of their sharp existential sensibility. The agony and unhappiness spring from their unwillingness to go with the society. Characters like Sita simply compromise with their fate and learn the courage to face life boldly with all its ups and downs. Her women are caught in

intricate social conditions and are in quest of a self identity. In pursuit of the same, some like Maya, go to the extent of destroying others and their own self. The writer deals with the typical theme of identity crisis with a new dimension in the post modern context. The women struggle in their own world to find space and scope. Despite the material comforts, happiness eludes them. Due to their existential attitude, life becomes almost unbearable. Her women seem to be on an inner journey to find out new patterns of life. They attempt self assertion though also getting swayed by loneliness and pessimism.. The conflict within arises from a need for self fulfillment. Undeniably, her women are struggling to achieve their own identity in a male dominated society which shows their assertion of a new gender identity.

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Marital Discord in ShobhaaDe's Second Thoughts

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Abstract:

Shobhaa De in her novel, *Second Thoughts* explores the most significant social problem, and disloyalty in the institution of marriage. Maya, the central character is suppressed by the restrictions of an arranged marriage to a man who is absolutely uninterested to her desires. The novel is set for an “expressive tale of love and disloyalty” that show up the “hollowness and hypocrisy” lying behind in Indian traditional marriages and “ways not taken.” De not only articulates the aggravation and emotional chaos of Maya however through her, raises a strong opposition against the patriarchy which victimizes, hegemonize, marginalize, colonize woman on the name of marriage. The present research paper gives an attention to the hypocrisy of marriage system of India. It emphasizes on the female perception against male ego. The objective of the research is to focus on how Indian women were entangled and caught between their marital lives. This article aims to explore the existence of marriage not only in Shobhaa De's *Second Thoughts* but also in every Indian woman's marriage in the existing patriarchal society.

Keywords: patriarchy, colonize, feminine sensibility, disloyal, betrayal.

“Marriage to me connotes commitment and surrender, merging with, blending, overlapping, combining. It is a symbiotic relationship where one feeds on the other, depends on the other”. (Selective Memory 481) These lines are stated by Shobhaa De related to the marriage in her autobiography *Selective Memory*. According to Oxford Advanced Learner's Dictionary the term marriage refers to the “legal relationship between a husband and wife.” (OALD 942) It is believed that marriage is a divine plan, two individuals are united in marriage to become companion in their life; it flourishes with realizing and acclimatizing. Marital life is a mixture of joy and agony.

The present research paper gives an attention to the hypocrisy of marriage system of India. It emphasizes on the female perception against male ego. The objective of the research is to focus on how Indian women were entangled and caught between their marital lives. In order to justify the institution of marriage in *Second Thoughts* it has been investigated. This article aims to explore the existence of marriage not only in Shobhaa De's *Second Thoughts* but also in every Indian woman's marriage in the existing patriarchal society.

Shobhaa De is one of the most significant female writers of Indo-Anglican literature who has extraordinarily brought into the light the women's displacement and marginalization in a patriarchal society. Shobhaa De also pictures the conflict between career and individual life very well. If Maya had taken up a career against her husband's wish, she would have lost everything in her life. This is the case of almost all the modern women in Indian society. Modern woman wishes to be free to take her own

choice and she does not want to sacrifice her job for the want of her husband and thereafter dilemma starts between husband and wife. Women are ready to give up their needs after their marriages. This is the personal life of all the women so far.

In an Indian arranged marriage situation, one must not break the words of her husband even if he says something wrong. He is similar to a god for her; he makes all the orders and requests. This itself proclaims the male-dominated society. One has to think occasionally whether marriage is a boon or a bane. For a few it is a boon and for some it is only a bane. Some women feel marriage as a remedy for their troubles and they want to be redeemed by the way of marriage. For them it is a boon. But for some women it may not work out and they get trapped in the entangled relationship called marriage and it is a bane for them. It depends on the person whom they get married and their talents to adapt it with consolation. There is nothing like true successful marriage in Indian society because one way or the other woman suffers silently. Feminists strive hard to relieve from these sufferings of women from the clutches of their husbands. But the outcome is still benevolence for men.

All the women are the silent sufferers in marital life. Being an unmarried woman she can attain everything freely however after marriage for the reason that her liberty and opportunities are declined by her husband's family. This is the situation in every Indian woman's life. Even though she is an educated, she experiences the same torment from men. As far as the tradition of Indian marriage is concerned, the achievement lies not in the hands of women however in the hands of men. Men are the controlling power for most of the families. Some men are very flexible and they actually understand the problems of women. Their marriages are very successful.

In her novel, *Second Thoughts* Shobhaa De, reveals the story of a young middle class Bengali girl, Maya who marries a Bombay based foreign returned Bengali boy. Maya the young bride feels more enchanted and falls in love with Bombay than at the outlook of having married to Ranjan. "I'm just dying to go to Bombay... whether I meet Ranjan Mallik or not". (ST04) But, Maya's alluring for Bombay shatters her hopes and her disenchantment starts after the marriage. Maya, a brave young girl is all set to meet the challenges of life ahead with her husband, Ranjan.

In her novel, Shobhaa De depicts the hollowness of the Indian marriage system. The young, educated vigorous women of De, have aspirations of their future life, future husband, and colour the dreams with their sweet thoughts and feelings. For them, marriage ushers glamour, attraction and independence. However in the case of many young girls, the dreams of marriage turn bitter and they face the unfamiliar and harsher realities of life. In *Second Thoughts*, Maya a young and educated Bengali girl dreams of her marriage and her future life at Bombay, her dream world. When she goes to Bombay to meet her in laws, she finds herself in extreme anxiety at the sight of Bombay. "She had arrived from Calcutta earlier in the day to meet her in laws to be. It was Maya's first visit to the city she had heard so much about... But Bombay smelt of desperation and deceit". (Ibid 1) Later desperation and deceitfulness become part of her married life.

In the Indian traditional family group only wife, mother or sister is supposed to perform the household duties, while men are supposed to enjoy their services. Even in the modern families today, the tendency of treating men as masters of the family still exists, while women aid men, as their subordinates. Chitra comments, "Maya's father acts like an absolute lord at home. So does his brother... Maya is used to household work... the kitchen". (Ibid 11) De aims to focus on the traditional families where man is the sign of power and strength, while woman is the icon of subordination and weakness.

De condemns the prejudiced authority of patriarchal social structure of families, where women are deprived of social and economic autonomy. Economic security and social independence are considered as the birthrights of men, while women have to fight for it. As De's women are modern and educated, they venture to question the male centred society for its discrimination. They do not stay silent and wail within the four walls, in and out of the families like traditional women. They are very brave and self-confident women who proclaim their rights.

Maya in *Second Thoughts* is a modern woman. She questions the male centred society regarding the economic slavery of women. She doubts if the educated women are staying at home these days? Maya wants to be independent and self-sufficient. When she gets negative reply from her husband, she disagrees with his egotistic nature. Maya interrupts, "How could they tell me not to work after marriage? Do any educated, trained girls stay at home these days? I didn't like that remark". (Ibid 14) De emphasizes that modern urban Indian women are very courageous and more powerful. Maya's uncles Prodipda's remarks prove modern women as violent, self-confident and very bold in nature. "They are tough as any male, infact the boys are scared of them. What a hammering they can give". (Ibid 15) The above declaration echoes the transition in the nature of new woman, from femininity to feminist. This transition assists women to try to find their personal interests and their goals. However the patriarchal social structure does not agree to this transition and it results in the disagreement in the marriages.

In *Second Thoughts*, Mr. Mallik's remarks reveal his conformist analysis. "In our families, the only sort of work ladies do is social work. Our relatives might criticize us, if you suddenly take up a job. It's not done. They might think I don't even earn enough or that I'm forcing you to contribute towards house hold expenses". (Ibid 31) Mr. Mallik's words reveal that he is a conformist who thinks that Indian women make good housewives but not good life partners. He looks for surrender from his wife rather than resistance. He doesn't believe his wife's complaints about her being alone. He rather disappoints her with his conformist ideas: "That's enough Maya; I don't believe I'm listening to an educated woman's discussion. Lonely? How can any intelligent person be lonely? There's music, television; you can read, clean the house, write to your parents...". (Ibid 32)

In spite of the fact that Mr. Mallik is a foreign returned, he possesses the qualities of a conformist, and archetypal Indian husband. When his wife Maya informs him about her choice of looking for a job, he responds very badly, as if he heard something unusual. "A man comes home to relax after slogging all day. He looks forward to a hot bath, a hot meal, soothing conversation. Not this rubbish". (Ibid 32) Mr. Mallik's remarks disclose his conformist ideas, which resist the radical changes in the institution of marriage and family.

As De's men are conformists, they fail to understand their wives and their nature. They are not interested in their wives and in their interests. They show concern only for their parents. Infact, they are neglectful husbands. Mr. Mallik is an irresponsible and reckless husband. He never cares for Maya or her feelings.

He never tries to converse with her. He never gives her the status of a life partner. He always tries to compel his ideals on his wife. Mr. Mallik warns Maya about Bombay, its people and its neighbours. He even waits for Maya to stay on within four walls, without showing any interest for her and for her work. He rather suspects her and her morality. He warns her to perform correctly and keep morals. Mr. Mallik's irresponsible approach towards his wife, proves his carelessness, his supremacy proves his egoistic nature, which is conflicting to the ideals of the perfect marriage.

De criticizes the patriarchal social structure, which neglects women's interests, wishes and goals. If a woman desires evolution and economic security, she has to struggle in a patriarchal society. Maya being an educated and modern woman, suffers from the male chauvinism in her marriage. Her decision to search for a job in Bombay seems very strange to her husband. "Do I have to work? I could always find a job. I do have degree in textile designing after all". (Ibid 15)

Mr. Mallik, a male chauvinist lacks humanistic viewpoint and responsibility towards his wife. He gives more importance merely to money. He fails to be a good husband who extends a helpful and loyal hand to his wife. Instead he dishonours and suspects his wives loyalty and talent. De calls attention to the hierarchy of power of men and the repression of women in the Indian society. A critic rightly spots the nature of modern man who dangles between western and eastern culture and the power and violence. "Men are aggressive in bourgeoisie terms associating with money, money and power and less so with romance". (Kalpana 98)

Maya, the modern and educated woman tries to adjust herself in the web of her marriage with a conformist. Mr. Ranjan Mallik. Her monotonous life leads to boredom. She finds herself lonely and isolated. "I'm so lonely". (Ibid 79) She very much feels for a company, a friend who shares her feelings, thoughts, and respects her ideas, which she fails to get from her life partner. She feels ill, uninteresting and boring in her life: "A lack of physical exercise combined with mental lethargy had dulled my senses to a point, where I felt dozy and drowsy even when I was awake. A condition I believe known as terminal boredom". (Ibid 31)

Maya's comments put emphasis on the boring and unexciting life of wives in the patriarchal family. It is the domination effect of the careless attitude of husband towards wife. It defuses the morals of marriage with the changing scenario. Shobhaa De creates a perception into the psyche of the isolated women. Her women experience mental strain due to the tiresome, dry and uninteresting life. Consequently, they search for some other option; either it may be in the form of a person or a thing. Maya belongs to this group of women who suffer from loneliness. In this novel the character Maya's world is constrained to kitchen, which she hated. Her world is restricted to the four walls of the house. She finds her life with Mallik and four walls of the kitchen uninteresting. She happens to be sick of his indifference towards her. She suffers from isolation. "I never felt wanted or welcomed in the bedroom. That remained Ranjan's room, his domain. Whereas, the Kitchen was an area that belonged exclusively to me". (Ibid 40) Ranjan's aloofness disturbs her. She feels like an unwanted person at home, because her feelings and emotions are no concern for her husband. She imagines herself to be a slave at home, while Ranjan her master orders and she obeys passively. Ranjan's approach hurts her feelings rather than the household work. "I had worked in Calcutta, done household chores; but I had never been made to feel like a servant. A menial, I didn't have a problem about doing my own housework. It was Ranjan's attitude that hurt me". (Ibid 47)

Maya's life in the traditional and patriarchal family, her dullness, her subordinated position leads to her frustration. "Was I really that bored? That frustrated?". (Ibid 61) She finds herself entangled in the web of marriage where she can't run away from her marginalization and victimization in the so-called institution of marriage and family. "The very fact that his existence made even a marginal difference to my monotonous life underlined the state that I had allowed myself to slide into" (Ibid 62). The above declaration enlightens that the burden of marriage weighs more greatly upon the woman than the man. The things go wrong, even when a wife believes her husband to be her career and her means of livelihood. The dullness and monotony of her existence leads to her idiosyncrasy and frustration. She finds herself nerved as an individual without any companion, social life and less fulfilling interaction with her husband. Mr. Mallik, a typical Indian male does not like women to work outside the home.

Maya feels exhausted of her privacy. "My vague depression had to do with loneliness crippling loneliness. There was nobody but nobody I could talk to, turn to in Bombay". (Ibid 158) Contrary to her hope of finding her Bombay life, full of firm after her marriage, she finds it full of boredom. Her visions of exhilarating life in Bombay stay behind unhappy. Maya, regardless of her adjustment in her marriage and with her husband, she becomes a target of her husband's mistreatment. Mr. Ranjan Mallik, a privileged and traditional man finds fault with his Bengali wife, Maya. He believes it as an insult, when his mother in law gives some secret amount to her daughter, Maya. He finds it below his dignity. She compromises with her life partner, even with his accuses. This particular tendency of women proves their attempts to fit into the framework of the institution of marriage and family.

Maya's words confirm her yearning for economic protection and self-sufficiency, which she was starved of. However, she agrees to the life as it comes before her, without any protest. She learns to pass her idle hours within the four walls without complaining anything to her husband. She indulges herself in the household work. "If I took the trouble to keep my home tidy, it was more because I had nothing else to do as a single woman without no other discussion. If I didn't obsessively clean the dust, how would the hours pass?". (Ibid 121) Maya's boredom leads to her ruffleness. She feels uneasy, unhappy and unwanted. To escape from such isolation, she tries to engage herself in cleaning. "To make myself feel better, I would start cleaning my cupboards mechanically or rearrange books". (Ibid 122)

Shobha De calls attention to the disfunctioning of marriages in Indian society. De emphasizes that the lack of communication and lack of misunderstanding leads to loneliness, feeling of duality and unfriendliness. When a husband fails to realize his wife, her intensity, her emotions and feelings; it leads to a dissemination of relations of wife and husband. Maya's ironic words substantiate her disharmonious relationship with her husband. "Hey! You are talking, what fun. See we're actually having a conversation". (Ibid 139) It shows the lack of proper conversation and communication between wife and husband.

Maya's disharmonious matrimonial relationship and her struggle within herself to overcome her existence mess up her. Maya's attempts to walk away from it, muddles up her. The detachment between her husband and herself signifies her loneliness. She feels terrified in the companion of her husband, the male chauvinist who represses her feelings and emotions. The news of Mr. Mallik's tour makes her feel safe, free and happy. She feels herself freed from the bondages of marriage and family for a while. "That I'd be alone in our home, I also felt free of pressure, free of approval, seeking free of being judged, watched, corrected, scolded, nagged, pushed and instructed". (Ibid 163)

Maya exhibits her opposition towards the biased and selfish attitude of her husband. She feels tense in his companion and wants to remain aloof from him and his approaches. "The truth was Ranjan made me tense; Ranjan also made me self conscious. I never felt free to be myself, when he was around. Was it his smugness that froze me? Superiority over me?". (Ibid 163) The above statement makes things easier that De's modern women do not tolerate husband's superiority over them. They supposed to believe in mutual dependency, cooperation and caring attitude as the essential factors required in the institution of marriage and family.

De's women claim the attention of husband in the family. If they fail to get any attention, they raise questions and seek out for answers for them. They show antipathy towards the mechanical life in the marriage. They demand mutual understanding and affection. Maya, a disadvantaged woman, suffers the victimization of conventional and mechanical husband and towering mother-in-law. She demands

attention of her husband. She wonders at his insipidity without any love and affection for wife. She gets obsessed with his aloofness, which interrupts her peaceful and happy mood:

Didn't he ever wonder what went on in my head all day? What bothered me, affected me, depressed me and made me happy? Why was there no curiosity, no questions other than those related to domestic matters? Why did he never notice the changing expression on my face? Or ask me even once, whether or not I was happy being married to him?. (Ibid165)

Maya's question leads to a number of doubts and questions in the minds of many wives. Why does a wife and husband fail to converse with each other? What are the consequences that lead to the lack of communication? What could be the solution? When one think about the differences that survive between husband and wife, the dissatisfaction and problems in marriage lead to duality, lack of companionship and to unfriendliness. For some women being a housewife is not acceptable. They search for economic security, while their husbands prefer their wives to stay at home and carry out their duties as mother wife and daughter. Being brought up in a patriarchal culture, women fail to articulate their feelings and opinions, while men do not consider their opinions and decisions to be a valuable one. It makes differences between wife and husband. Women suppress their ideas and suffer by themselves. The better solution can be a good communication between wife and husband. In spite of of their adjustment in the marriage, they desire to set free themselves from the caged life. In Second Thoughts, Maya feels troubled of her dreariness and isolation. In order to escape from isolation, she develops anillegal relationship with her neighbour, Nikhil, a young college student. "I'd started recording my impressions of Bombay in it. And I realized that far too many of the entries concerned, Nikhil. Was I really that bored? That frustrated?". (Ibid 61)

Maya's relationship gradually turns to infatuation. Her increased distance with her husband leads to her sexual freedom. She commits adultery, out of her passion for Nikhil. "Even that all too brief image began to assume an exaggerated crazy importance in my dull schedule. I asked myself, what it was about Nikhil that I was reacting to so strongly". (Ibid 62) She takes it as a challenge to deal with Nikhil and his teasing. She wants to prove herself a person with strong feelings and emotions. "I would prove to him, what Maya from Calcutta was capable of, if she really set her mind to it. I'd wipe that smirk off his face. I would... I would... kiss him". (Ibid 137)

Maya's fascination for Nikhil reaches its heights. When she pays no attention to the principles and norms of the institution of marriage and family. She craves for sexual freedom and liberation. She chooses Nikhil and his companion rather than her husband's companion. De's women don't care for society. They indulge in extra-marital relation and discover their own life. As individuals, they try to find their own life in the marriage, where wife is considered a non-person. She determines to possess Nikhil and his love. "All I know was that Nikhil's presence had started to lift up my spirits ridiculously I didn't care who saw him there or what the consequences would be for me later. I didn't care..." (Ibid 168)

De's disadvantaged women break all those bonds and norms that set the limits of their freedom. Maya, a self-assertive and modem woman make a decision to search for the fulfilment of her dreams elsewhere, however, sinful it might be. Maya's affair becomes Maya's most precious enjoyment. She finds happiness and affection in the companion of Nikhil, which she fails to get from her husband. She succeeds to fulfil her needs. But Maya's fantasy is shattered, when she finds Nikhil engaged with another girlfriend. Though her happiness and sexual fulfilment with Nikhil was short lived, she feels happy and elated. She lives her remaining life completely in his thoughts, dreaming and recollecting her association with him. "For the first time I felt like laughing signing enjoying the salty sea air on my

love. I looked at the sky and felt happy. I felt relaxed, I felt free” . (Ibid 192) She tries to live her life with his memories. She becomes obsessive and preoccupies with his thoughts. “My obsessivepreoccupation didn’t bother me at all. I knew it should have. But it gave me a great comfort to know that I had Nikhil in my life”. (Ibid 283)De,all the way through her women characters,recommends the significance of love and affection, compromise and honesty between wife and husband and respect for each other in the family, failing which leads to disenchantment and unhappiness.

De’s women do not want to be treated as servants; they want to be treated as human beings. They do not hesitate to report their problems and dissatisfaction in their marriages. They want their existence to be felt and recognized by all those they come in contact with. They are modern women who reject to bow to the long established customs and tradition. They attempt to live their own life on their own. They prefer to be self-sufficient and economically secured, which enable them a dignity and position in the family and in society. Many women seek to escape from the depression, disappointments of unhappy marriages by looking for a job, by diverting their attention on some other duties. But De’s women arise a question; Does job solve the problems in the marriages? Does the economic security is the only solution? In fact, they search for solution for the problems faced by women in the institution of marriage and family.ShobhaaDe’s maturity and insightfulness have given new insight in this novel. It is ShobhaaDe’s master piece which brings light on the traditional Indian marriage in which woman is a silent sufferer.

There is no doubt about the fact that “Marriages are made in Heaven” but they are fulfilled on the earth. This is a bond which is holy and permanently bound on the grounds of truth and love. However, this trust and love has to be observed by both men and women which only will put their life on tracks leading to an even and satisfactory culmination. A couple that stands firm on the ground and is successful in the turbulationof time will be the happiest couple on this earth.

It is the importance for the postmodern husband to peep into the psychological and physical needs of his wife. Age-old, traditional institution of marriage which offers a woman just a house to live in and a family on the price of her identity, individuality needs to be improved. Rigid patriarchal system should be diluted which forces a young woman to suffer silently in the wed- lock with adominant husband. Laws are not enough to thewell-being of the couple. Mental and moral support is the need. Our evolution is of little value if our women like Maya are being kept isolated and imprisoned in the name of Matrimony. Isolated women seek restitution of conjugal rights rather than divorce.

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Representation & Reflection of Aboriginal women writers with special reference to Sally Morgan's Autobiography My Place

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Abstract

Autobiographies are the life narratives which serve as an insight of a person's self. Autobiography, literary genre signifies retrospective narrative. It undertakes to tell the story of a 'real' person. It gets tied with social, political, psychological and cultural development. Women's writings are labelled as multidimensional work of fragmentation since their writings differ in biological, linguistic and cultural aspects. Autobiographies explain author's rise or Journey to fame. For instance Long Walk to Freedom is an Autobiography of South African President Nelson Mandela, Freedom in Exile is an Autobiography of Dalai Lama, Wings of Fire is an Autobiography of former president A P J Abdul kalam. On the other hand, The Heart of a Woman is about well-known American writer Maya Angelou. Ente Katha is a Malayalam autobiography of Kamala Das. It is India's bestselling woman's autobiography even today. Autobiographies are of people who attain some level of reputation in the society. This paper is an attempt to study about the autobiographical writings of Aboriginal women and their way of approach and presentation in reflecting themselves. In the realm of Australian Aboriginal literature, the sufferings undergone by the Aboriginals get reciprocated through their writings. The role of language in representing the past hidden facts plays a vital role along with the speaker. Women's Autobiography is a way to explore and develop the genre beyond the boundaries of the male tradition because women are considered inferior to men. The etymology of the word 'autobiography' stems from three Greek elements. 'Auto' signifies 'self', 'bios' refers to 'life' and 'graphe' means 'writing'. Arranging this in order, it means 'self-life writing'. But such writings by men and women bring forth various differences. So this paper is an attempt to study over the impact of women's Autobiography in representing the history, the evolution of autobiographies from Australian oral tradition.

Keywords: subjugation, marginalization, colonization

Aboriginal literature emerges as a decolorized literature in its spirit, content, purpose and functions. It functions beyond the literature and covers up the historical, social, political and economic discourse with the help of English language. Thus it emerges as a multidimensional and multi fragmented discourse. Autobiography plays a retrospective narrational part in literature. It has an internal connection with 'life writing'. It encompasses to tell one's own life. An Autobiography on the other hand proposes to narrate the story of a real person with a non-fictional touch. Self- narrations such as memoirs, diaries and letters are documents which give an insight to a person's social, historical, political and psychological development. Life narration on the other hand reveals the clear picture of an ultimate self. In an Autobiography a person's psychology gets connected with the history of the

subjectivity. Thus Autobiography itself becomes a story of evolution, metamorphosis of self, progress as it overcomes the various hardships throughout the life journey. The women's autobiographies focus only on the latter. The main aim of such former autobiography is about the struggle for success in profession and in public life. Hence they make use of the genre as a means of self- glorification. The best example is Benjamin Franklin's Autobiography. The main motto of Franklin's autobiography is just to create a document of his life, so that others can follow his footsteps. He beautifully writes down the metamorphosis of his life journey from poverty and obscurity to a state of affluence and reputation. George Gusdorf in his famous essay "Conditions and limits of Autobiography" provides a thoughtful and sensible explanation about autobiography. It claims that in autobiographical writings the focus is only on male, White, Western and of certain class. The concept of Gusdorf is that autobiographies are the favourite way of great men of the past for transmitting the memories of their lives. This concept is represented through the autobiographical work of Benjamin Franklin. The reason for such writing is that they wanted themselves to be celebrated in future men's memory because of their desire to be remembered as responsible agent: gatherer of men, of lands, of power, markers of kingdoms or of empires, inventors of laws or of wisdom" (Gusdorf 31).

Whereas, Autobiography of a female is considered as pieces or fragments with multidimensional perspective. When we analyze the past, we realise that the reason behind the absence of women's Autobiography is because of her subjugation and marginalization constructed by the society. Women writers face a great conflict in presenting their autobiographies as they self-reveal and self-assert. So as a woman writer firstly she has to overcome the societal setup constructed by the male dominated society.

The Aboriginal woman writer has to face various sorts of challenges such as their labels as minor and homogeneous group. One Aboriginal Woman's Identity: Walking in Both Worlds by Lillian Holt strongly denies the Aboriginal assumption that an Aboriginal woman writer writes for all women. She withstands on her argument claiming that "No, I am not speaking on behalf of all Aboriginal people, or all Aboriginal women. We are not a homogeneous group. This needs to be said because often Aboriginal people are burdened by the expectation that any one of us can be a "spokesperson" for our whole race. Taken to its extreme, such an expectation means that if one Aborigine fouls up, the whole race gets the label..." (175). Thus Holt uncurtains the readers to the world of debates, discussions, controversies, traumas and to various sort of differences that women has to overcome.. This paper is an attempt to study on the problems encountered by the women writers particularly the Aborigines.

Initially, Aboriginal literature is purely oral. In the phase of Aboriginal literature orality becomes a significant part and later it is termed as 'speaks of self' and paves a separate path to autobiography. Oral literature has its own history for about thousand and thousand years of the past with the reconstructed forms such as myths, tales, legends and songs. Specifically to elaborate, it is not only the Aboriginal spirituality that fought against the colonizer's religion but the oral literature also fought against the colonizer. Natives initially expressed their silent oppression and regression only through oral narration. Oral narration and autobiography are closely connected. Aboriginal oral literature takes us thousand years back. Natives maintained oral tradition and Secrecy through sacred myths. Later on most of it became inaccessible and gradually got disappeared. In recent times efforts have been made to collect and publish such oral literature. But since oral narrative became written, the Aboriginal languages gave way to English and some inevitable changes took place. The differentiation is that for non-Aboriginal reader it may be "merely" Aboriginal oral literature, but for Aborigines it is spiritual, sacred and totemic as well as historic. It is not just the literature that passed from one generation to another but the culture and history being transferred to future. Traditional Aboriginal culture of the natives got embedded along with the cultural transmission. Since both are bonded closer. This traditional culture helps literature in transmitting its own culture from generation to generation. For

example Aboriginal spirituality concept inherited some aspects of Christianity from the Colonizer without losing its originality. Same way oral literature of the Aborigines fought against the colonization with words. This leads oral literature to express their mode of aggression and hatred towards the colonizer through their language. Gilbert Reed's *Black Women Speak* proves how firmly Aboriginal literature is rooted in its oral tradition. It strongly presents the oral tradition through the form and language. Aboriginal literature takes its cue from the ancient Aboriginal oral tradition. Women take up a significant role to pick this oral tradition and present them in present day. Only certain women writers like Lisa Bellar, Anita Heiss and Ruby Langford Ginibi come to our mind apart from other prominent writers. The speciality of these writers is their unique form of style such as storytelling mode, simple diction, spontaneity of feeling and the theme of presentation. All their writings echo the oral tradition and the writers commitment towards it. Their writings externally depicts the Aboriginal situation and internally their undergone pain and sufferings.

Woman writers present the qualities of oral tradition in a specific style. Few essential qualities are direct address to the opposed party, the strong or manifest, assumed presence of the listener and so on. These qualities get beautifully picturized in Anne Brewster's *Literary Formations: Post-Colonialism, Nationalism, Globalism*. Women's writings are considered as akin to the Aboriginal oral tradition. The main aim of the autobiographies is to record events, experiences and feelings for "direct"- sounding transmission helps in constructing histories along with spontaneity, intimacy and identity with the human life experience. For instance, In Sally Morgan's *My Place* the primary concern for the author is to achieve a successful integration of the oral aspects through her own written testimony. Such thematic concern highlights the bondage between the narrator and her Aboriginal heritage.

In the past, after the conquest of the Aboriginal's nation the invaders made friendship agreements with the Aboriginal leaders. Convicts were deported to Australia from over-populated England in the Eighteenth century. Prison houses were constructed in Australia. The dwellers gradually turned into settlers in addition to other settler colonisers. In the name of friendship agreements, the land was "legally" snatched away from Aboriginal people. These form of snatching away the fertile land is currently actualized in our soil through the Essential Commodities Act that is passed on 15th September 2020. Indigenous culture, language, religion and freedom were also severely threatened by these external forces such as newer institutions namely reserves, missions, dormitories and the policy of separating children from parents consequently, the children became the victims of the stolen generation. Naturally, the Aboriginal people remained aliens in their own land. The sufferings of the Aboriginals cannot be sketched out because the Aboriginal people, including children were massacred during early colonization. Colonizer termed Aboriginal as victims of their birth. Some of these sufferings were presented through their writings as women were sexually exploited, raped, abused, tormented and subjugated to the extreme. Flour and water holes were poisoned, Aborigines were buried alive and they were tied in the trees for the shooting practice of the settlers. Blankets used by the people suffering from deadly diseases in London were distributed among the Aboriginal people. Terrible venereal diseases were transported purposefully by the Whites.

Contacts between Whites and Aborigines led to complex situations of miscegenation. They picked mixed-blood children against all natural laws and removed from their Aboriginal parents. The belief of the Australian government was that since mixed -blood children has White blood in them, they could be reformed and made into "human-beings" unlike full- bloods and rebel against them. This shows the crucial level of thinking of the Whites. For the same reason the Aboriginal parents were considered as unfit and not allowed to look after their own children. This entire "stolen-generation" grew up in missionary dormitories to become domestics in Whites' households or to suffer worse fate. Many full-blood Aboriginal people were already serving whites in virtual slavery. Mixed blood children eventually came to be called half-castes, quarter-castes and coloured people, were accepted neither by

Aboriginals nor by the Whites. Thus Aboriginals were labelled as double-outcastes. Thus Aboriginal society was being systematically and ruthlessly dismantled by the Whites. Raymond Evans unveilsthe fact that institutional control over Black lives, police violence against Blacks, poverty, malnutrition, disease, worsening alcoholism, educational and occupational discrimination, persistently virulent strains of White racism which continues till today. Such form of silent sufferings and voiceless pains of the aboriginal women clearly visualized only in their autobiographies.

Contemporary Aboriginal literature written in the language of the colonisers' deteriorized the significance of the Aboriginal history and movement. It also adapts new genres, purpose and function. But it shares contrast ideas with Traditional Aboriginal Literature which shares only the truth of the natives. In the Traditional Aboriginal Literature, the elements of indigenous tradition were preserved and it was the only place where the Aboriginal literature had its own roots that helped to provide a background to contemporary Aboriginal literature. On the other hand, it cannot be ignored that White Australians made a significant contribution that they made an attempt to make Aboriginal oral literature available. But their role or presence bound to have its own mediating effects. For instance, Aborigines may feel consciously or unconsciously constrained to narrate only a particular part of their literature to Colonizer. This leads to the representation of selective memory. On the contrary the Whites want Aborigines to narrate inch by inch of all the aspects and dimensions in detail. The reader must have certain principles in his mind before seeing through the interpretation of the White editor. There are several politics that has taken part hand in hand. The colonizer gets involved in the translation of oral tale of their native language to written form in English. The Colonizer adds his perspectives or removes his disliking statements. This concept labels the English man as the final jury. Thus it clearly brings out the hidden reality that Aboriginal literature gets exploited by White writers.

Two century of mute suffering and pain out of discrimination in Aboriginal literature provide a key element of protest in Aboriginal women's autobiographies. The Aboriginal women writings are considered as a mirror in reflecting their painful life. Literature is considered as the battlefield of Aboriginals in which women writers choose their writing as a weapon and a medium to express their resistance as their strategy. Women writers narrate the inhuman treatment meted out to them. However their autobiographies in no way express or reveal any sort of self-pity. Their autobiographies must reflect their sense of anger, anguish and protest against the settlers. They donot embody an acceptance of their predicament but an endeavor towards change. Aboriginal women writers handle different sort of strategies. Writers speak in the colonisers' language but speak against them, adopt the colonisers' literary tradition but subvert it, adopt the colonisers' strategy but attack the coloniser's themselves. Through these means the writers do not imitate the coloniser but innovate strategies of resistance against them through Colonizer's medium.

Sally Morgan's attempt to express agony over the brutalities and atrocities of Whites are just a part of demand. Only through such writings the hidden history is observed and revealed to the publicor atleast accessible to the Aboriginal people. The files on Aboriginal history and heritage are not maintained by the National Library but by the police. This reveals that the records were kept apart not to preserve history but only as secret records. Sally Morgan's overt statements express her desire to write the other side of history. It is not confined to her autobiography alone but becomes a very crucial issue for most Aboriginal women writers. Sally also writes with a desire to expose the readers of her own. Her desire is to tell the other side of the story with consciousness that all these days only Whites have been writing about the Aboriginal people so now it is her turn and her book, writings to record for her children, grandchildren which will speak to the other people including Whites from the Aboriginal perspective. Thus her way of approach uncurtains the clear Aboriginal world.

Aboriginal writers try to reconstruct history along with personal experience and autobiographical writings by citing historical evidences. This form of reconstruction of history not only deconstructsthe

history but also vehemently condemns certain incidents that have reinforced discrimination against Aborigines. Through the autobiographies, the writers supply the missing link in Aboriginal history. Women writers express their part of life as Aboriginal dormitory girls. In this phase they were subjected to tension, nervousness and to an experience of walking on an razor's edge of perverted regulations. Moreover, they were as traced at a tender age with nobody around to comfort and console them. Their identity crisis haunted them early in life and in adulthood. They vacillated between being a girl child and an adult. The identity of girlhood was also inflicted on them, which increased their part of insecurity. Specifically, In *My Place* Sally Morgan depicts of three women characters belonging to three generations. All the three undergo the phase of insecurity. They are her grandmother, mother and daughter. Grandmother hides and lives under a fake identity and her mother like her grandmother continues living under fake identity but Sally proclaims her Aboriginal identity and starts on searching for her place in the society and her roots. Finally they all come together to fight against the White policies that revealed in their assertion of Aboriginal identity. Probably of all Aboriginal women's Autobiographies, Sally Morgan's *My Place* is best acclaimed and most attacked. She articulates the reasons and her intentions behind writing her autobiography. She says that she writes her autobiography with a working class consciousness where her Aboriginal consciousness is her constant companion. She perceives herself as a working class individual and her autobiography reveals 'the unrevealed' Aboriginal women. It is an individualized story and Aboriginal community are given secondary importance. *My Place* led not only to intra-racial discourses but also to inter-racial discourses. One major attack against Aboriginal women's Autobiographies is that the writers have adopted the coloniser's genre to attack the colonizer. Now victims (Aboriginals) get the chance to take revenge against the victimizer (Settlers) (Whites).

Australian Aboriginal women's autobiographies function as literary vehicles that convey the writers protest against colonization and oppression. Their writings try to deconstruct the history and Aboriginal identity created by the colonisers and come up with alternative histories in the form of autobiographies. Thus writings project not only their own story but also the life stories of people like them. The writers emerge with multiple identities and the voice conflicts of the dominating society and subjugating institutions. It seems very clear from this study that the writings of the Aboriginal women must be treated as the significant body of expression of the Aboriginal situation that will yield a great deal of understanding of "how it was" and "how it is" to be Aboriginal women and Aboriginal people in Australia. Women autobiographies speak of reconciliation and co-existence as 'the others'. Sally's voice of reconciliation gives life to her writings. The life of co-existence gets highlighted through her revisit of the past heritage. Thus such writings are considered as an epitome to reveal the real Aboriginal life and the past history. Hence woman writers play an eminent role in reciprocating the past incidents through the medium of literature as autobiography. Their writings are considered as superior as they project the bitter part of their life for a better part in future.

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Diasporic issues in Chitra Banerjee Divakaruni's 'Sister of My Heart'

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Abstract:

The present research paper makes a critical study of the novel *Sister of My Heart* (1999) by Chitra Banerjee Divakaruni, in the framework of diasporic perception. This paper discusses the experience of the diasporas. In general, it is indeed to understand the term "diaspora" and the relevant views of diasporic characters and their modes of existence. It primarily focuses on themes like racial discrimination, cultural shock, problems in adjustment and assimilation, identity crisis, disintegration, marginalization, and discontinuity in the cultural dilemma. *Sister of My Heart* portrays the trauma experienced by the immigrants due to dislocation. Thus the novel shows that the immigrant, experience encompasses a wide multiplicity of challenges, some of which are handled more successfully than others by the female diaspora.

Keywords: Diaspora, assimilation, disintegration, cultural dilemma.

Literature has always dealt with realism and social predicament and quality of life. Women are the major part of human civilization, but they are recognized as subordinate to men. Traditionally, a good woman is supposed to be a good wife and a good wife must be faithful and virtuous. Indian woman whose symbol has been that of silence sufferers who is upneed by the Indian English writers. However, one such important feature is that needs for contemplation is the issue of women's marginality and their life, which in term has enriched and helped her having a quality of concentration. The female characters in this novel reveal their own identity as new women.

The modern women are new in the sense that she evokes to shake off the irrational and traditional ties. She is represented by the novelist as differently as a mere traditional creature, with a better balance between responsibility and feelings. She follows the traditional ethics. She adopts about her atmosphere as well as her existence. When Anju sees her aunty and Abha Pishi not on feast days, she asked her aunt and says, "I tell her that rubbish". The Anju questioned the pathetic condition of her widow aunt and she couldn't tolerate the traditional rules and regulations. The questioning is the result of her eagerness to know more about herself which leads to the transport of modern women. Being a woman could not avail herself of any respectable status even in a long term, she thought a change, betterment in her lot, something remarkable to succeed.

The modern woman is also described as the new mother, she knows about the emotional and inner, and external physical needs of a child. When Sudha's mother-in-law knows that the unborn baby is female, she compelled Sudha to abort the baby. But Sudha does not want to abort her pregnancy and escapes from her husband's home. Her husband also does not support her. After some days a peon gives a divorce paper to Sudha's house. She becomes bold and courageous. She says, "He knows where I am, I say finally. If he does not want her I touch my stomach then I'm not for him either" (247). Thus Sudha

becomes mentally strong and ready to face all the troubles. According to Sudha, her unborn daughter would support her get an identity.

Chitra Banerjee Divakaruni is an award-winning and best-selling author, poet, activist after writing more novels to her credit. She has a remarkable position in Indian Writing in English and Literature. She is best known for her portrayals of Indian immigrant women. The main concept of this paper is to analyse the female characters and their lives.

The novel *Sister of My Heart* deals with a friendship that is not the common one but a special bond shared by the two characters Anju and Sudha. The heroines in the novels of Divakaruni reflect the conflicts and tensions arising out of their attempts to negotiate one between traditions and the desires to lead a new life. Women are ready to sacrifice their lives to see others happy. Indian traditions and culture are one of the rich societies described in the novel and the frustration of Calcutta is focused mainly. *Sister of My Heart* is a novel about family, friendship, and the relationship between two sisters.

Divakaruni's fundamental preoccupation in her novel *Sister of My Heart* is to create a female Universe out of the conventional male-dominated society. She verifies the fact that women as writers of fictions and as characters in the fictions have acquired a new phase. In this novel, one can witness how the two mothers cope up with widowhood and sacrifice their life and desires for the sake of their daughters. Anju and Sudha in turn experience upheavals in their lives which make them more like the post-feminist women who are powerful and not influenced by emotional judgment alone. They derive strength from their inner resources. In the words of Pandey, "Women remain the still center like a hub in a potter's wheel, circling to create new forms, unfolding the continuity of a racial life, which in turn has encircled and helped her acquire a quality of concentration" (26). The women realize their own identity in their new life.

Aunt Pishi was the elder woman of the family. She was also the mother of the two sisters. She loved both the girls very much. Gowri was the mother of Anju. She was very particular about the sister's happiness. She had never been partial towards Sudha. She always encouraged the girl's friendship. She was a person who never let her problems out of her room. She was given a unique position in Sudha's heart.

Divakaruni declares in her biography that she mainly concentrates on woman's issues as she realizes they have been met with injustice due to patriarchal value system which gives more credit and power to men. In the sense of women, in all her novels she has concentrated on the female characters. Divakaruni focuses in her writing both the past and current life of the characters perfectly. In her experience of immigrant, she makes a choice in becoming a writer, she observed, I did not think I had a story to tell, she tells on her blog. Moving to a very different culture and learning to live on my own made me see the world much more clearly. I thought about India more than I had ever before. I realized what I appreciated about it, the warmth, the closeness of extended family; the way spirituality pervades the culture. But I have also recognized the problems (with regard to) how the women characters are treated often.

As a modern writer, Divakaruni has developed a nick to blend the tradition and modernity of new trends. In all her novels she tries to focus on protagonists with traditional and modern values to create an identity of their life. She follows the traditional values of the current scenario to make them strong in female characters. Divakaruni does not focus on traditional and modern values but she has to concentrate on both trends. Even though she has settled in the modern world in the USA, there she had to tell of her own country in India. Even though she had a feeling of women in her own country and a willingness to serve women in a patriarchal mindset.

Divakaruni's *Sister of My Heart* is about the lovable and inseparable Indian sisters and Anju and Sudha, the main characters of the story. They are growing up in Calcutta's home of conventional followers. The novel having around five women, characters not all not in the same age group. But Anju and Sudha consider each other as sisters but truly they are cousins Pishi is the widowed aunt of two girls. After the spouse's death, she clothes only simple white saris and keep possession of the young girl in the home.

Divakaruni also concentrates on female education, marriage, and food. She knows that education is changing the woman's life and woman can achieve things only through education. In the age factors of women, the inflexibility of friendliness towards women folk can be molded only with the help of education. In motherland, the issues of marriage and with this come the relationship of mother-in-law and the change of identity of the woman. And also she had to face conflicts based on generation changes of class, caste, acculturation, and traditional values of the past generation. Divakaruni portrays the women in a variety of avatars; like women as wife, lover, mother, sister, daughter, and finally as a human being in search their of identity among this society with their relations. Divakaruni portrays her characters as a new trend woman facing the complexities of social, political, and cultural changes due to modern globalization and postcolonial consciousness. She presents her characters in different ways in different fictions but the main themes of her novels are women have to survive a peaceful life and progressive life in the woman community in the world. The psychological feminist aspect of inner conflict is dealt with accurately in most of her novels. Divakaruni focuses on a delicate balance between realism and fantasy with a touching celebration of enduring love.

The characters of *Sister of My Heart* believe that the storytelling not only sheds lights on the path for succeeding generations, but also possesses humanistic power. Both teller and listener may be healed or transformed, cursed or free. The Chatterjee's, an upper-caste Calcutta family, falls on hard times but tenaciously remaining in their decaying mansion of mystery and fades glory. Story telling is a life cast from aunt to niece, mother to daughter, cousin to cousin, past to present, and, in the book's climax, one continent to other continent. Stories are not merely a way to pass the time or to put dreams into words. In Divakaruni's magical hands these stories-within-stories, with their sights and smells and enchanting imagery, transport the reader to an Indian that is at once timeless and evocative of the present day. For her passionate characters, they shape life for happy or sad with the edge of experience. Perhaps no protagonist is susceptible to a story as Sudha Chatterjee, an uncommonly nice girl with a dreaming, ancient, seeming soul.

Sister of My Heart is the narration of Anju and Sudha, two young women from Calcutta, the city of their childhood, who after a year of living separate life are rekindling their friendships in America. While traditional Indian peoples are growing up in Calcutta for an experience the joys, pains, mystical tales and strives for task and growing up. The deep-seated love they feel for each other provides the support they need. It helps Anju for gaining strength to pick up the pieces after a personal tragedy, and Sudha to get the confidence, to make a life for her and care her baby daughter, Dayita without her husband.

The unlikely friendship they form with men and women in the world outside the immigrant Indian community as well as their families in India profoundly transforms them. The novel concludes with the metaphorical declaration, "I've learned to fly" (SMH 318). Divakaruni tells a new fact of immigrant knowledge in the sense that the movement is not necessarily a physical area or from east to west. Sudha decides that she is not to live in America hereafter and likes to go back to her home in Bengal. Thus the author wants to treat the new generation.

The life of a people in Calcutta have clash of cultures, and by constantly just posing Calcutta with a California city, Divakaruni reveals the hatred and she persists to breaking free from the past and complicated, often contradictory emotions that shape the passage to independence. Divakaruni's travel from a fresh graduate student in Calcutta to a capable writer of repute in the United States seems to have come a full circle. The main reason for the migration of diaspora community faces the problems of dislocation, rootlessness, discrimination in foreign countries. According to Clifford, "life for women in diasporic situations can be doubly painful struggling with the material and spiritual insecurities of exile, with the claims of old and new patriarchies" (Clifford 314). The opinion of this acceptance differs one categories from the different generations, Divakaruni includes those women writers of the diaspora to tell stories from a perspective that is fully explored.

As female writers are more conscious of the importance of house as an exclusive space with the detailed descriptions of Calcutta houses in their works to present them a Calcutta identity apart from their material reality. Thus each house is encased in a different set of vividly evoked specification-the verandahs, the terraces; the courtyards all essentially female spaces in the Indian culture that contribute to the upbringing of the characters inhabiting in them.

Divakaruni's, most of her novels deal with immigrants to the United States. From the own country of Bengal and they are said by women narrators with the main points of view, often in the current situation, imparting a voice of intimacy and cinematic credibility. Many immigrant women are both liberated or trapped by cultural changes and who are struggling to care for an identity of their own. Divakaruni says the stories of herself who deal with issues including domestic violence, crime, racism, interracial relationship; economic, disparity, abortion, and divorce are inspired by her imagination and the experiences of others.

Divakaruni herself being an immigrant, she uses women bonding as an entity in her novels to assert not only the possibility of building and maintaining such bonding but also to substantiate how important these relationships are to immigrant women in America. The narrators are delivering the message that woman bonding is a wonderful delicate thing. In immigrant women's life having many obstacles alone is an ugly feat but a true friend is like a compass who tells you which way to turn. In the novel *Sister of My Heart* both Anju and Sudha are unforgettable characters throughout the story. Both of them adhere to Bell Hooks philosophy called women bonding. "We must learn to live and work in solidarity. We must learn the true meaning and value of sisterhood." (Feminist Theory P.63)

The characteristic feature of the woman in her novels is as her traditional counterpart realizes that the woman in her novels are traditional counterpart who realizes the futility of her high status and position. The new generation woman is more traditional than emotional. Woman in the past had blind faith in the customs, traditions, and superstitions but the modern woman asks their rationality. In the difficulties, economic independence does give some strength to the new woman. In comparison to her, she is a more rational creature with a better balance between reason and emotion. Pandey comments, "she does not want to be a blind imitator and believer. The questioning is the result of her eagerness to know more about herself" (157). In a positive sign of this if there is a question, its answer is sought out sooner or later. Divakaruni novels mainly concentrate on the same search for self-expression and identity in the emerging class of the younger woman generation. The main difference is that her heroine is a middle-class woman.

In *Sister of My Heart*, Divakaruni's heroines belong to the different types of characters and worlds. The heroines give up the old tradition and accept the modern world. The female characters realize their own identity and face challenges to live their own life. The characters get psychological

transformation and they face the challenges boldly in order to become a strong and powerful woman. Ultimately they want to become a better human being.

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Abstract

This paper tries to analyze the problems pertaining to the search for and discovery of personal identity in the sixth novel of Kazuo Ishiguro, *Never Let Me Go*. This dystopian novel presents the life of the Hailsham students who are in fact clones and brought up to perform a specific purpose i.e., to donate their vital organs to real people and 'to complete'. As individuals, the children go in search of identity to understand the purpose of their lives, bodies and minds. They somehow manage to discover their identity through their artistic ability and their collections. Towards the end of the novel, the inevitability of death looms large that signifies the absurd existence of humanity at large.

Key concepts: Ishiguro, *Never Let Me Go*, Identity.

Kazuo Ishiguro, the Japanese born British author has set his sixth novel *Never Let Me Go* (2005) in Britain of 1990s. This dystopian science fiction presents the quest for identity among the human clones who are brought up with a special purpose to donate their vital organs and to 'complete'. These cloned humans are termed as students from Hailsham School who are looked after by their teachers, in fact, they are termed as guardians. The three leading figures – Kathy, Tommy and Ruth along with other fellow students are absorbed with questions about themselves, their 'possibles' and their place in the world. They really are torn between who they really are and how the outside world wants them to be.

Identity is a state of mind in which a person raises the question who he/she is, what role does he/she play in the world, his/her ambitions in life and finally the meaning of existence. In the very beginning of the novel, the protagonist and narrator introduces herself as Kathy H., 31 years old, a former student of Hailsham, presently a 'carer' – probably her only identity throughout the novel. The absence of her surname raises the question about her lineage, and background. Her male counterpart is introduced as Tommy D. Their lives are predestined by their 'makers'. They have been created in this modern world only to donate their vital organs for 'normals' in the outside world. They are often reminded – "of how you were brought into this world and why" (36). At sixteen they will be made to leave Hailsham to spend some time in another institution. In their case, The Cottages. Later they will be summoned to be the 'carers' for donors and finally start donating themselves. After the fourth donation, most of these donors will 'complete' – (ie.) their lives will end, completing their purpose of life. Kathy remembers Miss Lucy's words, "Your lives are set out for you. You'll become adults, then before you're old, before you're even middle – aged, you'll start to donate your vital organs. That's what each

of you was created to do" (80). Within this limited span of lifetime, they struggle to establish their identity by indulging in creative artwork. Their painting, drawing or poetry may reveal their inner self to others, thus exposing their individuality and establishing their identity. Kathy says, "... how much you were liked and respected, had to do with how good you were good at creating" (16). Once in three months, the students are permitted to conduct 'Sales' and 'Art Exchanges'. They purchase some stuff from others through 'Sales' and select some through 'Exchanges'. These stuff are maintained in their 'Collections'. Some students are really good at creative art. In fact, the students vie among themselves to purchase others' masterpieces. "An Exchange would come along and we'd be standing there torn between Susie K.'s poems and those giraffes Jackie used to make" (17).

One privilege the Hailsham students enjoy while their stay at the Cottages is that that they are treated as special when compared to other students who are from other schools. The only possibility of proving their true identity is to find out their 'possibles'- real men or women from whom these clones were modelled. Unlike real men and women, they have no parents. Under the guidance and the inspiration of two senior members in the Cottages, Tommy, Kathy and Ruth visit Norfolk in search of Ruth's possible' a worker in open – plan office. The notion behind this search for the possible means, that they can establish their identity. They believed that they can step on to their footsteps and become one as such in the future. "... when you saw the person you were copied from, you'd get some insight into who you were deep down, and may be too, you'd see something of what your life held in store.(137,138). Ruth starts to daydream that one day in future, she will be working in an open – plan office. But to everyone's disappointment, the woman never resembled Ruth. She was not her possible. Ruth's dreams get shattered and her failure to establish an identity for herself is summed up in her words, "we all know it. We're modelled from trash. Junkies, prostitutes, winos, tramps. Convicts, may be, just so long as they aren't psychos" (164).

The Hailsham students are completely aware, right from their schooldays and through their life in the Cottages that their purpose of life is to donate and save the lives of real human beings. This sense of duty runs through their minds and their fate is inevitable. After the fourth donation, most of these donors, like their seniors, will 'complete'- a term Ishiguro euphemistically uses throughout the novel for death. In the Cottages, Chrissie and Rodney, often mentioned as 'couple' hints a rumour about 'defferals'- a couple who really are in love with each other can at the least escape this inevitable completion by another three years, thus finding meaning for their life.

Towards the end of the novel, Kathy and Tommy identify themselves as couple and indulge in love making. Their meeting with their former guardians, Emily and Lucy ends up in disappointment. They understand that no such deferral system prevailed and their love itself is questioned by their guardians. "You believe this? That you're deeply in love? And therefore you've come to me for this ... this deferral?" (247). This very question shocks Kathy and Tommy because the society is not at all ready to accept that the clones too are humans and they do possess souls and can identify themselves as couple.

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An Evaluation of Identity issues discussed in the novel "*Ladies coupe*"

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Abstract

The research paper entitled "An evaluation of identity issues discussed in the novel "Ladies coupe." is an attempt at the identity crisis and the issue of feminine representation in the usual social status. It critically evaluates the issue and puts the readers in the tone of raising voice against gender discrimination, which has dominated society's inner areas. The book demands an opening, a literal as well as figural space for women. The novel aims at the women who break society's chains and fly up to the colourful world outside in the patriarchal society. The book talks about the ill-treated women who try to overcome the barriers in the society. They were ill-treated for rejecting motherhood, and the novel brings into the vision of readers the picture of those women who were part of a marginalized social state. The novel is a navigation of women in and out of the patriarchal society in the current scenario (atleast in some places). The writing style of Anita Nair, which is a feministic one, is also discussed critically in this paper. The devices she uses to portray the picture of marginalized people in the society that we are living.

Keywords: Gender Discrimination, Patriarchal Society, Barriers in the Society, Ill-Treated.

Self-identity is a perspective that is allowed by the collaboration with the individual creatures in the general public and likewise, by the acknowledgment in the general public. Woman personality crisis is that where she battles to accomplish as an individual in its full sense against those powers of society who tie her in chains and reject her as a being in relationship with man. Before that women looked for her character in the relationship as a spouse, mother and little girl. She acknowledged this personality enthusiastically.

Now-a-Days women dismiss this social character. Now, she can get the trickery of this personality that is forced on her by society so she may control herself as a being. The woman wants to grow on far with the man in the public arena. She doesn't want to have the recognition as somebody's little girl, spouse or mother, instead of she looks for partition from these relations and needs to make her own character that shows her distinction. She likewise doesn't care for the help of man in making her own recognition. It is a search for identity in a woman that she rebels against the traditional image of Indian Woman in arguments and activities. She is aware of herself as a human being, not as an object like home appliances. She realizes that she is not an adjunct of man. A woman is not the "other". She is not an addition to man. She is an independent human being, capable of finding her own way to solve her own obstacles. Therefore, a modern girl is unwilling to play the conventional role of a sex object and a traditional wife. In the sense, she is the symbol of the modern woman, the forerunner of the developing Indian woman with her modern woman hood. In the 20th century, women's writing was considered as a strong medium of modernism and feminist statements.

The majority of the novels of the present scenario shows the psychological suffering of the frustrated house wife. The list of Indian women novelists also contains popular names such as Arundhati Roy, Jhumpa Lahiri, Kiran Desai, Manju Kapur, Anita Nair picturizes the feministic themes in their novels. Modern women novelist works are the novels of objection and an outburst of reservations

and adulterations. They look for some 'Indian-ness' for conveying the messages of feminism in an Indian way. Woman writers of Indian writing in English are good in analyzing complex issues like complexities of human relationships, manwoman relationship, woman's psyche and her potential. Many Indian women writers in English with their newly acquired feminist consciousness have given their writings a new dimension in the portrayal of the new woman writers like Kamala Markandaya, Anita Desai, ManjuKapur, Anita Nair etc., have probed deep into the female psyche and have created an awareness of different kinds and forms of female experience. The Protagonists in Nair's novels are upper-class and middle-class women, educated and intelligent but they are oppressed individuals who suffers a crisis in life as a result of domination within the family, their controlled relationship with their husbands, their disappointment in marriage, and their own lack of recognition and realization of self. Financial status also has reduced women powerless.

Anita Nair is one of the finest writers in Indian writing in English with an international reputation. 'Ladies Coupe' is Nair's second novel and has been translated into more than twenty five languages around the world. Anita Nair's interesting Ladies coupe prioritizes what many readers might consider questions about the role of women in contemporary post-colonial India. According to Nair India suffers a lot with lots traditions and cultures women always under the control of somebody in her relation, it shows she exists under the patriarchal system. Ladies Coupe shows, how woman suffers through her characters in the novels. All the characters of this "female culture" every one's experiences and how oppression is caused with the family relations. Every one of them acquires an implacable resilience not only to stay alive, but even to discover their inner source of dynamism and creative wellspring. Anita Nair's "Ladies coupe" is the story of a woman's search for Self-identity and Self-esteem. It is also the story of six women who meet in a train journey, Akhilandeswari, the protagonist listens to the story of five other women in the compartment and gives her too, seeking in them a solution to the question that has troubled her all her life: can a woman stay single and be happy or does a woman need a man to feel complete? The story switches over from past to present and present to past and hence, even other than the five women in the compartment, women are created valueless and humiliated. Country like India suffers from a patriarchal system which has given no value to women. Akhila, the protagonist character, 45 years old spinster, daughter, sister, aunt and the only bread winner of her family after the death of her father. She disgusted with different roles and she decides to go on train journey away from family and responsibilities.

"She wanted to shake the dust of home off her feet". (LC-P72001 Edition)

She thinks on her own identity she questions on her own,

"Can a woman stay single and be happy, or does a woman need a man to feel complete"?

She has a doubt about woman existence, she takes some of the revolutionary steps like she starts eating egg to fight against injustices related to gender, class and religion, she indulges an emotional and physical relationship with Hari, it starts a journey to discover her own identity.

She says, "I will board a train and allow it to lead me into a horizon I will not recognize." (LC-P8)

Finally, at the end of her journey she thinks:

"She will have the courage to pick up from where she left off and begin again." P-275.

Akhilandeswari: A woman of Empowerment:

Akhilahas started her journey with five other woman. Akhila, the protagonist succeeds in her goal of self-discovery. Akhila finds herself a misfit in the society. Because of her unmarried status, she doesn't have many friends and fails to identify with the world of householders.

Among those five women one is Karpagam, a widow who wears the KumKum and colourful clothes, remains a source of strength and inspiration to Akhila, and also like Goddess leads Akhila out of the dismal hues of her world.

She is solid and a restive on most events. However she is searching for a man currently to finish her life. Does she truly require one? At the point when Anita Nair was examined concerning the issues of sexual orientation in her books, she answered.

I don't set out to write anything that's gender related. In the process, if anything comes up, then I milk it. Because I am not a great person; I had a story to tell. I was exploring certain issues that were important to me.

Janaki: A Good wife According to Indian tradition and culture a woman is always identical as a good wife. A good wife should be realistic, dutiful and worthy. Janaki is bored with her monotonous life and craves for change and it hints at the dissatisfaction experienced by women at a certain age. She believes that woman can achieve satisfaction by being with her male counterpart. She says, "I am a woman who has always been looked after. First there was my father and my brothers: then my husband; when my husband is gone, there will be my son waiting to take off from where his father left off. Women like me end up being fragile; our men treat us like princesses."(L.C 22/23). Her story hints at the dissatisfaction experienced at a certain age by every individual, though what she believes is not true for the women today's times. She says to her husband, "you just want to control him. You want to control everybody. You want everyone to do your bidding" (Ladies Coupe 30).

Margaret Shanti: A Radical woman:- Margaret Shanthi, a chemistry teacher, is married to an insensitive tyrant called Ebenezer Paulraj, the principal of the school she works in. Margaret compares herself to super critical water which is capable of dissolving just about anything. Soon after marriage Margaret realized that her husband was not the knight in shining armour that she expected him to be but on the other hand he was this sensitive, self-obsessed despot who could not care less for his wife. Ebenezer's every action gradually transforms Margaret's love into hatred and to avenge him Margaret used very ingenious method. With the sole desire of taking revenge on her brutal husband she feeds him and turns him as a fat man. She feels that being fat can erode his self-esteem. If he survived, he would continue to give her sorrow with a single minded joy.

Among the five elements that constitute life, she classifies herself as water. Water has several forms; It moistens, heals, forgets, accepts, flows tirelessly and also destroys. Like water, she has the power to dissolve and destroy. She wants to end her miseries by bringing an end her miseries by bringing an end to her self-absorbed narcissist husband. Her story reveals the metamorphosis from a dutiful wife to a revenge seeking one.

Sheela – Dynamism in her life:-, the next narrator of Ladies Coupe, a sensitive girl of fourteen year old, blessed with a deep insight, with her ability to perceive what others cannot, a teenager who had the ability to look beyond things. Who talks about her grandmother in whom we can see the manifestations of femininity. Sheela, is in the process of being moulded by male dominated hands? Sheela feels embarrassed and hurt at the unwanted touching of Hasina's father Nazar as "One Sunday afternoon when Sheela went to their house, rushing in from the heat with a line of sweat beading her upper lip, Nazar had reached forward and wiped with his finger". The touch of his finger tingled on her skin for a long time. But Sheela is unable to open her mouth against the physical abuse attempted on her, but she develops confidence to protect herself from it in future for it, she says, "Thereafter she mopped her face with a hanky each time she entered enters Hasina's shame", when once Nazar knots the bows in her sleeves, "She saw the hurt in Hasina and her mother's eyes". Thereafter Sheela takes the right decision that "She would never go to Hasina's home again". As a self-protection within Sheela's story, Anita Nair has brought in an incident, where a girl named Celine becomes a prey to a man's instinct. Celine becomes pregnant because of her friend's father and her family moves to a place where no one will know about her abortion. But it is said, "The friend's father went to a faraway town where

he would find plenty of young girls to ruin everyone said". Through this incident Nair has brought out the unjust treatment of women by man.

Prabha Devi –Good natured wife:-Prabha Devi, born to rich parents she had the perfect childhood. Her mother beamed with pride when Prabha Devi turned eighteen. She was everything that a girl ought to be. Significantly she was beautiful, docile, a good cook, a good singer her, needle work was perfect, soon this demure girl was married to a diamond merchant's son. And after marriage her life swished past in the blur of insignificant days till one day-a week after her fortieth birthday when she realized that somewhere in the process of being a good wife, a good-daughter-in-lawand a good mother, Prabha Devi forgets how it's to be herself and that's when she learns to strike a balance between being what she wants to be herself and that's when she learns to strike a balance between being what she wants to be and being what she is expected to be and a shifty of a swimming pool helps her realize the need for the balancing act.

Marikolanthu-Story of heart rending tale:-Marikkolanthu who only when grown up realized that circumstance never let her to be a kid. And as a kid she worked at the Chettiar's house to help her mother raise her brothers and when she grew up her innocence was destroyed by a man who was determined to have her carnal knowledge sans her consent. This one unpleasant incident changes Marikolanthu's entire life and destroys her verve. From being a kid who worked hard to help her mother raise her brother's to being a maid to two lady doctors who were foreigners, Marikolanthu was now mother to an illegitimate child. Remarkably Marikkolanthu had seen it all from poverty to lesbianism but all through her life though she was untutored and bucolic she stood up for what she believed in, not caring for the society.

Through the stories of these women in the Ladies Coupe, Anita Nair tries to weave a single story. While Anita Nair's novels traces of Self Identity, this one in particular touches upon the sensitive sides it explores the hidden desires of women, caught in the rigmaroles of middle class Indian life. The characters in the novel leave a lasting impression for they are more realistic than idealistic. To sum up, it may be concluded that Ladies Coupe is the story of woman's search for strength and independence.

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Cultural Hybridity: an Analysis of Bapsi Sidhwa's an American Brat

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Abstract

Bapsi Sidhwa, as an acclaimed Parsi writer, poignantly portrays the cultural hybridity maintained by the Parsi people in her novel *An American Brat*. She is a leading diasporic writer of Pakistan and also, she reflects her personal experience as an immigrant in America. *An American Brat* is a novel that realistically explores the metamorphosis of a Parsi girl Feroza, who was dispatched by her parents to America. In the novel *An American Brat*, the protagonist comes across three different cultures. In the beginning of the novel, the protagonist lives with her own community, the unique Parsi culture, then her own country Pakistan's Islamic culture and the alien western culture of the United States of America. Sidhwa, as a Parsi writer describes the heroine's adaptability and her adjustment of alien culture. The Parsi people have also been presented as cultural hybrids in their faith and mannerism. It is the hybridity of Parsi Feroza, which enables her to understand America, its people and its numerous ways. The Parsis adopt the ways and lifestyle of the foreign country and the society in which they live without any hesitation. Parsi people, for their peaceful survival, they changed themselves as cultural hybrids. The novel *An American Brat* really represents the typical dilemmas of the Parsis today and their manifold estrangement. The present paper analyses the hybrid culture, which emerges as a result of synchronization of the inherited culture and the adopted culture.

Cultural interactions have led to growth and transformation has given birth to multicultural societies.

Keywords: culture, hybridity, diaspora, immigration, alienation, marginalization

Bapsi Sidhwa is an eminent Pakistani born American novelist who expresses her immigrant experiences in her novels. She reflects her personal experiences and the Indian subcontinent partition, abuse against women, immigration to the U. S and the marginalization of the Parsi community in her novels. Being a Parsi writer, she writes for the recognition of the Parsi community, traces her roots, shows her love for her native land, and she genuinely presents the events that she herself witnessed in her life.

Bapsi Sidhwa's novel *An American Brat* brings out the dilemmas of the characters that get entangled between two cultures. In this novel the protagonist Feroza, a young, determined and vivacious Pakistani Parsi girl is able to get assimilated into the host society and also it portrays their emigrant experience and their struggles to outgrow obtained values. The immigrants move from one part of the world to the other, appearing to dissolve national boundaries, the establishment and the maintenance of community and life takes new dimensions, as community becomes even smoother.

Bapsi Sidhwa, as an acclaimed Parsi writer, poignantly portrays the cultural hybridity maintained by the Parsi people in her novel *An American Brat*. Cultural Hybridity represents the effort

to maintain a sense of balance among practices, values and customs of two or more diverse cultures. In cultural hybridization, one builds up a new identity that reveals a dual sense of being, this dwells both within and beyond the margins of nationality, race, ethnicity, class and diversity. A large number of immigrants, for precedent, face this dilemma as they attempt to reconcile new environments and experiences, whereas holding on to their indigenous sociocultural principles or persuasions. Language plays an important role to create an identity, to adopt new cultural environments and to make an impression of new experiences. Cultural hybridity provides multidimensional perception of the new identity.

Cultural hybridity is where two cultures are combined together and emerged with a new and develops into a different form of culture. Cultural hybridity is very much associated with the globalization process. The term hybridity refers to mixture and culture is defined in terms of art, music, fashion and cuisine, and therefore, might be the vastest and perhaps the easiest locale to think about hybridity. Many people proclaim cultural hybridity as a way of creating new ideas and new artistic forms. According to Canclini,

“ hybridity as a metonym of presence and places it amidst power relations, noting difference between colonial and resistance hybridization, depending on the linguistic and literary discourses serve the purposes of domination”(448).

Bapsi Sidhwa's novel *An American Brat* shared her own experience as an immigrant. She has written her own experience through the character Feroza and her various confrontations. She has skillfully depicted the two different cultures. First, she portrays the culture of the Parsi community culture in Pakistan and then the culture of America where she dwells. Sidhwa has emphasized the basic attitude of Parsi culture. She has represented her own community in its original colour. Parsis are hybrid in nature and adaptable to any extent and that's why this minority community is well known to everyone.

Sidhwa has immortalized this Parsi community by highlighting its essential values, ethos, customs and traditions. Parsi people's hybridity and their attitude regarding marriage are the basic mantra for survival .They has survived because they never allow transformation to their faith and interfaith marriages. Sidhwa depicts the culture of Parsi people in a unique style. She centralizes the Parsi community and examines cultural hybridity among the Parsi people. The present paper attempts to explore the representation of Parsi people and their characteristic qualities through the novel *An American Brat*. In Bapsi Sidhwa's novel *American Brat* borders act as an important representative. According to Gravley,

These borders are not only the physical borders between countries and neighborhoods, but also the invisible borders placed between classes, between stages of development, and between men and women. These physical or psychic borders often represent limitations placed on the characters in their struggle for entry into the dominant social structure.(81) Bapsi Sidhwa's novel *An American Brat* deals with the aspect of cultural hybridity. The novel begins in the country of Pakistan and then moves to America. This novel deals with the story of the adventurous Feroza Ginwalla. Her Pakistan family sent her to America for a three-month vacation to widen her attitude on life. Her family members worried about her conservative demeanor.

Feroza Ginwalla adopts American culture and decides to stay there, recognizing that she has changed too much to ever go back to Pakistan. This shows the characteristic features of Parsi people. The Parsi community accepts the paths and colour of the country and the society which they live in.

Parsi community people changed themselves as cultural hybrids for their peaceful survival. Sidhwa in an interview says :

This is particularly true of Parsis; we are a people who have no land, so we have to adopt to whichever culture we find ourselves in. I would describe myself as a Punjabi-Pakistani-Parsi woman, because all three societies influenced me. I guess

I actually have a whole medley of identities. And that's wonderful because this combination made me the writer I am.(85)

In the beginning of the novel, the protagonist lives with the unique Parsi community, then her unique Parsi culture, then her own country Pakistan's Islamic culture and the alien western culture of the United States of America. According to Bhatt, " It is the story of sixteen-year-old Feroza's dilemmas of who I was and what I have become"(93).An American Brat reflects the typical dilemmas of Parsi people and their alienation.

The protagonist Feroza's education in America and her transformation into a mature young woman, all set to realize her prospects in a country where freedom is cherished. The novel poignantly portrays the protagonist's adaptability and her adjustments to the alien culture. It shows the cultural hybridity of Parsi Feroza, which enables her to understand American culture, its people and its diverse ways. Once she has adopted a new culture, she comes out with flying colours in her mind; however, with a broken love affair but a more confident and independent young woman. In an interview Nila Hussain asked a question about the novel An American Brat and Sidhwa replies:

Naturally, the book deals with the subject of the 'cultural shock' young people from the sub-continent have to contend with when they choose to study abroad. It also delineates the clashes the divergent cultures generate between families 'back home' and their transformed and transgressing progeny bravely groping their way in the new world.(3)

In America the protagonist Feroza is under the complete guidance and care of her uncle Manek who helps her to understand America more easily and clearly. Manek shows her the glamorous face of the city and also the darker side of New York city. He shows her the real inner picture of America. Sidhwa says, "She could only guess how he had been taught American ways, American manners. He must have endured countless humiliations. And his experiences – the positive and the humiliating – had affected him, changed him not on the surface but fundamentally."(102) After spending time with her uncle Manek in American culture, Feroza notices the change in his character and she realizes that he becomes an American.

After foremost shocks and struggle, Manek has adopted himself into the new American culture. He accepted this culture to survive happily in America and the change for a good purpose. Sidhwa says, "Feroza vaguely sensed that America had tested Manek, Challenged him, honed him, extended his personality and the horizon of his potential in a way that had made him hers."(103) Manek ponders it is his responsibility to widen her outlook and want to improve her mind and arise pleasure from his selfless part in shaping her future. The novel portrays his duty as, "Feroza's education and the development of her personality but also her induction into the self-sufficient, industrious, and independent way of American life."(118) Manek tries to reshape Feroza and motivated her to accept the new culture.

Manek attempts the task of preparing Feroza for a new life in an alien land. Feroza takes admission in a junior college in Twin Falls. Her room-mate is Joe from America.

Joe takes charge of Feroza's life. She brings about a complete change in Feroza's personality. She becomes audacious, confident and manages her life well in the alien land with different cultures. Sidhwa says, "Feroza discovered that she became less self-conscious, more comfortable, and that it mattered less what impression she made, whether she spoke or was tongue-tied."(163) There was a complete conversion in Feroza's behavior. The author described about Feroza's transformation in the text,

"Something within Feroza must have changed imperceptibly, because suddenly one spring evening Feroza discovered that the boys were talking to her, making a concerted effort to kid, cajole, and encourage her out of her painful shell."(163) Feroza had adopted herself completely in American Culture. She sometimes had the feeling of guilt that what her family members will say of her conduct if they come to know about it, but she takes it as her assimilation into the American style of life. Sidhwa says,

She felt she was being initiated into some esoteric rites that governed the astonishingly independent and unsupervised lives of young people in America. Often, as she sat among them, Feroza thought she had taken a phenomenal leap in perceiving the world from a wider, bolder, and happier angle. As the pressure of constraints, so deeply embedded in her psyche, slightly loosened their grip under Jo's influence. . . This was her secret, this sense of growth and discovery, and she did not want to divulge any part of it, even to Manek.(164)

Feroza feels that living together with Joe helped her to understand Americans and their exotic culture. This cultural hybridity is visible in Manek also. After a long stay in America, he is completely Americanized and changes his name Manek Junglewalla to Mike Junglewalla to be suitable for American culture. In the beginning existence was tough for Manek but soon he adopted the American culture and did everything to settle in America. Manek says, "The people I have to deal with at work find it hard to remember Manek. It's too foreign, it makes them uneasy. But I'm one of the guys if I'm Mike."(260) Parsi Manek mixed with American culture and he changed his name as Mike.

Sidhwa portrays the hybrid nature of Parsi girl Feroza which makes her see more deeply into the life of different people. She modifies herself well in the company of Jo, Rhonda, Gwen, Shashi, Shirley, Laura and David Press. Preferably she likes American culture and finds similarities between two cultures. Her Parsi ethos and her cultural hybridity help her to accept David's religion. During winter vacation Feroza visits Lahore and the family members are astonished by the great cultural change in her behaviour. Zareen says, "Was this flaming, confident creature, who talked so engagingly and candidly and had acquired a throaty, knowing delectable laugh, the same timid little thing who had refused to answer the phone?"(236) Zareen was amazed about the behavioral change in Feroza.

Feroza was transformed so much, she had adopted the culture of America so deeply during her stay in Pakistan, she was bewildered to discover that she was an eccentric in a country in which she had once fitted so well. After her return to America, she meets David and falls passionately in love with him. Feroza decides to get permission from her parents to marry David. Zareen regrets sending Feroza to America: "I should have listened. I should never have let you go so far away. Look what it's done to you- you've become an American brat!"(279) Feroza's parents find a great transformation in her behaviour and they worry themselves for sending her to America.

Zareen's stay with Feroza and David brings a great change in their relationship and finally the relationship comes to an end. Feroza feels astonished, insecure and uprooted for some time but soon she comes out from that. She decides in her mind not to return back to her native home but wants to live in America. Even though the sense of dislocation, unsuitable, more acute in America, she feels it is

bearable because, “it was shared by thousands of new comers like herself.”(312) Feroza became a stubborn character and accepted the new culture as her own culture.

Feroza has tasted freedom in the new American culture and she decides herself to live in America and likes to pursue happiness in her own way of living. The protagonist of *An American Brat* desires privacy and freedom so she makes herself fit to the new hybrid culture in America. The mature Feroza prefers the struggle for freedom and self-fulfillment in America instead of the settled Pakistani life and family in Lahore. The people of Parsi community have to bear unbearable pain due to loss of identity, as they have to change their culture. Cultural hybridity makes the Parsi people as hybrids even in their own land and alien land.

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The Image of Assimilated Woman in Bharati Mukherjee's 'Wife'

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Abstract:

Bharati Mukherjee, an American writer of Indian origin, is a prominent novelist of the Indian Diaspora. Bharati Mukherjee, like many other post-colonial writers, has taken up the problems and experiences faced by the Indian immigrants in the U.S or the Western world. The degree of estrangement, essentially individualistic, depends on various factors like education, background, nation, and culture of the immigrant as well as the receptive capacity of the host country. Mukherjee's female characters suffer from double colonization once by patriarchy and second by expatriation. Therefore the aim of the research paper is an attempt to study assimilated woman Dimple's experience in India and the U.S.A.

Keywords: Bharati Mukherjee, expatriation, assimilated, suffers estrangement, diaspora, etc.

Enculturation is the acquisition of one's own culture, it is essential for survival; it is an adaptation of the behavior patterns of the surrounding culture. The first step towards assimilation is called acculturation. Assimilation occurs when an individual absorbs the culture of the dominant group while rejecting the native culture. Acculturation is the fusion of two cultures. Acculturation is defined as the process of adapting to a new culture, including the behavioral and other internal changes that take place during this process.

J.W.Powell defined "Acculturation" is to be the psychological changes induced by cross-cultural imitation. Nowadays immigration plays a significant role in human life. Immigrants are caught between two cultures i.e, their own home culture and the alien culture. The Oxford English Reference Dictionary defines immigration as the act of coming as a permanent resident to a country other than one's native land. The immigrant's feel isolated and alienated when they enter into a new culture group. Historically in sixth B.C after the Judean kingdom conquered Babylon, the Jews were forced to move out of Palestine. In history, diaspora refers to the Jewish separation from their homeland.

In Diasporic literature all women novelists express their concerns for the predicaments of women in multicultural spaces. Each society recommends diverse paradigms of female identity, female commitments, men and women relationships, and feminine consciousness for tackling religious, national and moral issues. It has been accepted that female identity has an innate kinship with national boundaries and native religions and cultural ideologies. And in the process of migration, this innate sensibility seems to make ceaseless struggle against relentless cultural hostility while processing assimilation in the land of immigration.

Feminine ideology in India offers a vital and living portrait of Indian women. The idealized image of Indian womanhood is contextualizing it in terms of mythical and legendary ethos. However beyond this paradigm of idealized womanhood, women nourish passions or desire for liberation and wish fulfillment. A woman survives in two spaces simultaneously one as a woman sharing her private world of feminine experience that can be defined as a notion of universal womanhood and in the second place a woman defines her identity and status in contextual of cultural practices and social commitments. There is a distinctive contradiction in the ideology of Western feminism and Eastern feminism. The myths of 'sati' and 'savitri' along with the uncompromising faith in the context of 'domestic virtues' have significantly contributed to set the direction of feminine consciousness in India. Vivekananda in his speculation of the position of woman in Indian society comments:

In India woman was the visible manifestation of Goddess and her whole life was spent in the thought that she was a mother and to be a perfect mother. She must be chaste. No mother in India ever abandons her offspring ... The girls in India would die if they were like American girls obliged to expose their bodies to the vulgar gaze of young men. (Vivekananda 789)

Bharati Mukherjee is one of the major novelists of Indian diaspora who has achieved a popular position within a considerably short period. According to Nagendra Kumar, she has been recognized as a 'voice' of expatriate-immigrants sensibility. Her novels critically examine the complexities of expatriate's experiences. Herself an immigrant, Mukherjee shows the darker side of immigrants that are not often being portrayed in other immigrant narratives.

Mukherjee's protagonist shows that they develop manifold consciousness, resulting in a fragmented self. They come to realize that the notion of a singular identity is not possible. The reality of the diasporic experience is the acceptance of multiplicity. They realize that they live in a world where individuals exist not as an integrated self, but as they are bound by no borders. Thus their sensibility gets altered under the stress of circumstances. At the same time they are changing the situations around them by indulging with a brave fight.

In Bharati Mukherjee's novels, the setting is usually India and the USA. There are various locations of India like Calcutta, Punjab and American cities like New York and other places. Wife has a dual setting. The first part of the novel has Indian setting while the second and the third parts are set in the USA. The setting acts as changing agent in transformation of the protagonist.

Usha Anand opines about Wife, in one of her articles: "The novel reads almost like a fairy tale more in the nature of a wish-fulfillment than exposing in the harsh realities of life" (21).

Assimilation occurs while an individual absorbs the culture of dominant group while rejecting the native culture. In Diasporic literature women novelists express their concerns for the plights of women in multicultural lands. As Indian women have passions and desire for liberation and wish fulfillment, they move from the state of idealized womanhood to the state of universal womanhood. They travel to the green pastures in search of wholeness.

There is contradiction between Eastern feminism and Western feminism. In India, woman is the manifestation of Goddess. She considers herself as a perfect mother she must be chaste and she will never abandon her offspring. Female identity has kinship with cultural ideologies. These feminine identity forms the image in women. Bharati Mukherjee speculates the idea of female identity in her novels.

This novel 'Wife' is analyzing the experience of the immigrant wife. It deals with the problems of expatriates and also deals with the protagonist Dimple's search for identity and thirst for empowerment and freedom. In Mukherjee's second novel Wife, the protagonist Dimple moves to the U.S.A with her husband Amit Basu. Dimple is a woman of passive and aggressive behavior as well as she is a hypersensitive wife.

Dimple Dasgupta, a girl of Calcutta's middle-class family that values docility and submissiveness in women. She is married off to Amit Basu, an ambitious engineer about to emigrate to U.S.A. and he dreams of making fortune in America and retiring to live a comfortably rich life in Calcutta. Dimple herself is the pliant, docile, obedient and submissive daughter of a middle-class family. She is an immature girl who conceives dreams of marriage as she hopes that it would bring freedom and love against the ceremonial norms of Bengali culture.

Dimple is always thinking about her good physique and beauty to attract her husband, she lives in an imaginary world, but soon after her marriage Dimple feels cheated. Her world is dominated by the colourful romance projected in the advertisements and the stories of magazines. She is an escapist from reality as she sticks to her private world of fantasy.

Later she begins to resent her in-laws. Even her husband is not able to understand her fantasy life. At this stage, she begins to reconstruct her ideal man from magazines. When she is unable to identify herself with anyone in the family. In the beginning, when Dimple is at home in Calcutta, she is dreaming about marrying anybody but preferably a neurosurgeon. But her father's combing the matrimonial ads for an engineer. She is twenty, and already afflicted with signs of passive anger.

Dimple's vision of Sita's docility sacrifice gives a message to her. She wants to break the traditional taboos of wife. This idea brings to her the grief, resentment, and sterile anger. Dimple has become a woman of passive, aggressive, and hypersensitive wife. The prospect of becoming a mother enrages her. She treats it as an outrage on her body and needs an abortion of the 'vile' things deposited on her body. She goes to America with her husband and she hopes to begin fresh life in America and to become exciting person.

Even after going to America, her hopes are shattered. She feels that the temporary joblessness has made Amit collapse inwardly. She is further shaken with America with all its outward glitter allows Indian wives only to create little India around them. In order to create experience America first hand she goes to buy cheesecake, where her confidence is shattered. Amit did not permit her to have part time job of a sales girl in Vinodkanna's Indian emporium.

Amit's over involvement in his office work leaves Dimple discontent and nervous. She dislikes Amit's instruction against wearing a dress like synthetic fabric while cooking. It is shown in her murmuring to herself. Amit did not feed her fantasy life. He was merely the provider of small material comforts.

Once Amit finds a job as a boiler maintenance engineer, they move into apartment. The gap between husband and wife leads to Dimple's alienation from Amit. In the Apartment Dimple is depending on her own all day. Left to her own devices, without any guidance from her husband or Meena Sen. Amit thinks of her displeasure, but he did not help her to get rid of her sadness. She surrenders herself to idleness.

Dimple wants to preserve her identity and ethnicity by adhering strictly to the old lifestyle. She cannot keep friendship with InaMullick's American's friends. She is a simple housewife who wishes to

watch television and cooking. At various gatherings with Bengali people, she is invited to smoke or taste liquor, she is not tempted but restrained by the presence of the wifely code of teaching taught by her mother-in-law. Meena Sen as an expatriate, she wants her child to preserve her culture, identity and ethnicity. The difference between Amit and Dimple is that she migrates with the values of typical Indian wife and culminates all her hopes in Amit, while he migrates with the dreams of his wife and family. Dimple emigrates to the electronic age with her traditional values intact. As an Indian wife Dimple's submissive and self-effacing image is corrupted by the western culture. On moving into the apartment of Mukherjee, who has gone to India, she yields to the urge to wear Marsha's American clothes. By borrowing an identity, that is alien to her, she wants to go out, to learn outside, but she is held back by the inhibition of her native culture.

The modern technology corrupts Dimple's human minds. Being a fantasizer and an addict to the bright colourful world of advertisement, Dimple falls an easy prey to the various American television advertisements, she accepts them literally. The magazine also exhorted people to express themselves in the surroundings. She is caught between two cultures.

Dimple tries to assimilate herself in the American lifestyle by going out shopping with Milt. She wears Marsha's printed sweater and blue jeans. She even buys two packs of Ham Burger which is prohibited in Dimple's Hindu religion. She is borrowing English language from Ina; Dimple seems to be indulging in her passion to become a new woman. The Americanized lifestyle corrupts Dimple's life. She is trying to follow it. When she strikes an illicit relationship with Milt in a passionate attempt to find an identity in America. It happens because of the part of American television advertisement. She is not worried by any sense of guilt at her betrayal.

Amit happily celebrates with Dimple for his lucrative job and Dimple's Americanization. He makes drinks for her, and he wants her to occasionally drink with him, but at the same time, he does not accept her assimilation in American culture. He also does not like that Dimple becomes too American like Ina Mullick by wearing pants in the house. He severely imposes restrictions on her like other traditional Indian husband. He comes in the way of her assimilation in the U.S.A. which increases her depression. Dimple is caught in the quicksand of cultural uncertainties represented by the conduct of Milt Glasser. She is driven to do something in order to assert herself and prove her bicultural identity.

Dimple is seen undergoing transformation as she gets sick of obeying the orders of her husband. Her problem is branded as dilemma of cultural conflict. From a traditional, submissive woman, she changes into a crazy unconventional wife. Amit has become overbearing for herself cultural shock is too much for her she is driven into despair, madness and violence. She wants to take revenge on him. She ends up killing her husband, for his patriarchal attitude. Dimple courageously submits and yields to uphold the image of mariticide for the want of self-empowerment and happiness and to assert herself to be a strong and independent woman. Dimple is an assimilated woman, since she absorbs the culture of the dominant group while rejecting the native culture.

Thus Dimple is portrayed as an assimilated woman in Mukherjee's Wife. She is victimized by her bicultural identity. Tolerance, intimacy, and amalgamation pave way for assimilation.

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Rendition of Women Characters in Vikram Chandra's 'Sacred Games'

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Abstract: In the last two decades, we find a move towards greater interdisciplinary work in the field of literary studies to India necessitated by subversive conceptual changes occur in various fields of thinking and activity, economics, politics and cultural productions to name a few. Unexpectedly Chandra's second novel Sacred Games is totally unlike his first. It is about that neither world of crime and corruption about the cat and mouse game played by criminals and the police. Destined as gangland collateral, Subhadra and Anjali Mathur are also irrationally discarded along the way. Calm and steadfast Subhadra works her work, unfazed by the hideous men around her, but then we understand her insidious role in the plot. Subhadra's most important task is to reignite the powers of Gaitonde. Sacred Games images both reflect and influence social norms. Sacred Games may not directly birth a Bunty or a Gaitonde, but it potentially normalizes certain forms of thinking. It makes one to think that our world is endlessly roamed by all. The vision is never to limit writing about like changing experiences, but when it functions within hierarchical society, it imparts within itself, and these narratives only reproduce those hierarchies of power. In Sacred Games, Chandra represented women's oppression as an effective bargaining chip. Our bodies become readily available by privileged members of society who then assimilate our narratives to fit neatly within what they know will appeal to a society's most traditional psyche. It is a proven formula that brings plenty of returns.

Keywords: Rendition, Women, Characters, assimilate etc

In the last two decades, we find a move towards greater interdisciplinary work in the field of literary studies to India necessitated by subversive conceptual changes occur in various fields of thinking and activity, economics, politics and cultural productions to name a few. Even a creative literature is fast becoming a discursive space where pressing issues and concerns can be engaged and debated. It is in this light that we should look at Indian writings in English today. Indian writers in English it seems have shed all their inhibition and now only dealing with a variety of subjects in the manner of their choosing. Indian writers in English able to find publishers ready to publish what they offer luckily they are also winning laurels. Vikram Chandra has published what might be called the bulkiest novels in recent times. Chandra's The Red Earth and Pouring Rain and so are his second novel Sacred Games which runs into a full nine hundred pages of small print.

Unexpectedly Chandra's second novel Sacred Games is totally unlike his first. It is about that neither world of crime and corruption about the cat and mouse game played by criminals and the police. Ganesh Gaitonde, a dreaded criminal, first shoots his paramour and then shot himself as the police officer Sartaj Singh and his team close in on his hideout. However, Gaitonde's death continues to haunt the police as they begin to piece together his past. Though the narrative runs along predictable lines, it sizzles with plentiful native abusers and their expressions. Vikram Chandra's Sacred Games, a tightly woven plot dazzling characterization rigorous Religio- Political commentary, there is a trouble element how it treats its women.

Violence spares on one in the novel *Sacred Games*, yet, it distinctly muscles all the women characters. Representation has become a popular expectation towards the characterization of women. In a country where overbearing performance of masculinity dominate public life in general a woman is considered a product. Again with the fixed attempts of erasing her, representation in real life is a confronting act. Seconds into the pilot, readers can read young, decidedly squeamish school girls helplessly screaming at the sight of a massacred dog, “there was remarkably little blood, but the sight of Fluffy’s brains did send the conventeers into hysterics... (3).” followed by a woman getting savagely shot in the face by a man who was noticeably not wearing his pants. The woman's grace is matched by the bloody dog, killed by the same man that falls to the ground. This is the opening set for the novel *Sacred Games*.

The Muslim woman in burqa in search of her lost son is a tragic stereotype of victim. She exists to either search for her son or be discriminated against or to languish over his burned body. Soon after when she came to know her son was dead, “Moina Khatun began to weep.... We must accept she said hoarsely (222).” The small town girl turned leading actress Zoya has gone through the rites of the casting couch, and while her experiences are rooted in an endemic practice, her story moves beyond what the men in her life have preordained for her. Cuckoo apparently uncompromising trans-women token introduced as a slim and tall light skinned cisgender women. Cuckoo is a palatable adornment to empower Gaitonde and once he has made significantly headway. In his ambitions Cuckoo kills herself in the midst of an arbitrary gang invasion. Cuckoo must die so Gaitonde can live.

Kanta Bai is a refreshing exception because Gaitonde the gangster who lamented for her death and mourned as “I had done nothing to save Kanta bai – this thought tormented me that day and over the nights that followed (241).” but her characterization made her to sit painfully through and witness her grotesque son's abuse towards Nayanika. These women become passive canvases for men to enact their violence on. They are either silenced and erased and robbed of their individual motives.

Destined as gangland collateral, Subhadra and Anjali Mathur are also irrationally discarded along the way. Calm and steadfast Subhadra works her work, unfazed by the hideous men around her, but then we understand her insidious role in the plot. Subhadra's most important task is to reignite the powers of Gaitonde. She bears his aggression in bed, lulls his conscience, applauds his reckless killing and during a brief moment is shown to command him during sex. The morning after Gaitonde notices her tenderly wrap her saree, the bright sunlight softness her once sinister aura. A couple of more presence ensures and then Subhadra is shot dead. Gaitonde suggest that “we found Subhadra and Abhi at the far end of the corridor, in the kitchen; curled up under the cover of her blue sari... they were dead. My wife was dead. My son was dead”.(490)

Women in this novel navigate their lives consciously or not as vessels for men’s erotic needs, and those that seemingly command their own agency are shot dead. Nayanika wiping out male villains with deadly lasers issuing from her third eye is a sad stroke for irony. The women whose body is the most available canvas for aestheticizing violence allowed a fictional enactment of vengeance.

The novel weaves in countless timeworn elements of a crime thriller but it generously caricatures the classic trope of the woman in danger from the man. *Sacred Games* leaves no stone unturned in capturing the many ways varying in degree depending on caste, religion and heteronormativity, in which women are threatened, silenced abused and erased. However, men writers will always be limited, if not entirely misguided in their perspectives when communicating women's experiences. In its attempt to uphold a society's vastly complex fabric, *Sacred Games* victimizes its women and grants them no scope of resistance. Representation is a double-edged sword. When consumed by the need to be represented, we tend to worship any scrap of visibility that thrown at us but

seeing does not equal knowing. Women's experience that get recounted from a man's point of view like Gaitonde's are shaped by ages of harmful social conditioning and to see Gaitonde become the new rage in town. Sacred Games does not pretend to be a radical novel aimed at doing away with society's damaging norms. It is critical to unapologetically uncover the pathologies of ill-conceived masculinity, but to hold up that image of masculinity as an end in itself is to reenact violence, over and over again.

Sacred Games images both reflect and influence social norms. Sacred Games may not directly birth a Bunty or a Gaitonde, but it potentially normalizes certain forms of thinking. It makes one to think that our world is endlessly roamed by all. Powerful men who freely choose their paths and impassively occupied by all powerless women whose lives have been predestined by all man's will. It denies women space outside of violence and abuse. Apparently joy, hope and resistance are not our own belongings.

The vision is never to limit writing about like changing experiences, but when it functions within hierarchical society, it imparts within itself, and these narratives only reproduce those hierarchies of power. In Sacred Games, Chandra represented women's oppression as an effective bargaining chip. Our bodies become readily available by privileged members of society who then assimilate our narratives to fit neatly within what they know will appeal to a society's most traditional psyche. It is a proven formula that brings plenty of returns.

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Journey Motif /Identity Crisis in Canadian Fiction: A Study of Margaret Laurence's '*The Stone Angel* and Margaret Atwood's *Surfacing*'

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Abstract

Journey motif in novels is an effective device in the North American Literature. This inspired the Canadians' quest for identity through the landscape of Canada. These journeys took many interesting dimensions. For it was not only the physical journey across the landscape, but also a journey into the realms and depths of the mind and consciousness. This in fact, becomes a metaphor for a quest for self-realisation or identity. Margaret Laurence's *The Stone Angel* has the motif of journey along with its main theme of parent-child relationship. Laurence herself seems to have experienced the effects of journeying. Margaret Atwood's *Surfacing* describes the protagonist's journey towards self-discovery. The protagonists' journey through the Canadian geography has caused them to journey in their mind and transcends all darkness and doubts and emerges as individuals who have succeeded in discovering their self.

Keywords: journey motif, quest for identity, Canadian landscape, self-discovery, journey motif as archetypal theme

Journey motif in novels is an effective device in the North American Literature. The authors of this new literature took this theme from the Australian novelist Patrick White's *Voss* which had the motif of journey or exploration being a symbol of journey or exploration into the mind. The motif of journey was caused by for the Canadians' quest for identity through the landscape of Canada. The geography of the Canadian landscape consists of vast stretches of prairies, plains, valleys, mountains, canyons, ravines and grasslands. This wilderness was uninhabitable. The first settlers of the land had to travel long distances. Their search for their roots mainly consisted of constant and long journeys. These journeys took many interesting dimensions. For it was not only the physical journey across the landscape, but also a journey into the realms and depths of the mind and consciousness. This in fact becomes a metaphor for a quest for self-realisation or identity. Even the ancients held the idea that every journey great and small is only a re-enactment of the original journey created by Ogun, the God of the Igbo tribe across the heavens. So, the journey motif is a very old archetypal theme.

Margaret Laurence's *The Stone Angel* has the motif of journey along with its main theme of parent-child relationship. Laurence herself seems to have experienced the effects of journeying. Her journey back to Canada from England, "took her over many lands, some strange, some not so strange, and was to provide her with insights that helped her to understand her own land better," says M.F. Salat in *The Canadian Novel: A Search for Identity* (30).

In *The Stone Angel*, the narrator-protagonist Hagar Shipley, remembers her past in connection with her present. In fact, what the novel depicts is Hagar's journey across time to perspective ("Coming to terms with the Past: Margaret Laurence", 46). Hagar's problem is her inability to come to terms with

her present, because she had not been able to reconcile with her past. When she mentally travels across her past and undergoes “a ritualistic descent and performed the ‘rites de passage’ (47).

Hagar’s flight to the abandoned fish cannery at ‘Shadow Point’ to evade going to Silverheads Home brings a great change in her mind. Her sense of guilt of having been responsible for her younger son John’s death which had been haunting her for long is washed away by her confession to Murray Lees whom she meets at the cannery. “Laurence works out Hagar’s journey towards self-knowledge by employing the Jungian archetype of descent and confrontation with the Persona” (47). Hagar’s journey to Shadow Point and reaching the cannery down a flight of steps is her descent into her shadow-self. She re-emerges with a new knowledge of herself.

The ritualistic journey frees her from her self-inflicted isolation and brings about an inner freedom. She is able to commune with her fellow-humans reasonably. Through Hagar, Laurence has been able to undertake a spiritual journey back to her own roots, to her Scottish Irish ancestry (48).

Margaret Atwood’s *Surfacing* describes the protagonist’s journey towards self-discovery. “I can’t believe I’m on the road again, twisting along past the lake where the white birches are dying” (*Surfacing*, 7), are the opening sentences of the novel and suggest the journey motif.

The narrator protagonist undertakes a physical/geographical journey in search of her missing father. With the progress of the novel there is a simultaneous psychological/spiritual journey to the former. The narrator discovers her father’s corpse as well as herself. “When the protagonist surfaces from the depths of the lake, she surfaces with a new knowledge about herself that entails a reassessment of herself in relation to the world” says Salat in “Canadian Nationalism and Feminist Ideology” (8).

Wilderness is a prominent symbol in *Surfacing*. Atwood “describes the journey into wilderness as a voyage of evolutionary regression during which the very idea of the human must be reinvented (*Ambivalence: Studies in Canadian Literature*, 45), says Rosemary Sullivan in “The Forest and the Trees.”

Thus, the wilderness and elements of nature belonging to the Canadian landscape have helped the protagonist of Laurence and Atwood in their search for identity. Their journeys through the Canadian geography has caused them to journey in their mind and transcend all darkness, doubts and emerge as individuals who have succeeded in discovering their self.

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**Retelling Myth- Decoding the Female Chronicle Voice in Divakaruni's
'The Palace of Illusions'**

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Abstract

Taking a cue from postmodernist writing from across the world, and considering the postmodern concepts of fragmentation and deconstruction, it is possible to recognize and appreciate some of the recent works of Indian English writing that deals with retelling the Myths as its main theme. Myths have always been a source of fascination to its readers as they represent the flawless nature that makes one God-like. The present day works that 'revision' these Myths seem to give the celestial beings a near human form and voice. *The Palace of Illusions* by Chitra Banerjee Divakaruni is one such novel written with the backdrop of the mythical tale of *Mahabharata*. The author brings in the identity catastrophes by re-telling the story through the eyes and voice of Panchaali from a feminist point of view giving it a 'woman centered' slant. The tale otherwise renowned for the masculine skill of manipulation in war, finds a totally diverse approach. The paper argues that the appropriation of the narration by Draupadi, is an instance of re-visioning of the master – narrative of Vyasa *Mahabharata*, in order to retrieve the muted voice of Draupadi.

Keywords: Myth, Postmodern, Feminism, Identity crisis, re-visioning.

Taking a cue from postmodernist writing from across the world, and considering the postmodern concepts of fragmentation and deconstruction, it is possible to recognize and appreciate some of the recent works of Indian English writing that deals with retelling the Myths as its main theme. Myths have always been a source of fascination to its readers as they represent the flawless nature that makes one God-like. The present day works that 'revision' these Myths seem to give the celestial beings a near human form and voice. *The Palace of Illusions* by Chitra Banerjee Divakaruni is one such novel written with the backdrop of the mythical tale of *Mahabharata*. The author brings in the identity catastrophes by re-telling the story through the eyes and voice of Panchaali from a feminist point of view giving it a 'woman centered' slant. The tale otherwise renowned for the masculine skill of manipulation in war, finds a totally diverse approach. The paper argues that the appropriation of the narration by Draupadi, is an instance of re-visioning of the master – narrative of Vyasa *Mahabharata*, in order to retrieve the muted voice of Draupadi.

The Palace of Illusions is written with the milieu of the mythical tale of *Mahabharata*. In her 'Author's Note', Divakaruni tells the purpose of retelling the epic, *Mahabharata*, in unambiguous terms. She had read the epic, heard the stories and was unsatisfied by the portrayals of women. The conventional versions had kept the women in the fringes of the narrative as if they were trivial. Hence, Divakaruni's prerogative in *The Palace of Illusions* is to place the women in the forefront of the action. Better still, the author showcases the novel with the female narrative voice by re-telling the story through the eyes and voice of Panchaali, "with all her joys and doubts, her struggles and her triumphs, her heartbreaks, her achievements, the unique female way in which she sees her world and her place in it" (XV).

Directed by her persistence, Divakaruni magnifies the personality of Panchaali who is staunch in her beliefs and determined in her actions. Panchaali's sense of self-importance is highlighted right from the beginning. As a young girl, she makes her accomplice, Dhairya, narrate the story of her birth. She derives narcissistic pleasure out of it. She has untiring belief in the prophetic voices which had predicted that she would change the course of history. As she grows into adulthood, she feels that she is above the conventional duties which women are supposed to perform. Nurturing the belief that

her life would unfurl uniquely; she equips herself for it. Her inquisitive and introspective nature makes her probe into the people around her and their motives. She reads volumes of *NyayaShastra*, and takes lessons from her brother's tutor and later from the sorceress which prepare her for the future tasks. They also toughen her personality and sharpen the edge of her vengeance enabling her to achieve the destruction that becomes the goal of her later life. During peaceful times, Yudishtir turns to her counsel in matters of governance. Soon after the war when Yudishtir stands helpless, unable to face the anger of the war widows, it is Panchali's speech which appeases them. Owing to her innovative idea of creating a separate court for women, the war-torn Hastinapur becomes a place where women gain self-sufficiency.

In contrast, there are instances to show how Panchali's sense of self-importance crosses limits. In one part of the story when the sage Vyasa offers her a special vision with which she could see the war, Panchali accepts it, and says, "I will watch this war and live to tell it. It's only just since I've helped bring it about" (254). Vyasa replies by saying, "Don't give yourself so much credit" (254), driving home the point that she is only a pawn in the divine design. Once again, when Arjun, awe struck, reveals the wonder of the cosmic vision of Krishna, Panchali questions herself, "Why hadn't Krishna whom I believed to be my dear friend and protector allowed me to see his cosmic form?" (265).

At an introspective moment she goes on to analyze the miscellaneous roles she has played in her life thus: "The princess who longed for acceptance, the guilty girl whose heart wouldn't listen, the wife who balanced her fivefold role precariously, the rebellious daughter-in-law, the queen who ruled in the most magical of places, the distracted mother, the beloved companion of Krishna who refused to learn the lessons he offered, the woman obsessed with vengeance. . ." (229). One more dimension gets added subsequently because the war begins. She thinks that the women look upon her as a "harbinger of ill luck... a witch" (258).

Divakaruni engraves a complex character—strong, powerful and self-willed with multiple reputations to carry the narrative forward. In spite of all these, it is Panchali, the woman, who encompasses the action of the plot and so the text acquires a definitive feminine colour. The following inferences prove this proposition. Firstly, with an unmistakable emphasis on aesthetics Panchali talks about looks, dressing, make-up, hairdo, jewelry—not only hers but of the other women too. She throws light on her transition—from a shy diffident young girl who is conscious of her dark complexion to a confident celebrated beauty. She does not fail to make a mention about dress and the jewelry she adorns, on every occasion—whether joyous or adverse, descriptions which would have, otherwise been brushed aside, by the unrestrained sweep of incidents that crowd the epic.

Subsequently, like a common woman of the proletariat class—she dreams of a home for herself. She exhibits a marked aversion for her father's palace—dull and drab, so manly, with no trees or flowers. Here starts her dream for a palace of her own that would mirror her deepest being: "I closed my eyes and imagined a riot of colour and sound, birds singing in mango and custard apple orchards, butterflies flitting among jasmines . . ." (7). Again, she restates, "Palaces have always fascinated me. . . we grow to become that which we live within . . . mine would have to be different. It would have to be uniquely mine" (113). More disappointment awaits her at the Hastinapur Palace which she inhabits soon after her marriage. She is put off by the gaudy draperies, oversized bolsters and the gay pomp. She even senses something gloomy and slaving about the place that wished her husband ill. Hence when the Indraprastha Palace gets designed, she spells out "This creation of yours that's going to be the envy of every king in Bharat—we'll call it the Palace of Illusion" (146).

Panchali's dream comes true with the Palace of Illusions acquiring a charm, appeal and magic which is like no other. She lovingly speaks of it thus: "I loved my palace, and in return, I felt its warmth

embracing me as though it were alive. Some of its serenity seeped into me, some wisdom, so that I learned to be happy with my lot in the world” (148). Description of its garden and water bodies are sprinkled throughout the text and palace assumes a thoughtful importance in the narrative as Panchali flaps back to it in moments of pain and anguish. “Lost now, all lost: the grove of banyans, fully grown, thanks to Maya’s magic; the *ketaki* flowers, palest gold; the *sisumpat* trees that whispered my name” (227), wails Panchali, sitting in Sudeshna’s garden, as her servant. She acknowledges that it is the “one place where I had belonged, where I had been truly a queen”(206). This is precisely why the book is named after it.

Panchali’s focus on culinary skills also lends a feminine touch to the tale. The first test that Panchali faces in her mother-in-law’s house is the preparation of brinjal curry. The forest years where Panchali manages to run the household with the barest minimal requirements and the occasional feasts they enjoy get narrated. And in another incident, there is an interesting game of one-upmanship between Panchali and her mother-in-law, Kunti, which gives a mundane turn to the epic. Panchali had heard stories about Kunti and had admired her. She had even expected her to be the mother whom she never had. However, Kunti’s firm treatment of Panchali as soon as she enters the household shocks her. When Kunti tests her cuisine art of food Panchali passes it with flying colours and cries triumphantly, “I’d won the first round” (111). Kunti initially comes across as a cautious mother trying to protect her sons from the luring daughter-in-law. “Kunti and I had frozen into our stance of mutual distrust” (115). Later, when the story shifts to the Palace of Illusions, it is Draupadi’s turn to be in-charge. However, the war brings a sense of solidarity between them. When Kunti is pained over Karna, Panchali feels that, “by some inexplicable osmosis Kunti’s secret had become my secret too (281). And for once, Panchali treats Kunti with genuine affection when she is tormented by the thought of Karna’s looming end.

The characterization of Krishna remarkably catches the attention of the reader. What happens in this novel is actually a demystification of the image of Krishna. Krishna remains very close to Panchali’s heart no doubt—more so in a human way than in a divine way. She even calls him a chameleon. Krishna calls Panchali by a special name, the female form of his own. Panchali sums up her relationship with him thus, “he’d been to me as the air I breathed— indispensable and unconsidered” (70). Again, “often when I was fearful and didn’t know what to do, I thought of Krishna” (201). However, when someone talks about his divinity, she does not pay much attention: “the sceptic in me was unable to accept that Krishna was divine” (332). As Krishna speaks of his previous births, Panchali dismisses them as incarnation of Vishnu. On those occasions when Krishna philosophizes, she wonders it is “mystifying that Krishna knew such things” (67) or “where had he learned so many philosophies? When had he made their wisdom his own?”(263).

However, Panchali experiences a transcendental union with Krishna at crucial moments of her life. The altercation between Krishna and Sisupal turns bloody. The scared Panchali closes her eyes. Later, she tells Krishna, “When I thought you had died, I wanted to die too”(100). She is disrobed. She mentally transforms herself to a garden, where Krishna plays the flute. He assures her, “No one can shame you, if you don’t allow it” (193). During the forest years, he saves her from sage Durvasa’s anger by appearing exclusively before her. Finally, at the throes of death, she recollects moments filled with her warmth for Krishna and his for her. In spite of all this, the final question lingers in her lips is, “Are you truly divine?” (309). In Rajagopalachari, in his narrative uses names like ‘Govinda’ ‘Madhava’, ‘Purushothama’ freely. There, all the characters, except the evil ones readily acknowledge Krishna’s divinity.

Yet central to the argument that this paper develops is that issue which can either be taken as an ingenious piece of Divakaruni’s imagination or as an appalling alteration of the popular legend. Divakaruni makes Panchali fall in love with Karna. It is not just a passing fancy of an immature girl, but

a sustained emotion that runs like an undercurrent dictating Panchali's actions. Before the Swayamvar, when portraits of the suitors are shown to her, Panchali spots Karna and falls in love with him at first sight. "His eyes were filled with an ancient sadness I wanted to be the reason for his smile"(69). As she learns about his lineage, she finds a commonality between them: "We'd both been victims of parental rejection(78) "Each painful detail of Karna's story became a hook in my flesh binding me to him" (87).

Ironically, Panchali insults Karna at the *swayamvar* and prevents him from taking part in the contest. However, even after being married to the five Pandavas, memories of Karna refuse to be uprooted from her heart. She makes mental comparisons between Arjun and Karna, now and then, wondering how Karna would have reacted to a particular situation. When Karna visits the Palace of Illusions, as a part of the Kaurava retinue, Panchali longs for his attention, in vain. The next meeting happens in the Hastinapur palace. Even though, Panchali realizes the fact that she is an older woman now, and married five times over, the attraction is irresistible. She reprimands herself by recollecting words from the scriptures: "... a wife who holds in her heart desireful thoughts of a man who is not her husband is as sinful as a woman who sleeps with such a man(185). That evening, with Kunti's presence distracting her, Panchali insults Karna the second time, by not returning his greeting.

At the disrobing scene, it is Karna who instigates Dussassan to remove Panchali's clothes. At that moment, she decides that she would not long for his attention again. "What happened today had stripped away all ambiguities from my heart" (194). Surprisingly, she forgives Karna with the passage of years and is helpless about the emotional adultery she commits. She justifies her behaviour by saying, "The heart itself is beyond control. That is its power and its weakness" (213).

When she understands the truth about Karna's birth and the anguish he had been suffering over the years, her heart melts for him. As she eavesdrops to the conversation between Bheeshma and Karna, Panchali, finally, hears Karna confess his love for her. "Wasn't this what I'd secretly wanted all my life, to know that he was attracted to me, even against his will" (277).

Divakaruni, thus, sketches an attraction between Panchali and Karna that is noticeably physical. To strike a balance, she adds the spiritual element by saying how the glow that leaves Karna's dead body travels to a nearby hill, where it paused for a moment over the weeping Panchali. Later, when Panchali dies she is shown joining hands with Karna in the nether world. At this juncture, it is very pertinent to analyze how a purist would react to this Panchali-Karna interlude. He would certainly scoff at it. Panchali herself interjects and says that it is something that Vyasa had not put down in his *Mahabharata*. Divakaruni could have introduced this in the plot to show the desirability of Panchali. Furthermore, it also creates a palpable tension in the narrative and makes the reader curious.

Elsewhere in the novel, in a conversation between Panchali and Dhri, Divakaruni gives clues as to how a story should be looked at. "At the best of times, a story is a slippery thing" (15). She indicates the fact that there could be many interpretations to a story by saying, "You're looking at the story through the wrong window... You've got to close it and open a different one" (15). That she is not worried about the reaction of the readers is hinted at through these words, "...believing is not important. ... That's not why stories are given to you"(63). Moreover description of a story as a "slippery thing" reminds one of the Derridean definitions of a "text as gas" (qtd. in Krishnaswamy 35), thereby providing deconstructive cues to the Panchali-Karna relationship.

It is interesting to analyze how Divakaruni improvises her narrative devices to move forward with her story. The story is told from Panchali's point of view. However, the author has to purview of Panchali. To counter this problem, she makes Panchali eavesdrop. "I took to eavesdropping and found it a most useful practice" (34). At other times, she makes Panchali dream the events, such as the

dissolution of the Palace of Illusions and a crucial meeting between Karna and Kunti. In a magic realist fashion Divakaruni makes Panchali declare “When you share a man’s pillow, his dreams seep into you”(211). To narrate the war Panchali gets endowed with a special vision, a state of trance through which she sees, not only the outer action but also the inner deliberations of the characters. At the *swayamvar* scene and the disrobing scene Divakaruni intermingles a third person narrative voice, may be to provide an objective account, of these two important episodes in Panchali’s life.

Finally, through Panchali’s voice, Divakaruni avails herself of every opportunity to take an ironic dig at the ways of men. “They lived by strange rules” (57). As a young girl Panchali protests: “And who decided that a woman's highest purpose was to support men? I plan on doing other things with my life” (26). Much later, the same Panchali speaks in an appealing tone: “For men the softer emotions are always intertwined with power and pride” (195). The words of Panchali, “a story gains power with retelling” (20), provide a fitting conclusion to this paper. The retelling of the story of Mahabharata by Divakaruni may strike a singular chord at times, and may have a few idiosyncratic traits here and there. On the whole, it is certainly a rich addition to the literary canon

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Political Violence in Kamila Shamsie's Home Fire

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Political violence is violence that is perpetrated by the people or government to achieve their goal. It includes riots, rebellion, ethnic conflicts, and genocide. The political disturbance is certainly affecting the smooth life of citizens of the country. Kamila Shamsie is a Pakistani- British writer and renowned author of seven novels. Home Fire is the modern update of Sophocle's Antigone, a Greek drama is about a sister who buries her dead brother against the will of Creon, who refuses to offer a ritual burial for the dead. This motivated Shamsie to imagine Antigone to present London and the main characters are British Muslims. She highlights the theme of immigrant issues, terrorism, and socio-political issues. It depicts the suspenseful and heartrending story of an immigrant family and also explores how Muslim people are treated by the dominant powers.

Home Fire begins with the story of Isma who is going to America to pursue her Ph.D. programme at Massachusetts University. After the death of her mother, she was the responsible person to raise her twin siblings Aneeka and Parvaiz. Then she accepts an invitation from a mentor in America that permits her to continue her studies. In America, her mind is accumulated with the feelings of her twin siblings. Parvaiz's love for his unseen father leads him to join in ISIS and also kills by Daesh. Karamat Lone, Home secretary in London who has given a knife like a statement in Parvaiz's case. So Aneeka flies to Pakistan to protest against the British government for her brother's burial right in London. Finally, their life ends in a tragedy.

The proposed paper is an attempt to study the political upheavals that make an individual radicalisation being young, inequality, aggressiveness against terrorist's family, lacking the value of life, dominant power of the government or region, and victimisation of women and also exhibits the negative attitude of the British government. Kamila Shamsie's Home Fire presents a vivid picture of Britain but shows primarily the state of affairs in the country. As Charles admits, "All governments maintain control over concentrated means of violence in the forms of arms, troops, guards, and jails. Most governments use those means extensively to maintain what their rulers define as public order" (80). Specifically young immigrant Muslim women face a huge challenge to show their identity. This paper highlights the fact that the political disturbances certainly affect the smooth life of the citizens of the country.

Britain has a fear of an Islamophobia. It is defined as "dread or hatred" of Islam and therefore, fear or dislike of all or most Muslims was expressed in several ways immediately after September 2001. Islamophobic discursive misrepresentation of Pakistani British Muslims voluminously exacerbated in the post 9/11 and 7/7. Muslims across the world were targeted, and Muslims in Britain were by no means exempt. Muslim adults and children were attacked, physically and verbally. They were punched, spat, hit with umbrellas at bus stops, publically doused with alcohol, detained at the airport and pelted with fruits and vegetables. They were called murderers and excluded from social

gatherings. Especially Muslim Women face the removal of their hijab; surrender their phones, computers, and fingerprint because of British Government's charge against all immigrants in Britain. According to Spencer's Confessions of an Islamophobe presents how Muslims are treated in their homeland, "Muslim being accosted and insulted in shopping malls, drunken louts(nowadays sporting "Make America Great Again" hats) haranguing cowed hijab-wearing Muslim women as "terrorists" and telling them to "go home", strips of bacon are even pigs' heads left at mosques"(30).

Isma is 28 years old British Muslim woman, ethnically Pakistani, flying to America to do Ph.D. programme at Massachusetts University. When she reaches Heathrow airport, she is trapped by an interrogation room. The security officers ask unnecessary questions, remove her hijab and check her bag in an informal manner. Their extensive and Islamophobic questions at the airport make her to miss her flight and their aggressive search continues for nearly two hours. Once, Aneeka, Isma's sister visits Tube station where she got caught in the rain. Some guys spit at her. It gives a hard time by wearing a hijab.

Families of the terrorist's face additional pressure from social role and domestic violence. Neighbours will be treated them as accomplices. Burn and demolish houses, killing, watch list, high-profile case, lack of benefits, accusation and aggression are very common to the extremist's family. In Home Fire Isma's father, Adil Pasha was a radical Muslim terrorist and a shameful secret. His abandonment and death in the family, children are all badly ill-treated by the people. Some posters would appear around their place with the line, " DO YOU KNOW WHO YOUR NEIGHBOUR ARE?"(126) and rocks would be thrown through windows and Parvaiz and his sisters wouldn't receive invitations to the homes of their classmates. Hearing the death of Adil Pasha, people in the neighbourhood would start to suspect their sympathies and have been on M 15's watch list. One of their grandmother's friends has said the British Government would withdraw all the benefits, including state school and the National Health Service.

In America, Isma meets Eamonn, Home Secretary's son in Britain. He has a good companionship with her. She tells Eamonn about her father what has happened to him and why he joined ISIS. The reason is becoming a jihadi that his inability to find a job. He tries his hand at many things in his life like a guitarist, salesman, gambler, con man and jihadi. The major problem is unemployment which is a strong probable cause or motivating factor behind his tragedy. It pushes an individual to join armed groups, allows a person to extremism. Muslims are discriminated against by non-Muslims.

Terrorism is the use of violent acts to frighten the people in an area as a way of trying to achieve a political goal. Young men have given a great support for many terrorist groups with role ranging from cooks to armed fighters. Mostly, young men join terrorist groups because they are cheated, trafficked, kidnapped, or forcibly recruited. Others join terrorist groups voluntarily owing to the appeal of a group-based identity. Once young people are recruited, they become even more susceptible to terrorists control and indoctrination.

Parvaiz, Isma and Aneeka's brother is recruited by the ISIS recruiter, Farooq whose attractive machination is that his father was a noble fighter, fought for justice, loved him more than other things, and killed in Guantanamo Bay. He requests Parvaiz to follow his father's footsteps. He never knew his father before. So he trusts Farooq who really wants him to be just like his terrorist father. Farooq uses some brutal methods to demonstrate how his father tormented, while in detention in Bagram. He sends a text message asking him to come to the flat in Wembley. He visits there where he sees two strangers; Farooq's cousins enter their call and pull him impatiently,

Then he was on the ground, one cousin straddling his legs, the other his chest. The one on his legs tied the chain around his ankles, the one on his chest slapped him to stop him from struggling, and then both of them manoeuvred him into a squatting position and used the chain to shackle his wrists to his ankles. When he called out Farooq's name they laughed in a way that made him stop. (Home 136)

Farooq not only does politics on Parvaiz but also with his cousins. He maintains all the shameful secret of Adil Pasha without knowing Parvaiz. After their brutality, he screams in pain for a very long time. Farooq was also a British Muslim, shows a negative image of London and brain washing him to trap into his descriptions of ISIS, accepted everything. He goes to Raqqa, a city in Syria where he joins its media wing under the headship of Abu Raees and has some special training to assist film beheading and torturing of the enemies. In the midst of the place, he sees:

For days and after that, he worked in the studio on sound effects of beheading, crucifixions, whipping. This was both a test and a punishment. In the studio, he had control of himself. Abstracting himself to that place where nothing but getting the sound right mattered. The fascination of discovering the different pitch and timbre of a nail through flesh, a blade through flesh . Some men were men in their dying screams, some were animals. (Home 169-70)

Later, he understands that he has really made a mistake. He is soon disillusioned and tries to come back to his sisters and asks Aneeka to preserve his life. Soon, he reveals himself that he is a terrorist son of a terrorist father. Farooq's mischievousness' Parvaiz becomes mistrusted and incredibly disturbing due to duality and politics that he can't judge whether he is true or not. Finally, he concludes that Farooq is an imposter, so he takes much effort to come home to London. Aneeka and Parvaiz decide to go British Consulate together. During this time, he receives a phone call from Farooq who threatens him, decides to go alone and he is killed by Daesh. After this horrible incident, Karamat Lone had a chance to occur turbulence against Parvaiz and his family. As a result, he neglects his citizenship due to his belief is that a dual national who has left Britain to join enemies and the body sends to Pakistan. His family faces lots of trouble by the government. In Kamila Shamsie's research, she finds little compassion for the families whose children had gone to Syria, "Families facing the most horrendous thing- your child or your sibling who is very young or very stupid or angry has gone to a place from where you know they will probably never return. And these families are treated as though they are guilty rather than as if they are mourning"(Currier).Immigrants believe that England is their home land but their burial right has also been denied.

Violence against women is a major problem in all countries. However, poor women belonging to groups such as indigenous, migrants, refugees, ethnic or racial minorities, those with disabilities or those living in conflict situations are more vulnerable to violence. Kamila Shamsie also discusses the agony of women who have been kidnapped and enslaved by ISIS fighters. She exemplifies a small account of the Marriage Bureau in ISIS that records the name and address of the women .It can helps the fighters can approach their family or an individual, ask for their hand in marriage, shows a glorified picture, and women travel to ISIS's zones with an idealised image of life in Syria and Iraq. When a woman visits there, she is kidnapped, enslaved and killed.

The death news spread out all over the place, commissioner Janet Stephens has said: Pasha was working with the media wing of ISIS, which is responsible for the recruitment of fighters and of so-called 'jihadist brides'. Tower Hamlets resident MobashirHoque, whose daughter ,Romana, left for Syria in January to marry an ISIS fighter,told reporters: My daughter was tricked into going by the lies and propaganda of men such as Parvaiz Pasha.(198)

Aneeka fights to get a visa to Pakistan where her brother's body is to be sent. The cousin receives her in appalled, when she tells him that she has not come to attend her brother's funeral, but take his body to homeland, London. He left her alone for his safety. Aneeka sits in front of the British embassy to receive the dead body, sits with a body for days to protest against British Government. In the meantime, Eamonn follows her to Pakistan. Two men from Daesh tie a belt of explosives around him. Though he asks Aneeka not to come near him, she runs towards him. Both lovers have died. Thus it shows that political violence not only affects men but also women in England.

Kamila Shamsie's Home Fire has written in the most natural and fantastic mode. She highlights the complicatedness of politics at the personal and social level and how people use other people for their personal benefits dominant powers denied citizenship that was faced by an individual can also lead to social alienation and psychological distress. Long- term unemployment drives people towards violent extremism. Muslims are violated by either foreigner or their own people. She clearly shows imposing vulnerable foreign ideas, laws, and way of life immigrants that they experience a successive stage of defeats and violence. Every occurrence shows that the novel is not a fictional one.

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Discovering the Self in Richard Flanagan's "The Sound of One Hand Clapping"

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Abstract

The Australian Booker Prize winner Richard Flanagan's third novel *The Sound of One Hand Clapping* (1997) is a stunning novel that set in Tasmania, Australia is about the sufferings and hardships encountered by a European family which settled in Australia after the Second World War. It portrays the miserable life of Sonja, a young and beautiful girl who was emigrated from Slovenia to Australia along with her parents. This paper attempts to analyse the psychological trauma experienced by Sonja who tries to discover herself often in the world which is very new to her. This paper also studies the mind of Bojan Buloh, a Slovenian immigrant and the father of Sonja who worked in the hydroelectric camp in Australia who lost his identity as he had to escape from his native country after the second world war. He also lost his wife Maria Buloh who committed suicide because of her husband's improper and immoral life that was enforced to him by the environment where he lived.

Keywords: Discovering, portrays, psychological trauma etc

The diasporic literature deals with issues like alienation, nostalgia, quest of identity, and self-discovering. It also deals with issues related to amalgamation of language, culture and traditions. It reflects the immigrant's experience that comes out of immigrant settlement.

Uma Parameswaran, the celebrated Indian diasporic writer has defined it as follows: "... first is one of nostalgia for the homeland left behind mingled with fear in a strange land. The second is a phase in which one is busy adjusting to the new environment that there is little creative output" (165).

The immigrants migrate for various reasons such as financial, socio-political, commerce, religion, labour, convicts, refugees, exiles which are sometimes forced or voluntarily. Most of the migrants suffer the pain of living far away from their homeland.

The life of a man on the earth is bliss. But it is not same for all, as he has to encounter multiple struggles and sufferings in his day-today life. One such struggle is that of self-identity. Identity is a sense of belonging that is constructed through language. Any man who lives in this world craves for an identity. He owns a name, culture, language, tradition etc. When someone feels lacking any of these, then it is sure that he would undergo a serious issue that called identity crisis.

In the history of human civilization, most of the people seem to have either lost or struggle with their identity either. They spent their entire lifetime in discovering their lost identity. Some questions that arise in their mind are: Who am I? Where do I belong? and so on.

Men who have lost their identity may look normal from the outside. But their inner emotions cannot be fathomed. They occasionally undergo plenty of psychological changes within them that a common man cannot understand. The root of identity crisis is that one looks like knowing a lot about himself, but he cannot tell who he is.

Basically a man who is immigrated to another country craves for his homeland. Such a feeling is experienced by the men who have lost their self-identity. On the other hand, when one disowns his beliefs, he loses touch with himself. He never knows who he is or what he believes and neither does anyone else. In recent years the contemporary literature has been good enough to showcase such people vividly. It not only narrates the life of a man but also the emotions and feelings of him.

The Australian Booker Prize winner Richard Flanagan's, *The Sound of One Hand Clapping* also centralizes the theme of identity crisis and discovering self through the life of Bojan Buloh, a Slovenian immigrant and Sonja, his only daughter. Richard Flanagan's second novel *The Sound of One Hand Clapping* is set in Tasmania which is in Hobart, Australia. It is about Bojan Buloh, Maria Buloh and their daughter Sonja

The core objective of this paper is to present the identity crisis that occur in the life of Bojan Buloh and the discovering of self by Sonja.

After the Second World War, migration became a common denominator across the world and many people migrated to other countries from their own. One such character was Bojan Buloh who migrated from Slovenia to Australia along with his wife Maria Buloh and their daughter Sonja to work in a Hydro Electric Construction Camp. Sonja was a little girl of only three and Maria used to call Sonja, "little knedel dumpling" (178).

Bojan Buloh is an escaped immigrant from Slovenia. His life in Australia with his wife and daughter is not good as he thought it would be. He is treated like a dirt in Australia as he is a wog. He tries to soothe his aches and frustrations with bottles of liquor and cigarettes. Working hard, drinking much and beating Sonja brutally is the daily routine of Bojan Buloh.

In the beginning Bojan and Maria were living happily but their happiness did not last long as Maria, while Bojan was at work, deserted her little daughter. She had a bitter life with his husband and she left the home one night and disappeared in a huge blizzard.

Bojan Buloh is a drunkard and he often seems frustrated because of his tiresome job. He spends his good part of time in drinking in the pub at Tullah. Most of the days he comes home drunk and brutally beats Sonja for no reason. After a moment he would burst out of tears lamenting and crying for his never ending misery. He once thinks himself that,

A man can be as proud as he likes. . . he can try and make a home out of a wog flat, he can try and make a good life out of a bad one but his past will always claim him back completely like a swamp does withering sledges. . . But what did that mean? What did any of it mean? He could have wept, but he believed tears were to the living what flowers were to the dead: proof only of the futility of feeling. (148-149)

Sonja is the only daughter of Bojan and Maria. As she grows up she is often filled with the memories of her mother. She often tries to recollect the past life. Even though she has a father, she is not lucky enough to live with him. Bojan once admits Sonja in an orphanage and then to one of his friend's house whose name is Umberto Picotti who later misbehaves with Sonja. After that incident Bojan buys a wog hut and let Sonja to live with him. Mostly he is kind enough with her. He buys her

encyclopaedia, study table; he cooks food and so on. But sometimes when he is drunk, he forgets his love for her daughter and beats her brutally

After living a long miserable life with her father, Sonja at teenage leaves Bojan alone at home and goes away one day when Bojan beats her after a drunk party. Seeing Sonja's solitary life, many men have come in touch with her and because of that, she becomes pregnant. Many times she wanted to abort the baby as she has undergone some psychological issues within her. She would look at the mirror, think about her mother, father, her baby inside womb and would weep that nobody notices.

Somehow she manages to keep her patience throughout her pregnancy and finally gave birth to a girl baby. The name of the baby's father has not been mentioned anywhere in the text. Sonja remembers the Slovenian lullaby which her mother sang for the last time to make Sonja to sleep before leaving her. She sings the same lullaby to her daughter.

'Lunicaziblje:

aja, aj, aj,

spancek se smeje

aja, aj, aj.(422)

Having lived a bitter life with Bojan, Maria too deserts her husband and daughter. When Sonja was just three years old, Maria leaves and disappears in a blizzard and finally at the end of the novel Bojan and his friends find her hanging on a tree in a forest.

The narration in the novel moves forth and backward. The novel revolves around four different ages. The first one shows Sonja as a three-year-old girl, the second one as eight years old, the third one as a teen ager and the fourth one as an adult. In all the four stages Bojan is shown as a drunkard. He curses his life, birth and family. With his abusive words he always hurt Sonja but he is kind enough to her some times. But Sonja loves her father always.

Richard Flanagan's novel *The Sound of One Hand Clapping* vividly showcases the identity issues and discovering the self that occurred in the post-war environments. The devastation was caused mainly by the Second World War. While the countries and its leaders focus in capturing and triumphing, on the other side many souls are suffering unnecessarily. The sufferings Bojan and Sonja represent millions of people's life who have lost their identity and discovering themselves.

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Identity Crisis: A Study of Transgender Lives with reference to *I am also a Human* by Jasbir Singh

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Abstract

Identity crisis is a psychosocial problem of transgenders in identifying their gender identity during adolescent period, which is a crucial stage of every human being. Human development depends on both psyche as well as socio-cultural background to determine one's role and behaviour in the society. Transgender people are considered different from ordinary humans, thus leading to identity crisis and psychological problems among transgenders. Modern society is rapidly evolving, but still refuses to acknowledge them as humans and make a space for their survival in the society. So, the researcher has tried to explore the identity issues and practical psychosocial problems of transgender people in the modern society as reflected in literature with special reference to the novel *I am also a Human* written by Jasbir Singh.

Keywords: Discrimination, Gender, Identity crisis, Psychosocial, Transgender identity.

Introduction:

The term transgender refers to people who identify their gender different from assigned gender at birth. In my view, gender is determined by both psychosocial factors like nurture and nature but in the case of transgenders, their psychosocial environment is not good enough to nurture their identity; counseling is also not freely available to them like heterosexual people. So, the identity crisis starts there itself that affects their lives in many ways. If we look back at history, we accorded a distinctive place and respect to transgenders in ancient days; especially during the Mughal period, transgenders were given respect as well as good positions in the society. Even the great epics of our nation, Mahabharata and Ramayana have given a good portrayal of transgenders by giving respect to their feelings and emotions. Their plight changed only after the British colonization, which considered heterosexuality as a crime under IPC 377. Later, they were not considered even as human beings and invariably struggled a lot for their gender identity. In the 21st century, in many countries their predicament changed gradually, where they were given basic and equal rights like heterosexual people in the society. The Indian nation officially recognized transgenders as the Third Gender in 2014, wherein IPC 377 decriminalized homosexuality as well as amended the act as Transgender Persons Protection act – 2019. At present, they have legal rights for their survival, but mere legal rights will not bring one up in the society so, social acceptance is needed with legal acceptance for the peaceful life of transgender people.

Review of Literature:

In “Transgender Health and Their Rights in India” Sujitha Sethi (2018) deals with the lives of transgender people and the need for their inclusion in the mainstream to attain gender equality. It highlights that every human has the right to live their life as they wish without interfering other's freedom.

In “Inclusion of Transgender Community within Socially and Educationally Backward Classes: Examining the Deeper Concerns.”, Sakshi Parashar (2017) explores the legal recognition of transgender people and the pros and cons of living their life among the heteronormative people.

In “Resilience among Transgender Persons: Indian Perspective.”, Hasiruvalli Gangappa (2018) talks about the variations in resilience among Transgender persons in living their life among the mainstream society through a quantitative analysis.

In “Socio-cultural Exclusion and Inclusion of Transgenders in India.”, Konduru Delliswararao and Chongneikim Hangsing (2018) throws light on the socio-cultural problems of both inclusion and exclusion of transgender people in the modern heteronormative society.

“Changing Trends in Socio-Economic conditions of Transgender in Chennai city.” by S. Gnana Sanga Mithra and V. Vijayalakshmi (2019) analyses various ways to enhance the social acceptance of Transgender. It talks about their basic problems like lack of family support, ignorance, and lack of recognition in the society. These things can be overcome by creating awareness about their rights both to them as well as the society, which would obviously lead to the understanding of their gender identity as a disorder and not as a crime.

Adriana Simoncelli (2018) in “Indian Third Gender – Literary Representation and Place in the Social Structure.” reminisces the tradition of transgender people in India, where once they used to bless people on the occasion of wedding and child birth. But at present they are struggling and facing lots of challenges to survive in the society.

“Transgender: Status in India” by Neena Sawant (2017) compares the plight of transgenders in ancient and present India by highlighting the legal status of transgenders in India.

“How has queer theory influenced the ways we think about gender?” by Piantato. G (2016) explores new ways of looking at the concept of sex and gender. Queer theory deconstructs both sex and gender as socially and culturally defined concepts, and paves way to include all gender-marginalized people into the mainstream.

“The Voice of an Indian Trans woman: A Hijra Autobiography” by Regiane Correa De Oliveira Ramos (2018) shows the predicament of transgenders in the modern heteronormative society, wherein people are being differentiated by religion, caste, class, sex and gender. It ascertains their problems in the society with reference to an autobiography of A. Revathi *The Truth about Me: A Hijra Life Story*.

The above articles ascertain that researches have been done mostly on transgender people in general rather than exposing their problems from any literary background. So, the present study focuses on the explorations of psychosocial problems of transgenders with special reference to a novel *I am also a Human*(2018) by Jasbir Singh. This novel delineates the predicament of transgender people in Indian context.

Methodology:

In general, psychosocial factors are crucial for human personality development in the society. The researcher believes that human development is dependent on psychosocial background like mind, personality, people, environment, culture, habits, creed etc.

The present study adopts out psychosocial approach in gender identity development to analyze the practical psychosocial problems of transgenders in Indian context. So, here the researcher likes to explore the psychological and sociological problems of transgenders in the modern society with relation to Zeenat, the novel's protagonist, about her gender identity and its consequences.

Psychological Problems

Like allother children, the protagonist of the novel, Zeenathad a lot of expectations and dreams about her life. She was born to poor parents in Gaya, which is famous for Bodh Gaya, a religious site, who were initially not happy about her birth at first, since they had expected a boy child.As a teenagerZeenat dreamt of lot about her life partner and future life as a mother.

I dreamt of a rich, handsome, intelligent man and getting married to him, my prince, wearing a wonderful wedding dress. I thought of becoming a mother and having two beautiful kids who would take care of me in my old age.

From the above words of Zeenat, it is clear that she too had common dreams as every other girl in the society until she was identified as a transgender which alienated her from the mainstream and plunged her into sufferings.

How can parents decide to send their own child to an orphanage? I was only 12 years old and hand no knowledge of the society.

I loved my parents very much, but did they love me? To this date, I haven't found an answer for this question.

After landing in an orphanage, she could not comprehend her parents' action, as even then she loved them and wanted to be with them. RajiyaAmma, the head of the orphanage, tried her level best to make her understand reality and to proceed with her given life. ButZeenat was unable to accept everything abruptly since she had lots of questions about her birth and her parents.

I blamed God for my condition and asked him why had he sent me on this earth. Why was I born in such a family who don't care about their child? I knew my parents didn't do good with me still, somewhere in my heart I still loved and respected them.

Gradually through RajiyaAmma's counseling, she started living her life for herself without caring for other's opinions. In fact, after her abandonment she disbelieved everyone; but RajiyaAmmainfluenced her to start living a new life for her wishes and trust people who helped in hard times. Whenever she was upset with her gender identity that led to her sufferings, RajiyaAmma would try to console and strengthen her through motivational words.

I know and sometimes this makes me realize that we still have so much to do. Life does not end here. Now I will do everything for myself and will not care about others.

Never forget the ones who help you in your hard days. Always remember them and return the favour.

The novel expostulates that the psychological turmoil in transgenders is rampant, and that proper guidance and counseling is vital to instill confidence to face their future predicament. Zeenat gradually becomes dependent on RajiyaAmma, and begins to face her life with hope. In the course of time, RajiyaAmmaleft the orphanage on the pretext of some official work and planned to return after a month.

This becomes the turning point in Zeenat's life, where she was asked to assist Dheeraj, one of the inmates of the ashram, to manage the ashram. She did not then realize that Dheeraj was waiting for the right time to exploit Zeenat for his own desires.

Slowly the days went by and I kept hiding from him like a thief hides from the police.

I just wanted to die. He had played with my respect and shattered it. I could still bear the physical pain but the mental was too much to handle. I was just praying to God to never put anyone in this hell of a situation.

From the above statement, it is obvious that Dheeraj had seduced her. He also threatened her not to reveal to anyone because nobody would take her words. She was mentally assaulted, as she could not accept Dheeraj's behaviour, which didn't understand her feelings and destroyed them relentlessly. Her pain and anguish reveals that though she was different from heterosexual people, she was also a human having all feelings and emotions.

Dheeraj abused Zeenat both psychologically and sexually in the novel, and stood as a symbol for the power of patriarchy, which exploited marginalized people for their welfare. This was just her beginning of physical and sexual abuses of patriarchy in the society that led her to contemplate a lot about her birth secret. she was also pained by the bitter truth that even if she tries to reveal the truth to the society, no one would be ready to accept the veracity of her words. Dheeraj constantly taunted her by repeating:

Go and tell. Just remember nobody will trust you. Everyone respects me. So, you will be wasting your and everyone's time.

Her distress grew to a breaking point, and she desperately wanted to reveal the true face of Dheeraj to the people of Ashram through RajiyaAmma. Her only hope was Amma to whom she could reveal the truth about Dheeraj's abuse, since nobody was ready to understand her feelings in the ashram.

His words kept on resonating in my mind. How can a person destroy other person's life just to fulfill their sexual need? Amma, I want to share so many things with you. Please come back as soon as possible. I can't live without you. You are my everything.

But unfortunately Zeenat lost all her hope in life, when Dheeraj conspired with Atal and killed RajiyaAmma. She was further devastated to hear Amma's demise, and realized that she had lost RajiyaAmma forever, who had replaced her parents.

I had no words. I just wanted to be left alone to cry. This time again God had given me wounds that could never heal. After all that had happened, this was the last stroke, I just wanted to die.

Later, in a conversation between Dheeraj and Atal when she came to know the truth that he had killed Amma because she would reveal his real identity to RajiyaAmma, she became desperate to avenge him not only for raping her but also for the murder of Amma. Since she couldn't do anything while she was in the ashram, she escaped from the ashram to Delhi where she had to live with Umar, a friend of RajiyaAmma.

Obviously there too she had both support and humiliation from others which kept on shaping her stronger than ever. While she was working in the café, she got impressed and loved Rajveer for his behaviour. Rajveer replaced RajiyaAmma for her, because he loved and supported her all the time, while others humiliated her for her gender identity. He kept on visiting the café just to see Zeenat because he truly loved her and she too felt happy and secure with him.

First time in my life, I was going to be with the person who cared for me, loved me, respected me, and valued me more than anyone else.

Though she loved him she didn't want to express due to the bitter truth of the society. At some point of time, she had to break the relationship with Rajveer because of the society. Moreover, she got Umar and Fatima for her life and she wanted to get success in life to take revenge on Dheeraj for RajiyaAmma's murder. She reminded herself of her destiny and curbed her desires:

I also want to spend my whole life with you, but the reality is I am not the right one for you. I have a very bad past. I want to tell you many things, but this is not the right time.

The hardest part of her life is that whenever she had one person for her, God had taken them away from her. Unfortunately, the society failed to understand the real meaning for love so that led to lose Rajveer in her life.

Love is the way of connecting two souls, not two bodies.

On Rajveer's birthday, both Rajveer and Zeenat went for a ride on a bike; unfortunately they met with an accident that eventually led to the death of Rajveer. She was so emotionally drained that she didn't have any emotions to express her despair about her life wherein she was almost given lots of struggles, sufferings, challenges, disappointments and sexual tortures. Above all, she had to lose all those who loved and supported her in the society.

I started cursing myself. I had no words. I was crying on my destiny. Nothing was left in my life. All my hopes died.

Thus, her gender identity has paved a way to destruction and devastation of her life psychologically. Because she was broken by the challenges and hopeless situations in her life.

Sociological Problems:

Social environment and people have inevitable role in shaping one's behaviour and attitude in the society. Gender development needs good social support along with psyche, but sadly not everyone is given liberty and freedom to live their life as they feel internally. Zeenat to become a victim as society forced her to live among structured set of socio-cultural norms. She was first identified as a transgender by a lady in the homewhere her mother was working as a maid when she was twelve. At first, Zeenat as well as her mother was unable to understand the meaning of her words. Later, her mother somehow understood it but still was not ready to leave Zeenat for her gender deviant. Zeenat was psychologically affected by the situation even though she was not matured enough to understand her gender identity by that time.

She is a transgender. You were expecting a boy, she is transgender. As she told these words to my mom, she threw me from her hands as if she was throwing garbage on the ground.

What are you saying? She is our angel. We both love her don't care if she is a transgender or not. She is our life. We will take care of her.

The lady, in the voice of heterosexual society asked Zeenat's mother to send Zeenat to an orphanage where she would be given love and care along with other transgenders. But Zeenat's mother being a mother of a child, couldn't abandon her own child all on a sudden for gender identity. However, she was forced to abandon her child by the heteronormative society. So, in the modern society though you have love and care for transgender people you can't express it by crossing the stereotype gender norms.

So then out of social force, her parents decided to send her to an orphanage for her security, but Zeenat was not happy about their decision and she questioned their act of abandonment for gender deviant and their love on her.

I loved my parents very much, but did they love me? To this date, I haven't found an answer to this question.

Foremost social norms were the primary reason for her separation from her parents. Society needs only heterosexual people to have the liberty to live freely rather than homosexual people. She

struggled a lot physically and mentally due to the societal factors which are entirely against transgenders.

Then in the ashram, she had to face lots of physical and mental abuses of Dheeraj who stood for the dominance of patriarchy and demolished her feelings fully.

I told you nobody would believe you. I'm the head of this place. I can do whatever I want. I don't fear anyone. So, don't behave like a kid and just enjoy these moments. I will come tomorrow again and we will enjoy.

Dheeraj's words show how she got oppressed by heterosexual people. She wanted to live an ordinary life as everybody, but the society was not ready to accept her as it did not consider transgenders even as humans but as a thing.

Though the society and patriarchy oppressed her continuously, she never lost hope and wanted to do good things to others. Specifically, at some point of her life she decided not to love and care anyone for their welfare. Because, whenever she got some people to love and care for her, eventually the society forcibly took them away from her.

I am scared of being happy because whenever someone comes into my life and loves me this much, God eventually takes them away. I don't want to lose you both.

I just don't trust my destiny because I have lost everyone who loved me. Now I don't want to lose you.

The above words are uttered by Zeenat while Fatima and Umar started caring for her in Delhi. Actually, they were friends of Rajiya Amma so they loved and supported Zeenat all the time. Even Rajveer loved her so much and wanted to live with her forever but knowing her destiny she kept on refusing in spite of having love for him. However, she wanted to focus on her work for fulfilling her wishes in her life and she had lots of experience about her life in the society. The societal norms made her to reject Rajveer's love for her.

This society will never accept our relation. Your parents will never accept me. My aim of life is different and I have to complete that.

She was caught in a dilemma, as she was not ready to lose Umar and Fatima for her feelings, since the society would not allow her to have a life with Rajveer. Fatima tried to impress on her that the constraints of the society would not allow her relationship with Rajveer.

I know you had a great connection with Rajveer but you should understand the reality. He is a millionaire. His family will never accept you and you will only cry in the future.

Oh! You're Zeenat. Are you happy now? I know your type of girls who belong to poor families. You first attract rich boys then make them fall in love with you for money, for fame and when you get everything, you leave them.

From these statements, the different dimensions of society are reflected. Umar, as her father, told her all the practical difficulties of Zeenat and Rajveer relationship because he wanted to safeguard her from the social problems. On the other hand, Rajveer's mother humiliated Zeenat for her relationship with her son while Rajveer was hospitalized for committing suicide out of Zeenat's rejection of love.

She was kindhearted and empathetic to the world, but still the society was not ready to give some space for their living. Psychosocial factors were not satisfactory for her to lead a happy life like heterosexual people. Though she had some people to favor her, the society was not ready to welcome them rather considering them as different from the mainstream. Her life is an example of the stigma of the society which would prevent people to come forward to help transgenders in the society.

Conclusion:

Both psyche and society are essential for human development where heterosexual and homosexual have to be seen as common people. This research would convey the reality of transgenders in the modern society where they are given no space in the society. Still, they don't want to go against the society, and demand basic human rights for their livelihood. Since our nation has given some indispensable place and respect for transgenders from the beginning, we have to give them ample opportunities for showing up their capabilities to the world like A. Revathi, Living Smile Vidhya, Kalki Subramaniam, Manabi Bandyopadhyay etc. In this modern world, everything has been changing every second; likewise it is the need of the hour to include them in the mainstream and give them a prosperous life. In the present century, many countries have started accepting them as third gender by ensuring basic human rights. Transgenders do not demand a sophisticated life; rather, they want the society to let them live independently without hurting them both by words and actions. The researcher likes to conclude the paper by stating the words from the novel,

*I am also a Human.
Don't harass them for their gender,
Don't hate them for their identity,
Love them, because they are beautiful creatures of God,
Love them, because they are also HUMAN*

This novel highlights that as humans; we should understand one another well by giving transgenders equal freedom and opportunity in all walks of life that would ultimately lead to the betterment of mankind and humaneness in the world.

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Social – Alienation in V.S. Naipaul's 'Half a Life': A Study

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Abstract

Man's reality is his real self and the meaning of social - alienation is the alienation of this real-self from the society where the man exists. V.S. Naipaul's Half a Life illustrates social - alienation through the protagonist. The protagonist of the novel Half a Life, Willie Somerset Chandran describes his quest for identity. Naipaul skillfully delineates the protagonist Willie's dilemma, his concern and need for social-existence in the novel. He sacrifices his native values. Several insulting incidents happened to him in England. He had to suffer the typical isolation abroad. When he was very far from his homeland he suffered from neurotic anxiety, isolation and depression. Throughout the novel Willie moves from one place to other without a concrete and considerable survival. He cannot attain a permanent social identity because of his multi-cultural background. Willie moves here and there in search of the real identity. In the process of seeking his identity Willie Chandran undergoes social-alienation and this paper attempts to analyze how and why the protagonist is isolated from his society and the world at large.

Keywords: Identity, alienation, isolation, social-existence, depression and multi-cultural background.

Jan Hajda in his article Alienation and Integration of Student intellectuals defines "Alienation is an awareness of non -belonging or non-sharing which reflects one's exclusion or self-exclusion from social and cultural participation" (764). Asha Chowbey in his article Naipaul's Half a Life: Coming to terms with King Cophetua declares "The cultural alienation as well as social alienation that Willie Chandran undergoes in England and then in Mozambique takes its roots in cultural alienation which is more pronounced as paternal alienation" (168).

Naipaul had been concerned with the individual and his milieu. Naipaul depicts societies and individuals as they are affected by the decay and disorder prevalent in their cultures. His characters live under great stress and tension, painfully aware of personal failures and fearing the loss of status and identity. Although his characters have freedom as their goal, choice as their weapon, and the self as the agent of experience, they have no fixed nature or reality to identify themselves within their environment. They represent a world not moved by love but dominated by greed, conflict and futility. Naipaul recognises this life as the only valid context to measure the value and worth of the humankind.

Naipaul's novels symbolically spread a kind of home-coming, confronted with the expatriate chaos and human development. One such theme is the loss and reconstruction of identity. Soon after his arrival in London, Willie Chandran finds that he has to re-learn everything that he knew in order to blend in with his new environment this includes how to greet people, how to close doors and how to ask for things. While presenting himself to all his new acquaintances, Willie enjoys the dizzying possibilities of playing with words to re-make himself and his past and his ancestry. He renders all these aspects of himself a little grander than in reality through his choice of terms to describe them.

The theme of the loss of identity is linked to the idea of cultural and social difference, causing and oscillation between acceptance and rejection. From a barrier of exclusion or a weapon of defence against awkward rules or cruelties, Willie Chandran overcomes this feeling of distance from those around him in the unquestioning

approach of Ana, who from her own half and half position gives him this new feeling of being accepted completely making possible a feeling of wholeness in him for the first time as a man and being in his own eyes complete. On the ship journey between Southampton and Portuguese Africa with Ana, Willie is seized with a worry about the loss of language. Since in Portuguese Africa neither his home language nor English is spoken, a minor crisis takes place in the form of the momentary loss of Willie's passport in Ana's estate home. It is resolved when under a threat of a visit from the fetish man; the lost passport suddenly resurfaces in the drawers of the bureau. The final appearance of this theme in the novel takes on a tragic tone when, in the face of a civil war and the takeover of the country by a new regime, Graca is forced to accept the departure of her children for Portugal. She finds it ridiculous that in Portugal they will have to prepare papers to say who they are. She feels more secure in her paperless identity in the place where her grandfather and ancestors are buried. Her position appears quite tragic when the narrator refers to the look in her eyes as suffering and qualifies her as a deranged person. She could be perceived as an embodiment of the possibility of total alienation and irremediable unbelonging that threatens all persons in any kind of half and half position.

Half a life witnesses sexual promiscuity as a factor in the third world immigrants who move from the parochial society which imposes sexual taboos to a liberal Western world which is not infested with such inhibitions. The process of adjustment in this respect bears before the immigrant, the narrowness of his native background to combat which he indulges in sexual excesses. Willie Chandran is a man doomed to live under a shadow. His cultural background and his awareness of his incompleteness have bred inhibition. Willie may hide himself by projecting a false ancestry but he cannot kill his reality and at all crucial moments his background and his halfness become apparent and give him away. His sexual frustrations are not his own; they are the frustrations of a society, of a race and of a culture. Willie is divided within himself in his bid to achieve assimilation or acculturation which is the only option left to the immigrant in order to survive amidst cultural or imaginative schizophrenia, in this sense, a state of divided identify – divided by culture, history and circumstance.

Willie fails to see his future in London when he has completed his studies. His immigrant, wanderer soul takes him to Ana's African country. From Asia Willie had come to Britain in search of an anchor but failing to find one he traverses to African which seems to bear more affinity than the West. Thus, drifting away from one place to another, from one continent to another Willie feels he is going to lose his language. Language has ceased to exist as a set of signifiers for Willie. Before he has completed thirty-three years on this planet he has been forced by circumstances and his wanderlust to change three languages making him so confused that he does not know how to express himself. Quest for identity pushes the subaltern towards silence.

It is only the Portuguese African Ana who shares Willie's voice of exile in London. She writes to him after reading his book: "It does my heart a lot of good to think that out there all these years there was someone thinking and feeling like me". Unlike other girls, "there was nothing to push against.... For the first time he felt himself in the presence of someone who accepted him completely. At home his life was ruled by a mixed inheritance. It spoilt everything"(Half a Life 225). When Willie follows Ana to her estate in Mozambique on an impulse, his sister warns him, "Outsiders who go to India have no idea of the country even when they are there, and I'm sure that's true of Africa"(Half a Life 226) He goes there for a brief visit, but stays there for eighteen years.

Willie spent eighteen years in Africa with Ana. After he shipped one day, he was injured for which he was to be treated in the military hospital among the wounded black soldiers. Willie expressed his desire to leave Ana in the hospital itself. However, Ana consoled him and told him: "People exaggerate the fighting in the bush. You know that. There's not going to be a new war"(Half a Life 234). Such a hopeful consolation did not have any effect because Willie did not think about the war, he rather thought about the world, which is full of slippery substances. It is important to understand the mindset of Willie after his shadow life in Africa for long eighteen years. It was a life he desired without knowing its consequences. Now after experiencing it, he thinks that his life has become meaningless. Then he decides to go away to some unknown destination again without knowledge of its consequences. It is significant to refer to the dialogue between Willie and Ana:

When she came back, he said, "Do you think it would be possible for someone to look at all my bruises and cuts and work out what had happened to me? Work out what I have done to myself?"

"You're recovering your spirits?"

You've had eighteen years of me"

“You really mean that you are tired of me”.

“I mean I’ve given you eighteen years. I can’t give you any more.

I can’t live your life any more. I want to live my own”.

“It was your idea, Willie. And if you leave, where will you go?”

“I don’t know. But I must stop living your life here.(Half a Life 235)

Willie’s unknown destination was Berlin. Reaching there he told his sister about his life in Africa in the manner his father had told him about his story in India. Willie was a rootless man throughout his life. When he was in India, he was too much restless and when he came to London, he still felt that he was unsettled although his tutors felt that he seemed to settle. In Africa he led a very adventurous life of a diaspora without being settled though once Ana, his wife commented that he was settling there. Coming Berlin he saw Tamil boys, displaced and uprooted were raising funds for a war. His friend, Percy went back to Jamaica, his native land. He himself returned to his sister in Berlin after spending eighteen years, the best part of his life. He did not know how to move on and where to go in future.

Willie’s experiences along with the Alvaro, the estate manager of the Correias in the warehouse were startling initially. It was a reflection of the great disorder in the African country in a postcolonial period when the army was pampered for the eventuality of an uprising or a war. The warehouse business was meant for the pleasures of the army soldiers. It was a shock for Willie to note that the tiny aged girls in the prime of their life are forced to such brutality of institutionalized prostitution for the pleasures of the soldiers and the other town people. It was an experience of horror, brutality and shock to Willie. He was surprised how the African waiters and the owners conducting the sex business could be so indifferent.

I wish I had his detachment. But I was not trained for this kind of life and I was full of shame. The girls were all African. It had to be like that, I suppose, but I wondered whether the two African waiters didn’t suffer a little. And the girls were so young, so foolish, with so little idea, as I thought, of the way they were abusing their own bodies and darkening their likes. I thought with old unhappiness of things at home. I thought of my mother and I thought of my poor father who had hardly known what sex was. I thought of you, too, Sarojini. I imagined that the girls might be you and my heart shrunk. (Half a Life 238)

Even Alvaro, who enjoyed the excitement of village sex with every month with a fresh crop of innocent girls, was subdued in that warehouse. After that spur moment in that warehouse, Willie was disturbed a lot for his betrayal to Ana. However, there was a self-discovery in Willie in his experiences with the girl in that split-second when he was commanded by the tension of the body of the girl. However, it was a void, without any satisfaction, but this experience led him to a new idea of himself as a human being that he did not know during his life with Ana in the last ten years in Africa. That was so because both Ana and Willie were not guided by true sensuality or true desire. Willie had his own nervousness and fear at being in Africa. Even Ana had been half-timorous at that time of passion because of her family history. However, they led their half-life together. “We each found comfort in the other, and we had become very close, not looking beyond the other for satisfaction, not knowing, in fact, that another kind of satisfaction was possible”(Half a Life 236). With such knowledge, Willie was moving in the wilderness for some years, but gradually that also became a mechanical experience with Willie in course of time.

Naipaul’s message seems to be that whatever the individual’s place in social and political systems might be, life’s goal and orientation have constantly to be reinvented and rediscovered. He leaves the reader with the overall feeling that his voice as a writer is the unique, vital rampart of his identity. His novel Half a Life can be seen as literary illustrations of his open-ended, continually improvised exploration of his unimitable, innermost fiber of himself.

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Self- Alienation and Submergence of Identity in Anthony Doerr's "The Shell Collector"

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Abstract

The essence of identity crisis experienced in multiple ways with the personae of this short story collection. The technique of namelessness reinforces a theme of lost identity of someone who does not want to be known to the manmade world. The acts of Immigrants showcase the inner conflict for their identity. Anthony Doerr portrays the world which does not come under the frame and the protagonists of him provide a mirror into our own souls ; they alienated themselves from the hurrying lifestyle . The search for identity makes their lives strained one. The distance from the own land creates an estrangement effect. The paper is the serious attempt to amalgamate the different kinds of experience related to alienation and Isolation of the characters in this short story collection.

Keywords: Submerging identity, Self – alienation, distance, loneliness, estrangement, Identity crisis.

Anthony Doerr maintains an inevitable position among the modern and upcoming American writers. His short story collection *The Shell Collector* has drawn out the attention and critical acclaim among the world wideliterarians. This literary piece consolidates various personae under one wrapper whose lives are intertwined with the theme of identity. Identity is the essence of human's life as human folk always long to be identified and respected by others. Doerr records the voices from the margins and unsung individuals.

Identity crisis is the crucial topic across the works of literature. In general, all are wishing to be identified or recognized by the society. The search for identity is one of the major themes of literary world. There are numerous narratives like refugee narrative, feministic narrative and diasporic narrative to explicit the struggle for identity. The unnamed narrative is a trending technique which provides an ample way to show that he or she is experiencing a personal crisis of identity. Morgan Jerkins quoted the words of Sam Sacks about the namelessness in *The Rise of the Nameless Protagonist* as follows:

...namelessness..is a social as well as a metaphysical disease, one that tends to afflict women, minorities, the poor, the outcast—those treated as background extras in the primary story lines of history. With this in mind, one can spot a contradictory trend Griseldathat runs parallel to the recent spate of namelessness: novels whose mission is to belatedly grant identities to past figures who have been unjustly unknown. (The New Yorker)

The lack of identity creates a character seem unknowable, surprisingly this namelessness draws the closeness with the character who becomes more accessible to readers. An unnamed character can be identified by a letter, job, or common trait to symbolize a hidden meaning. The characters of Doerr are known by their profession or having a name that is not readily recognized by the public. He delves into the psyche of the characters and explores the terrains of mindscape of the people who hide themselves from the mechanical world. Preferring the cloak of anonymity, the nameless characters have revealed a deeper level of the conflict for identity in a new world, a different culture, a or in a new relationship.

The Shell Collector was engrossed with eight short stories in a different narrative style. The famous magazine gives the commentary that “ Loss, estrangement and distance are the collection’s key notes. Doerr frames and executes these stories with seemingly effortless panache” (*Economist*). Doerr brushes the characters with the circumstances where they under go some sort of identity crisis.

The nameless of the title character *The Shell Collector*, as solitary, and blissfully happy man a kind of symbolism, who himself is choosing to remain anonymous to the world. He spent his time in a utopian like remote island, never tolerated the company of people including his son. He is “...three trillion miles from home! Some retirement. No fresh water, no friends” (15). He wished to be an unknown citizen to the world and annoyed when he became famous among the tribes. The superstitious people swamped to his hut for miracles with the strange cone shells; he thinks “outside the entire island had become sinister, viperous and paralyzing” (27). Literally, he is unhappy with the sudden influx of people in his self-imposed isolation.

The shift of attention is on the hunter. He is the man who has a strong strip relationship with nature. His world is filled with animals and the forest. When a person asked him whether he feels annoyed about his profession of killing animals for survival, his reply shows the context of hunting is different in his perspective because he does not bother to be a hunter as hunting is not merely killing animals. His acquaintances with the winter forest in Montana are the specimen for his love for nature. He doesn't have any name throughout the story but simply recognized as ‘ The Hunter’. His profession and his abode in exotic place made him alienated from the civilized society.

With a remarkable dexterity, Doerr depicts another self-alienated individual Joseph Saleeby. a refugee in Oregon. The story of Joseph Saleeby who usually identified by his profession as the care taker provides a glimpse of refugee's struggle due to the devastating war which physically removed him from the homeland. Joseph Saleeby is enslaved and treated no better than animals in the neighbouring city. He himself questioned his sense of belongingness. Because of the ill-treatments of human kind, he self alienated from the world. He lost the sense of self and acceptable role in society. He feels himself alone, estranged from the society, worthless in living and meaningless of life. “ I will become invisible, he thinks. (149). The sense of discrimination, rejection, and exploitation felt by Saleeby. When he fails to do his duty as the care taker, his owner's wife spit the bitterness on his face intentionally because he is a refugee. She utters the words that “ I told him not to hire you. I told him what good is hiring someone who runs from his country at the first sign of trouble? ” (148), which shows she was not happy to give a job to the person who doesn't have any identity. He does not communicate with any people except a deaf and dumb girl where his language becomes useless.

The physical environment is one of the major reasons for the self- alienation of the characters in this short story collection. Intentionally or unintentionally, the stories weave in exotic places which are known for remoteness and less population. The distance from the mechanical world creates an ambience of isolation. The titular story, "The Shell Collector" sets in Lamu, Kenya in which the blind beachcomber's thatched- roofed hut is located in "one hundred kilometers south of the equator in a small marine park in the remotest elbow of the Lamu Archipelago (13)". "The Hunter's Wife" story sets in the forest of Montana and valley which is not easily traced by humankind. Tanzanian forest creates the feel of estrangement; Maine seashore has the ability to make the alienation effect. The civil war of Liberia in 1989 and its consequences of migration as refugees portrayed in the story of "The Caretaker". Astoria, Oregon is the place where refugees flock though the natives are not giving warm welcome. Thus, the landscapes influence the characters to live sage-like life.

Personal loss is also a key factor for the self imposed isolation and alienation of the characters. The blind beachcomber's divorce and blindness are the reason behind this life style. Joseph Saleeby's mother's sudden disappearance is the only reason for his mental trauma and migration as a refugee. The death of Naima's parents in Tanzania makes her feel aloneness. The elopement of Griselda is the major loss to her family from which point the family lifestyle triggered into isolated one. Thus, the personal grievances and losses are also played important role in the characters' lives.

It is interesting to note that, woman in Doerr's short stories strongly represents her identity and individuality. She has the journey of self-examination and self-discovery. The struggle of Women for freedom, development and individual identity. They are not mere victims but they have the gallant to break the chain of traditional relationship while searching their identity. "The Hunter's Wife" artistically traces the journey of the protagonist, Mary. During the struggle for survival, Mary established her individuality. Rootlessness becomes an opportunity to build the self identity of Dorothea. Being the daughter of janitor, life taught her "look down, be nobody. Who's that? Nobody" (73). When she leaves her native place to go to another place for the sake of her father's new profession, she doesn't feel for anything as "Dorothea tells nobody and nobody asks" (74). This detachment helps her to stand alone in the new place and nobody becomes her identity.

The story "Mkondo" has an underneath tone of estrangement or separation from one's milieu, as she married to a man who belongs to different country. themes of geographical displacement, disappointed love and lack of spiritual fulfilment desolate intimation of an Idaho housewife. She opined that there is no consolation for the loss of her beloved rainforest. The sense of belongingness is lacking in the man made Idaho where is treated as stranger by others. The neighbours' unwelcoming gazes, husband's absence and restricted environment made herself alienated. The loneliness tormented her; as the result of it, she communicated with animals which action too annoyed the surrounding. She doesn't want to identify as an ideal Idaho wife but be a adventurous woman who submerges herself into the dark and deep forest of Tanzania.

"For a Long Time This was Griselda's Story", occasionally gives the tone of alienation as the absence of a meaningful relationship to oneself; Griselda falls in love with a nameless character, who is better known as 'Metal Eater' in magic show. Because of her elopement, the family feels ashamed and self

alienated them from the gossiping society. Griselda's mother imposed herself into self isolation as "within a month she refused to leave home. She got fired. Her friends stopped coming by" (100). Meanwhile Griselda enjoys her way of living as a stranger to the world as she travels with her husband to the unknown lands and merges as unknown citizen. When Griselda submerged her identity as Metal Eater's wife, Rosemary, Griselda's sister established herself as the heroine of her own story. Rosemary realized sense of self and her acceptable role in society.

Doerr brings out the disparate characters under the same sky. The package of standalone collection of short stories is miscellaneous in setting, people, and theme but similarity can be found in their journey of identity. Each character finds a spark of meaning in their life during their journey. Some discover their identity at the end of the story and others be the randomness of nature. An array of characters from the corners of the world served their better purpose of being the characters of *The Shell Collector*. Doerr picks eccentric characters simultaneously he concentrates that the characters should not be monotonous. Hapless characters and their hidden heroism is a rare combination. Blind beachcomber, burly hunter, Museum employee, and magician's assistant showcases a plethora of lifestyles and their struggles for identity in the world. Without an ounce of doubt, Doerr records the grey areas of the common people's inner conflict for their identity in an effective way.

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Politics of History, Belonging and Identity in “*Prelude to a Riot*”

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Abstract

Literature across the world represents social reality and shapes the minds of generations of readers. Writers, motivated by a strong sense of social responsibility, not only depict important socio-political issues but play a crucial role in initiating fervent debates and action in order to raise social consciousness and bring about change. Anne Zaidi's latest novel addresses one of the biggest challenges of our time – communalism. *Prelude to a Riot* is a searing comment on the increasing religious polarization and communal hatred in contemporary society that threatens to disrupt centuries of inter-communal harmony. The novel is set in a seemingly calm unnamed town in South India, with its hills and lush plantations. It is centred on two families – one Hindu and one Muslim. Though both the families are affluent, they are not equally privileged owing to the difference in religion. Appa, the patriarch of the Hindu family detests the Muslims, his land-owning neighbours and poor immigrant labourers alike. He considers them as outsiders who do not have the right to live in the region, let alone own land. The novel opens when communal mobilization in the town is taking place rapidly led by the “Self-respect Forum” that exploits the fears, anxieties and prejudices of the majority in order to fuel intolerance and violence. The atmosphere of mutual suspicion and bigotry has ruptured the social fabric and hardened religious identities. Zaidi skilfully articulates the events leading up to the riot through the perspectives of the various characters. She evocatively captures the transition of the town from a peaceful place to a seething cauldron of hate. The novel, deeply disturbing and unsettling, jolts the readers out of their stupor and compels them to introspect. The paper attempts to examine the ways in which the novel represents social reality and articulates protest against growing polarization.

Keywords: belonging, identity, politics, history etc

Literature represents social reality and shapes the minds of generations of readers. Writers, across the globe, share a strong sense of social responsibility. In their literary works, they not only depict pertinent socio-political issues but also play a key role in initiating dialogue and constructive action in order to raise social consciousness and bring about change. The Indian English novel, since its inception, has displayed immense social concern and reformatory zeal. The novelists have astute historical and political consciousness, and use their writing as a medium to question social inequalities and oppressive power structures that overly, and sometimes, subtly marginalize the disempowered groups. While challenging social hierarchies, the novelists take up dissident ideological and political positions.

Annie Zaidi's latest novel *Prelude to a Riot* addresses one of the biggest challenges of our time – religious polarization. The novel is a searing comment on the mounting religious polarization and communal hatred in contemporary Indian society that threaten to disrupt centuries old inter-communal harmony. India is a land of vast cultural, linguistic and religious diversity; it has, over centuries, accommodated and embraced religions, languages and cultures from all corners of the world. In India multiple cultures have not only found a safe haven, but they have also grown, flourished and peacefully co-existed with other cultures. However, in the last few decades, the long cherished tradition of

secularism and plurality has been fractured by divisive politics and sectarian forces leading to intolerance and violence. Zaidi deftly captures the contours of a deeply polarized society.

The novel is set in a seemingly calm unnamed town in South India, with its lovely hills and lush plantations. The story opens when communal mobilization in the town is steadily taking place led by the “Self-respect Forum”, a self-proclaimed upper caste Hindu vigilante group. The leaders of the forum cleverly exploit the deepest fears, anxieties and prejudices of the majority in order to fuel intolerance and violence against “outsiders”. The atmosphere of mutual suspicion and chauvinism has ruptured the social fabric and hardened religious identities.

The text is divided into a number of soliloquies from the perspectives of the different characters. The soliloquies take us into the minds of each of the characters, giving the readers a glimpse into their thoughts, emotions and anxieties. Although the theme of the novel is communal violence, the author does not depict the riot itself. Rather, the narrative focuses on the events leading up to violence. Perhaps, the author consciously makes the choice in order to burst the myth of spontaneous mob violence. In public discourse, mob violence is usually described as impulsive and unpremeditated, often to evade accountability. Communal violence is generally portrayed as an aberration, a sporadic reaction to some kind of provocation, in an otherwise peaceful society. However, violence is rarely spontaneous; it has a larger historical and political context; the roots of communal violence can be found in history, inter-community relationships, economy and day to day transactions of people. More often than not, it is pre-planned, carefully organized, long in the making and serves political agenda. The author dexterously articulates the politics of communal violence throughout the novel.

The novel is centred on two families – one Hindu and one Muslim. Though both the families belong to the land-owning class, they are not equally privileged owing to the difference in religion. Appa, the patriarch of the Hindu family detests the Muslims - his land-owning neighbours and poor immigrant labourers alike. Appa considers the Muslims as outsiders who do not have the right to live in the region, let alone own land. He feels that the land rightfully belongs to his people, upper caste Hindus. However, Appa's rhetoric reeks of intrinsic, hereditary caste and class privilege. The landlords did not earn the land, rather they inherited it. Garuda, the school teacher, while addressing his students most of whom belong to affluent families points out, “Your ancestors were rewarded with land. Pampered by generations of kings, brown as well as white....you think you inherited your land because of your talents? How many of you would pass a farming test?” (5). Thus the author, through Garuda's voice, presents a powerful critique of the system of entitlement that has been normalized by an unjust political system.

The novel also poignantly explores the issues of home and belonging. Appa considers his ancestors as the original inhabitants of the land, not the tribals who lived in the forests since thousands of years, and today work as farm labourers due to severe economic imbalance. He out rightly dismisses their claim on the land. “Working is all right. But this land, the hills, valleys, all of it belonged to us. All of it!” (88). He sees his Muslim neighbours as unwanted intruders claiming a share in the land that never belonged to them. This assertion raises a very important question – how long does one have to live on the land to call its one's own? To not be seen as an outsider? The animosity which Appa and his son Vinny have towards the Other community has its origin in history. Appa's daughter Devaki says that three hundred years ago their clan helped the British bring down a brown king, the reference here is to Tipu Sultan, the king of Mysore. The British gave them guns. Since then they have had upper hand in the region.

The upper caste people, to this day, have the licence to carry guns without having to apply for individual permits. Using this caste privilege, Vinny keeps hoarding guns and swords in the house. Appa is proud of his people who sided with the colonizers and played an indirect role in consolidating

colonial rule. Garuda ponders, "If only we had the sense to unite behind a strong, brown ruler three hundred years ago, we could have reversed the colonial onslaught. He would have kept our wealth here. He would have built better weapons. He would not send brown soldiers to fight for the freedom of across the seven seas." (6)

Appa keeps count of the mosques in the town and records every acre of land an "outsider" buys. Appa and Vinny also resent the poor immigrant labourers, largely Muslim, who work on their farm. These immigrants, allegedly from across the border, are a source of cheap labour. Their hatred, however, does not prevent them from employing the immigrants at low wages. On the one hand they grudgingly acknowledge their skills; on the other hand they are deeply biased and resentful. "Use them. These people can do it. They can do everything. Road work, construction, rice fields, plantation work. Bomb work. They pick it up fast" (81).

The abhorrence is so deep rooted that they do not even consider the Other as fellow human beings. Appa, in a sequence, says, "Mobile phones! Imagine? These buggers! What do they need phones for, to ring the monkeys in the forests? ... look at them. Jeans!" (36).

The patriarch of the Muslim family is Dada, an ageing man whose entire existence revolves around his two grandchildren, Abu and Fareeda and his land. He looks after the plants on his farm as tenderly as he takes care of his grandchildren. He has cultivated the land by his sweat and blood; and refuses to leave even in the face of grave danger. His identity is rooted in the land of his birth, not religion. Dada is among the few characters in the novel who is not politically engaged. It looks as though he lives in a state of denial; either that or he is oblivious to the growing schism around him.

Abu, however, is acutely aware of the lurking dangers. His disenchantment with the world around him is obvious from the beginning. Abu, Devaki and Saju (now married to Devaki) were close friends once. Their friendship transcends narrow religious boundaries. However, with time their friendship is torn apart by vicious identity politics and communal tensions. Abu is excluded from peer groups because of his religion; he is subjected to exclusion at various levels. He feels like an outsider in his own home.

"Do you know the meaning of outsider,..? An outsider is the person who can be kicked out easily. The one who cannot buy guns in the name of his tradition and caste. One who is not a minister in any government? Outsiders are 'out' of a charmed circle." (154)

Abu has turned pessimistic, angry and sceptical, and unable to hope for a better tomorrow. He wants to leave the town for good along with his family. Abu represents those youth who, vary of discrimination and constant Othering, choose to leave their homes rather than stay back and confront the situation.

Saju, Devaki's husband, belongs to a different caste and occupies the lower rung of the social hierarchy. Devaki marries him against her family's wishes. Initially, their marriage was unacceptable to Appa and his community. Gradually, Saju is accepted into the family. Saju represents the educated, once liberal youth of the country, lured by the rhetoric of communalism. He is slowly drawn into the vortex of hate and turns into a bigot. He allies himself with his father-in-law, and turns against his more rational wife. The following lines signal his transformation:

"Of course they (migrants) are illegal...Not one piece of paper to show, no proof of residence....One of them finds a toehold and he pulls over one hundred... These people are prospering on our soil. Okay, fine...Can we predict whether or not there is a terrorist or some radical type lurking behind a torn and faded lungi." (51-52)

This ideological alliance with the more powerful clan, though precarious, would help him move up the social hierarchy and open up doors of opportunities. Saju's ideological shift also shows how deeply entrenched caste barriers are temporarily blurred and different, otherwise hostile caste identities unite in the face of the powerful narrative of the Muslim enemy.

It is no surprise that when the body of sixteen year old Mommad, a migrant worker, is found in a ditch, there is only stolid indifference. His only fault was that he befriended a landlord's daughter. He belonged to one of the most dispossessed communities; therefore justice is a distant dream for his family. The police files a case of accidental death, and the matter is conveniently forgotten.

The religious fanaticism insidiously spreads its tentacles and in no time the entire town is under its grip. The social life in the town is dominated by the "US v/s Them" debate. It poisons even the minds of the innocent children. In a shocking incident, Fareeda is forced to eat pork by her school friends.

In the meanwhile, the Self-respect Forum blatantly manipulates people's religious sentiments and turns the majority community against the "outsiders". It holds a huge rally to mobilize the upper caste Hindus and to foment communal discord. The deeply divisive politics of the Self-respect Forum echoes the resurgence of majoritarianism that advanced the narrative of Hindu culture threatened by non-Hindu minorities for political gain. The members of the group put up inflammatory posters on Muslim properties in order to provoke and intimidate. However, because of the atmosphere of fear, nobody complains or removes the posters. Abu says, "That's the thing, isn't it? To not have to ask. It means you don't have a right to say no" (126). The most unfortunate outcome of the rising extremism is the total breakdown of interfaith dialog, which would have built bridges.

The only sane voice amidst the chaos is that of Garuda, who is perceptive enough to look beyond the hate filled political discourse. He is overly critical of the distortion of and communalization of history; the malicious use of one version of the past by vested interests for narrow political dividends. Garuda's insights into history and its relation with power politics are subversive and thought provoking. Drawing several examples from history, he carefully deconstructs the narrative about the religious bigotry of the foreign kings who ruled India. He argues that their actions were motivated by ambition rather than religious zeal. For instance, Muslim rulers fought other Muslim monarchs to consolidate their power. Therefore, it is futile to seek vengeance for the deeds of the past in the present.

The novel warns us against falling prey to propaganda and toxic communal discourse, "No big colonial sword needs to come down and slash the fabric of the nation. Muscle by muscle, atom by atom, we are being torn from within. We are our own bomb." (166)

The choice of Garuda's profession cannot be a coincidence. Perhaps through Garuda, the novel tries to convey that education, with all its flaws, is the only hope for the nation. Only balanced and rational system of education can foster unity and defeat the divisive forces.

"Imagine the nation as a giant tent. A big piece of fabric woven with all kinds of fibre. Hemp, cotton. Jute. Each strand has a different quality, but the thing held. It is a solid weave." (165)

Thus *Prelude to a Riot* is a hard hitting, unapologetic and chilling account of a society in turmoil. The author evocatively captures the transition of the town from a peaceful, multicultural space into a seething cauldron of hate. The novel, deeply disturbing and unsettling, jolts the readers out of their stupor and compels them to introspect. It is a scathing critique of deepening polarization and identity politics that have reduced our complex, multifarious identities to religious singularity, where everything boils down to "Us against Them". It is a grim reminder of the dangers of communal hate.

The novel appeals to the humanity within each of us to erase differences and build a peaceful and inclusive society.

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Construction of Post Human Identity of Human Clones in Never Let Me Go by Kazuo Ishiguro

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Abstract:

Science and technology has already interwoven with culture, society and politics. The advancement in biological science is breathtaking and it has made a great impact on human value system. The theory of bio-punk describes a new way of producing bodies through biological based technologies. The human relationship with post human biotechnologies takes a number of forms. It is including fictional representation. Technology is an embodiment of a tension between competing ideas that will have different and far reaching effects of human characters in a story. Sometimes, such characters are created by technology as in the case of clones who plays the role of protagonist. The aim of the study is to find out the postmodern technological innovation and highlights the fact that human beings are losing the very essences of humanity. It re-examines the recent development in the field of bioscience. The analysis traces the importance of bio-scientific advancement and representation of post human by examining the identities assigned to the clones in the select novels.

Keywords: Biopunk, Science, Technology, clones, bioscience, Post humanism, Never Let Me Go.

Introduction

In contemporary western and westernised cultures, people are surrounded by a wide range of material products that seems to impart a sense of strength in their lives. Objects such as mobile phones, computers, portable physiotherapy units, personal stereos, microwave ovens, video recorders, and fax machines are essential components of people's everyday existence. They are not only useful tools for the accomplishment of practical tasks but also a defining aspect of people's identities, lifestyles, and value systems.

During the modern period, the threat to human health was comparatively high with the postmodern period. Despite the material development, the fear of life was high. In the post-modern period, bio-scientific development promises the human race a better future with less fear. The new generation babies are said to be a part of biopunk culture as they have been developed by technology to have perfect genetic compositions. The disciplines like genetic engineering, artificial intelligence, biotechnology and medical life sciences have contributed greatly to the imagination and formulation of the biopunk theory. The amalgamation of ethics, patents, medical experiments, and resources are to create the new forms of organisms. Such as clones and hybrids organisms like genetic construction and DNA modification which is infected and designed by technology. In the theory of biopunk, Genetic

engineering is a general subject and cloning is particular which reflects the desire and its high impact on technological development. Genetic engineering or cloning is the production of genetically identical cells. Genetic Engineering has been used in many ways. Genetically altered bacteria are used to help break down the products of waste, and it is useful to make medicine for some genetic diseases."The last ten years or so have seen rapid developments in biotechnology and gene technology, suggesting ever-advancing possibilities of moving towards new forms of (re)creation of organs, animals and potentially humans" (Griffin 647). February 1997 marks the birthday of Dolly the exact genetic copy of an adult sheep. The media has been replete with fantastic stories on human cloning. During those periods journalists frequently used famous stories such as Brave New World written by Aldous Huxley to illustrate their fears of a human clone.

Science fiction in literature contains a much positive representation of technologically enhanced human life. Most of the nations had already outlawed human cloning, but some scientists continue to work on cloning technology. The first hybrid human clone was created in 1998. The embryo was created and destroyed. In 2001 and 2004 legislation permitting stem-cell research was passed in the United States and the United Kingdom respectively.

During 2004 the British media were dominated by the case of Zain Hashimi, a five-year old boy suffering from a genetic disorder, whose parents went to the courts in Britain in order to be granted permission to – as the newspapers put it – ‘create a saviour sibling’ through embryo selection so that that baby’s umbilical cord tissue could be used to cure Zain. (Griffin 647)

It has raised questions about the role that ought to be played by stem cell research in improving the health of normal humans. The novel *Never Let Me Go* is addressing the same issues. It is about a society with technology that can reproduce human clones as organ donors to extend the lives of normal human beings. Normally advanced technology in fiction is explained about computerized development like machines, virtual technology, software, and imaginative scientific theory. But in this novel, Ishiguro's interpretation is a convention of the clone to donate their vital organs into human beings. The setting of the novel is 1990s, biotechnology has reached a point that the scientist can produce clones from human genes for medical use, and also for providing organs for the needed patients.

The clones are identical to human beings. This fantasy novel explores the meaning of individuality, the nature of power, and human authority. It represents technology as an organic part of everyday life and explains the adaptation of individual technology. The novel is about the sufferings of the clones. It serves as a warning and questions the ethical aspects of DNA duplication by portraying the clones as normal human beings and possessing a unique personality. Humans enjoy the benefit offered by cloning technology, at the same time they are concerned about the potential crisis of being taken over by clones. If the human can copy the genes, soon enough they will be able to manipulate genes to produce any kind of human beings. It shows clones are regarded as organ producers by the human. During the childhood period of that clones, teachers have ignored the scientific reality of their birth. The plot structure of the story focuses on the tragic lives of three human clones like Kathy H, Tommy D, and Ruth. They were created to donate their organs to normal human beings who are affected by terminal diseases such as cancer, motor neuron disease, heart disease, etc. "It might be just some trend that came and went," I said. But for us, it's our life" (*Never Let Me Go* 261). The quote by Kathy realises even though they are not real human beings, and they are a scientific experiment. But these clones have an innate survival instinct for their lives.

Through this novel, the author questions the importance of cloning and warns against the possibilities of bio-scientific development. It reveals a far more insistent and intricate message which will make the novel to be read as a realistic novel which reflects the darkness of humanity, selfishness, and their egocentric belief. The trend of cloning technology makes human clones happen and save the consequences. The author highlights identity development through the characters as they progress through their lives. According to the novel, clones are not treated equally to other human beings. The students are forced to put into social institutions such as Hailsham, the cottages, and society. Although the clones share their identical genes to human beings, they are not treated equally as normal human beings. The way they enter into the world has become the reason or excuse for their being treated differently from human beings. The characters share their vital organs with their originals, to fulfil their purpose. The clones are inevitably objectified inhumanely as soulless beings or spare organs, which are not considered to have the necessity of having an identity and other human qualities. So, the clones encounter identity problems as they grow up and learn more and more about themselves, they would find an explanation for who they are?. The author explores the possibilities of the characters to develop and maintain unique individuals and their harsh living conditions. The significance of creativity and the ability to express become clear in the analysis of the value of art and creative expression in the bio-scientific world.

Identity and Human Qualities of the Human Clones in the Novel Never Let Me Go

In the novel Never Let Me Go (NLMG), the clones are treated in various ways that different from treating a human. People can easily point out the most critical and fundamental differences between humans and clones. Ordinary men believed that human is the creation of god. The novel portraits clones are produced by human beings artificially to be organ donors. Their life is prescribed to full fill this donation program. So, the novel NLMG has brought light to the treatment of clones by humans. The entire story is narrated by a human clone named Kathy H. The major characters are also clones who are forced to donate their vital organs. Ishiguro's design of Hailsham, a boarding school is with ideal set up for inhumanly treating the clones. Because the founders believe that the clones do have a soul and carry intelligence as human beings. They also believe that through proper education, clones can think and act just as normal people do. Kathy H aged thirty one narrates the story about her experience as a clone. She will soon make her first donation. Kathy is a carer. According to the novel carer acts as a nurse and a companion to the clones who have started the donation process.

The novel is divided into three parts which show three adjacent periods. The first period depicts the childhood period at Hailsham. In this period Kathy H met her two friends for the first time. After their graduation in Hailsham, the three friends moved to cottages which are witnessed to their adolescence. Kathy and her friends spend more than two years here. Finally, she became a carer in the last part of the novel.

In Hailsham, the teachers are called guardians. It is the place where the clones are shaped and educated, but they have no possibilities to change their fate. Under this setting, the novel pictures the struggle of three friends to construct their identity from Hailsham to the cottages and then to the real world. They are copies of human beings, but they are not treated as human beings. Human beings considered the clones as a shadow. The education provided by Hailsham offers them an opportunity to pursue an identity. The purpose of Hailsham education is not for the benefit of clones, but for the founder's good. Hailsham seems to be a model for treating the clones in a more humane way for human's well being.

Miss Emily and Madame are the founders of Hailsham. They want to prove the clones also have souls just like every else has. So, they deserve better and more humane treatment. In the childhood period, the students suspect Madame's behaviour. They decide to try with experiment to clarify the

doubt on their birth. Madame's reaction gives them a feeling that is close to shocking. Kathy notes what happens in this incident:

Waiting, even if you don't quite know it, waiting for the moment
when you realise that you really are different from them; that
there are people out there, like Madame, who don't

hate you or wish you any harm, but who nevertheless shudder
at the very thought of you—of how you were brought into this world
and why—and who dread the idea of your hand brushing against theirs. (36)

This quotation highlights the identity and features of the clones; how the clones are born? This statement is derived from the incident with Madame in Hailsham, while the students are around eight years old. The education provided by Hailsham offers them an opportunity to pursue an identity. But they are not allowed outside of the school. The purpose of education is not for the clones. It is beneficial for the founders' good. They share the fear of facing the truth about themselves and trying to identify who they are. The plot of *Never Let Me Go* centers on the lives of a group of clones like Kathy H, Tommy D, and Ruth who grow up together and develop their relationship in Hailsham. It is a place which unforgettable in their memory.

The guardians at Hailsham teach their students how to live healthy donations has to be done properly without any risks. The clones are repeatedly reminded of their special position in society even though Hailsham staff pretends their institution to be human environment: “You’ve been told about it. You’re students of Hailsham. “You’re...special. So keeping yourselves well, keeping yourself very healthy inside, that’s much more important for each of you than it is for me”(68). The guardians placed them into a special category from the beginning of their lives. Through Miss Lucy's warning, students are confused. So, it is clear Hailsham is fundamentally not a real human or a student institution. It is a type of sham institution. It functions as a humane environment for the children to grow up. It is a farm breeding of new organ donors for the rest of the population.

At the cottages, the students started thinking deeply about their relations with their possibles. According to the novel, possible means clones' awareness that they are copies of human beings. During this stage, Ruth, Tommy, and Kathy have taken different decisions to face their new life. Possibles play a significant role in these teenagers' mind because they have the drive to figure out the source of lives. The clones including Tommy, Ruth, and other clones from different agencies all know that they are the same as possible. Clones have this myth and expectation about their possibles until the end of their life. At the cottages, clones know more about the possible. Ruth says to Kathy: “Though most of us had first come across the idea of “possibles” back at Hailsham, we'd sensed we weren't supposed to discuss it” (106). They imagine that they must be original models and the people who are out there and live their supposed lives. But their question is “Why we wanted to track down our models at all” (137). The reason when the clones have the chance to go out, they keep an eye for their or their friend’s models. Kathy elaborates that: “one big idea behind finding your model was that when you did, you’d glimpse your future” (137). Kathy points out all the clones: “when you saw the person you were copied from, you’d get some insight into who you were deep down, and maybe too, you’d see something of what your life held in store” (137). For human beings, their living is worth it because humans usually inherit some characteristics from their parents. As for these clones, they do not have parents or family. So the clones believe their models are the sources of their lives. The clones think their models as possible can provide the picture of their lives. It shows the deepest fear of their death and struggling for having a normal life. In this stage of clones' life, they are tried to understand their location in society by examining their relations to their possible. Ruth and Kathy believe in tracking back to their possibles. They believe it will help them to understand who they are?, or give answers to why they are? and the

way they are. Tommy takes a strong stand that no matter who their possibles and it is not related to the current identity.

After several years, most of the clones have become carers and donors. In this stage of life, their profession as donors, carers became a major label and shows the value of themselves. At the beginning of the story, Kathy defines herself as, "My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but they want me to go on for another eight months, until the end of this year" (3). Now the clones carry new attitudes towards the identity of their social role in the world. They have entered into the real world which is completely different from Hailsham and the cottages. Lifestyle has changed. They all work individually and spend a lot of time driving alone. The three friends are barely spending together, the memory of Hailsham occurs to them constantly. Hailsham was forced to shut down because people believing that the intention of giving proper education to clones may lead to threats to human interests. Therefore it is wrong and should be banned.

The closure of Hailsham has brought the students feeling like losing their belongings. Ruth and Tommy have become donors. They already have gone three donations. They believe Kathy as a carer who belongs to a different group from donors. There is an invisible suspicion that harms their relationship. Ruth and Tommy stand on the same side and push her away because as a carer, she can't think like a donor and she would not be able to understand what it is like to be a donor. After some days Ruth and Tommy have a chance to pay a short visit together try to get permission to postpone their donation program.

Kathy and Tommy track down and ask permission to postpone their donation program. Miss Emily explains many of the unresolved mysteries about Hailsham. She explains: "Of course, there'd been others with similar ambitions, but this, Morningdale fellow; he'd taken his research much further than anyone before him, far beyond legal boundaries" (259). It shows that Hailsham lost its funding because a scientist named James Morningdale tried to create clones of superior intelligence. This indirectly led to the closing of Hailsham. Tommy requests them to postpone their death and ready to prove their love for each other. "Why all those books and discussions? we took away your art because we thought it would reveal your souls. Or to put it more finely, we did it prove you had souls at all" (254). Miss Emily replies that, "You have to accept that sometimes that's how things happen in this world. It just so happens you grew up at a certain point in this process" (261). Kathy and Tommy finally know what they are in human eyes. The meetings kill their dreams of deferrals and dismantle their relationship. So Tommy decides to leave Kathy and keep a distance from her and decides to find another carer to replace Kathy. He pushes her away from his life. Soon after, Tommy finishes his duty as a clone and completed his fourth donation. So, Kathy has a lost both Ruth and Tommy to full fill their donation program as an unwritten fate that is prised by normal human beings.

Some of them assume their relations would help to understand who they are. The characters search for their model to prove their humanity. They have a desire to understand how their creation affects their sense of self. The clones come to believe their technical necessity for bringing them into the world. They believed that humans are creating them due to technical necessity and medical emergency. It shows that the clones' origin does not strengthen their ability to prove their humanity. The clones must have to create their destiny to be recognised as an equal subject. As a grown-up, all the students serve their role as carers and donors. Some of their students completed their donations earlier than the others. Their entire life is doubted about who they are and how can they identify them are the central issue for them. In this novel, Ishiguro emphasizes the seemingly different destiny between humans and clones. It highlights the similar situation of the clones and humans. On some level, both do their job to which they are responsible. Later their lives are going to end. But a human can't able to understand the clone's situation. For their need and advancement of technology, the human can create

and destroy them. In these different approaches and settings, the author uses this novel to address the topic of the future of mankind and its relation to the development of bio-scientific technology and the effects of individual development.

Conclusion

This study explores how clones in the novel come to believe that their existence is a technical necessity. The clones have the ability to express humanity, feelings, thoughts, love and memory to show their equality with the human creator through connecting themselves to the basic nature of human qualities and traditions. It shows clones struggling to develop and maintain unique characteristics in their harsh living conditions. So they can establish an identity in a different stage of their life. By focusing on three main characters Kathy H, Ruth, and Tommy D, three students from Hailsham deal with the issue of identity construction. Identity manifests how one understands himself and his position or the meaning of his existence in the world. The three stages of their lives are examined. They are childhood, teenage, and adulthood. In these different stages, they spend their time with different groups of people. Each of the characters can show their effort to prove their humanity and construct their identity as a student, carer, or donor. This process is problematic and often emotional for them. As they grow up, clone students can learn how similar and how different they are among their peers and from the outside.

The clone students grow up in Hailsham which creates a big family-like atmosphere and the guardians are trusted as parents on some level. School is the place where clones are raised and educated to develop their humanity. They identify themselves as members of the Hailsham community. But the clones are not allowed to have a spouse, home, children, and family. Hailsham is an experimental school that is set to prove the clones have souls, human feelings and thoughts. But guardians do not teach the students about sex, love, and family, but focus on developing through the artistic talents of the students.

Art is represented in the novel as an expression of emotion and the key elements of identity. Art provides the clones to achieve a certain goal, because their artwork may be selected to become part of Madame's gallery. The artwork may be seen as an acknowledgment of their existence. At Hailsham, the guardians are very careful not to give too much information about clones' identity and their potential problems, to construct their identity or to adapt them into this world. The knowledge they gain at Hailsham is that each of them develops ways of thinking. The characters' social conditions change. There are different sources added up to their identities. When they are at Hailsham, their identity as clone is rather ambiguous. The students are not clear about their future. Due to the limited knowledge, clones receive from their guardians, the students' identity is too little and lacks the true faces of reality. They were not able to know about their future.

In this way, the Hailsham project successfully proves that the clones have souls. They were forced to put into social institutions such as Hailsham, cottages, and society. Clone students are identifying themselves through their surroundings and the atmosphere because they did not come from a mother's womb. They don't have a family or a home. They are identifying themselves through their memory. But the crucial fact is that they are merely produced from the tubes in the laboratory. So clones cannot resist finding out their origin. The clones' creativity and individuality would not help them to survive in the real world. It serves as a warning and questions about the ethical aspects of DNA duplication by portraying the clones as a normal human and possesses a unique personality. Human enjoys the benefit offered by cloning technology. At the same time, a human could concern about the potential crisis of being taken over by clones. If the human can copy the genes, soon enough they will be able to manipulate genes to produce any kind of human beings. It shows clones are regarded as organ producers by the human.

In medical science, cloning technology is developed and reaches its higher level as portrayed in the novel. Cancer will no longer be considered a deadly disease because the clones provide the replacement for the damaged organs. Living a good life is probably good. But if the age of clones

comes, people may start to wonder when they are offered more choices. The human race can live longer. The concept of clones is both a motivation for the advancement in the field of science and a contradictory trap as the clones will start to question their existence because they also possess souls and self-identity. It transforms with rapid social changes.

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Identity Crisis in Ruth Praver Jhabvala's "*Esmond in India*"

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Ruth Praver Jhabvala is one of the notable writers in Indian English Literature. She was awarded a Booker Prize for her novel, *Heat and Dust* and two times Academy Award for best adapted screenplay for her *A Room with a View* and *Howard End*. Her writing career has divided into three stages. They are the first stage, the second stage and the third stage. The first stage consists of her first five novels. They are *To Whom She Will*, *The Nature of Passion*, *Esmond in India*, *The Householder* and *Get Ready for Battle*. The common themes of the first five novels are Indian domestic issues, Indian social issues, joint-family structure, conflicts from arranged marriages, and issues of love marriages. The second stage consists of her next three novels. They are *A Backward Place*, *A New Dominion* and *Heat and Dust*. In the second stage, her focus from Indians in India shifts to the Europeans in India. Jhabvala's physical shift from India to the US is come under the third stage of her writing career. In this stage, she publishes four novels. They are called as American novels. They are *In Search of Love and Beauty*, *Three Continents*, *Poet and Dancer* and *Shards of Memory*. Most of her novels based on cross-cultural issues, domestic issues, social issues, psychological issues, quest for identity, and identity crisis.

Jhabvala's third novel, *Esmond in India* revolves around an upper-class world after ten years of independence. It speaks about the East-West encounter and identity crisis. The couple, Esmond and Gulab belongs to different nations. Esmond is a Westerner and Gulab is an Indian. An English Esmond and his Indian wife Gulab are the main characters to carry the story in the novel. They are different in their thought process as well as their way of life. They hold their cultural identity strongly. So, identity crisis is unavoidable. The unavoidable identity crisis leads to separate them from their marriage bond. It is a cross-cultural marriage. Due to the cross-cultural identity, they are different in many ways. Both the characters adamantly hold their cultural identity in all respects.

Esmond teaches Indian art and culture to the foreigners and the wives of ambassadors. He acts as a guide of historical places in Delhi. He wants his house to be kept clean and beautiful. He follows the western way of life. But, Gulab hardly shows her interest to do the work. He expects her wife to act as an expert on Indian culture and if it is possible, she may help him in his teaching career. But she doesn't feel comfortable with the company of foreigners and she dislikes moving out. Being an Indian, Gulab does not like to follow western way of life. So, she secretly follows her own Indian traditions. Esmond doesn't allow showing her affection to their three and a half years old son Ravi. When Esmond went out, the mother and son show their love and affection. "My Soul" she said, "My life, my little tiny sweetmeat". Ravi kissed her back again ardently. Both felt very happy.' (EII 13). In India, the parents' affection toward their children is very obvious. Gulab is also like that category. But Esmond, in westerners' point of view is not at all helpful in the future of the child. It will create some kind of dependency. According to their point of view, both are correct. But, this controversial idea leads them to identity crisis. Losing identity is the major issue of the quarrel between the husband and wife.

Esmond is very conscious about his western identity. So, he demands Gulab to bring up their son, Ravi in the European way, like keeping him from gee sweets, rich spicy Indian food and putting oil in the hair. But, in the absence of Esmond, Gulab allow their little son free to eat gee sweets and rich

spicy Indian food. As usual the Indian mother, she shows the sentimental love to the child. 'Carrot halwa!' he cried... In the other pots were gram, tomatoes and potatoes swimming in red curry and chunks of meat soaked in curds. Everything would be very highly spiced. (EII 15).

Gulab's mother Uma is not satisfied about the cross-cultural love marriage of her daughter, Gulab. As a widowed mother, she lives only for the welfare of her daughter, Gulab. After her daughter's love marriage also, she often interferes in the life of Esmond and Gulab. She hardly accepts Esmond. So, she is not much satisfied on Esmond's way of bringing up of her grandson Ravi. She expects her daughter Gulab and her grandson Ravi should come out of Esmond's house. She says,

It happens very often that there are differences between husband and wife, that they quarrel and do not agree with one another. When these differences go very deep, it is better for husband and wife to part because otherwise they will begin to hate one another and that is very ugly. (EII 132)

She tries to influence her daughter. When Gulab hears again and again the same type of dissatisfaction about Esmond from her mother, she is also starts to get the same type of dissatisfaction. This is also the main reason for their clash of ideas. Gulab is a lazy woman always lying on the floor with her torn cloth. Jhabvala says, "Nor had she as yet worked up enough energy to have a bath and change her clothes. She was still in the sari which she wore at night; it was crumpled and torn, but she felt at ease in it." (EII 16) Gulab says that Esmond is her Lord. He has every right to treat her as he liked. If she really considers her husband as her Lord, she has to change herself according to his wish. But she does not try to change herself. She may be unaware of what she has to do or she may be wrongly influenced by her mother. Anyway, she is a failure in her married life.

The difference in cultures and habits of Gulab and Esmond strike a contrary influence on their marital life. Esmond wishes to lead a European way of life in India wife Indian Gulab. So, it is not possible. He needs a beautiful, neat, decorative and affectionate partner and not a submissive type. At one stage, he is annoyed not only with his mother-in-law and also with his wife. So, he stops trying to understand Gulab's attitude. The gap between them slowly develops. He becomes short-tempered. He is cruel to Gulab. He hardly allows them to go to his mother-in-law's house. When Esmond goes out for a picnic to Agra, they secretly go to Uma's house. After his arrival from Agra, he knows their secret outing through his son, Ravi. He becomes angry. He loses his temper. He starts to do the physical violence. He twists the flesh of Gulab. He shouts, 'why did you go away when I told you to stay at home'. (EII 164) Gulab never replies. She thinks that it shows her obedience. But her submissive character irritates him. As a result, he begins to pinch and slap her. Slowly he forgets his own good nature. He is shocked at his own behavior. In the company of Betty, he gets comfort. Betty is an English friend of Esmond. He said to Gulab, "I want a wife who's my friend and companion, not my slave" (EII 165). Gulab doesn't understand her husband's real love and affection. As she brought up in Indian culture, she thinks about her child Ravi's discomfort. The little son is forced to lie down alone in his bedroom. She is not ready to accept.

At one stage, Esmond develops an affair with Shakuntala, a silly college girl and the daughter of rich businessman, Har Dayal. In the beginning, Shakuntala admires his tall and handsome look, his genuine way of approach and his knowledge in Indian culture. So, she goes out a step further and offers herself to the middle-aged Esmond. She knows Esmond is her cousin's husband. According to David, "Nothing is steadfast any more, change is inevitable. Due to this constant change, the repercussions are visible in the society and its people, and hence the ability to express these reforms in the novels is present". (122)

Shakuntala is in a romantic mood. She begs him to do anything with her. So, he allows her to stay with him. In the trip, Betty and Shakuntala share one room. But that night Shakuntala engages herself with Esmond. She allows herself to be seduced by him. After that, she wants to worship him and serve him like a slave. But Esmond needs a beautiful, lovable companion alone and not a slave. He likes Betty. When he is with Betty, he realizes that he is comfortable. Betty leads a western way of life in India. She makes her flat as much as modern in England. Esmond wants to move from the trap of Gulab and Shakuntala. At first, he admires everything in India. India and Gulab look very beautiful to him like things in his dream. But he begins to lead an ordinary practical life; he realizes the real India and Gulab. In the meanwhile, Gulab is also not interest to lead a western way of life. Here, the couple faces the identity crisis strongly.

According to Shahane,

Jhabvala's art of environment as a means of delineating characters, crisis or conflict in human relationships is a significant aspect of her art of fiction specially because as a European writer. She responds intensely to the tropical sun of Indian horizons. (189)

Gulab is typical Indian. Her submissiveness, traditional way of life, the delight in physical relaxation, the dressing code and the preference to Indian way of food are perfect examples of animal behavior to Esmond. Then only he has the decision to leave India with bright British Betty. As the westerner, he doesn't worry about his wife Gulab and his son, Ravi. At the same time, Gulab feels that marriage should provide the security. But her servant takes advantage of their marital disintegration due to their cross-cultural marriage. He tries to molest her. He enters her bed room. She becomes angry with her servant. Her eyes are like fire. In the meanwhile, she hates her husband. As a husband, he fails to protect his wife. In this situation, she strongly faces the identity crisis. She realises the truth that Esmond fails in his duty as a husband. So, he is no more her husband. She takes the final decision and walks out with her son, Ravi to her mother's house. Identity crisis is the main reason for the departure of the couple, Esmond and Gulab from their marriage.

Key to Abbreviation:

EII - *Esmond in India*

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Structure of Societal Setup: Stance and Shifts in Munshi Premchand's "The Gift of a Cow"

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Abstract

Nature is the main support system on earth, where humans are gifted with resources that are necessary for healthy living. The process of utilizing it requires knowledge and labor. Human lives depend on these natural resources as they satisfy their wants and needs. This need for consumption in human lives leads to the concept of producing goods and products. Later the labour power became a major necessity to fulfill the requirements of the people. Therefore, the capitalist gained power with investments and profits. Despite all the progress in production, the labour force is in an unstable position, with their denied wages and rights. Their migration from rural to urban and vice versa is an unfolded mystery, as their survival is in vain. In the case of a farmer's labour, the situations are still worse. Their generation has become victims of poverty and pain, despite their hard labour in the farms that feed the world. The Gift of a Cow by Munshi Premchand depicts the discrimination faced by the farmers from the local power structures and their loss of identity when they migrate in search of labour to cities. This paper aims to explore the impact of capitalistic force over the labour force as a model of social condition from a Gramscian perspective through the hegemonic observations in the novel.

Keywords: Capitalism, Labor, Hegemony, Power Structures, Identity.

Family is the social structure where humans exercise their behavior to care and share. In every way of life, they are called to lives as dependant individuals. In a society, the act of consumption among the people, as well as the habit of savings had opened doors to the concept of fulfilling their needs too. Every individual has different needs and wants based on their interest. In order to satisfy this appetite within the social structure, the need for production became a demand.

The idea of production acclaimed the sole responsibility in altering the life style of peoples. It is the starting point where the emergence of capitalists and labourers arose. As the need was rapid, the necessity of labor too became a demand. On the other hand, every source of supply was in need of an investor, a capitalist to produce the desired products.

Before the advent of Industrial Revolution people had a community based set up, where they exchanged goods and products within their state of living: family and neighbors. Eventually, things changed during the Industrial Revolution between 1760 to 1840, where machines were introduced to satisfy the mass demands of the people. Also, the force of labour was a alarming necessity to build products for the people.

People from villages migrated to work in cities and this first formal note of migration was in accordance: to works as manual labours and gain wages of high cost, until then people were experiencing a good form of self-labour in their villages in natural way. It is important to note that many discoveries and inventions have made things easy and at the same time, the impression of mass production paved way to the treatment of labourers as slaves. The Britain government that was implementing its colonial rule in various countries of the world was ruthless in administering the labours as slaves.

The paradigms of consumption and production constitute within them the need of two important external forces: capitalist and labour, to build up a desired structure of sophistication in the society. It is the sphere, where the concept of discrimination took its maiden rise, distinguishing the differences between a capitalist and a laborer. The case of a laborer was tragic that he could not afford anything on his own, but only uses his impulse to work hard in producing the desired good and products for the utility of people, from all ranks of the society. Whereas the capitalist remained comfortable in his sphere of sophistication, designing rules and wages for the labourers. This strategy of inequality can be witnessed in any societal set up, traditional or modern.

In the present age of globalization, the concept of labour is still in a sphere of struggle, demanding wages for their responsible duty, and justice for ill-treatment from their masters. The labourers are subjugated and denied a proper position in the society, despite their contribution in building it. One such work force is the farmers, who are highly affected. Their lands are plundered by people in power to extract natural resources and their labour is confiscated without proper payment of wages. This cruel treatment can be witnessed right throughout the history, right from the colonial rule to the present day, pandemic COVID-19.

In a country like India, where the colonial rule had made a huge influence in the economic sector may look prosperous and hold a glorious mention of the past. But to make things clear, one must dive deep into the Indian agrarian crisis, where number of farmers commit suicide each day or move into cities as manual labours for construction sites. The farmer, basically as a producer of food is denied importance in this globalised age. People are fascinated by advanced technologies that produce instant products in large mass, and the same amount of production is expected in the farm lands. This leads to the adoption of Genetically Modified seeds to produce high yield, breaking the conventional form of farming. On the other hand, the lands of farmers are confiscated or plundered to change them into industrial buildings. This habit of destruction by the corporate groups, present day capitalists is a threat to the farmers.

On account of these critical circumstances, the literary world had given innumerable voices against atrocities caused to farmers, through the various writings of authors. They mainly demonstrate, the stances and sides of farmers in the structure of Indian societal setup. Mainly, their art of capturing paradigm shifts within the societal background of farmers help us witness the actual reason of downfall of the agrarian sector and also to understand the indirect influence of colonial rule, that continues even today. This reflection of thoughts, in relation to the Indian agrarian crisis is visible in Munshi Premchand's *The Gift of a Cow*.

Munshi Premchand's *The Gift of a Cow* mainly demonstrates the clutches of discrimination faced by the farmers from a local government, in relation to their living conditions. It captures the condition of Hori, a farmer who anticipates to buy a cow for household purpose. Meanwhile, their economic condition makes it impossible to fulfill their desire. On the other hand, the novel portrays the negligence and pain faced by Gobar, Hori's son, who migrates to city in search of labor.

The famous Italian Marxist philosopher, Antonio Francesco Gramsci states, " Hegemony as an ongoing historical process by which dominant social groups consolidate social and economic systems that allow their interests to be served over long periods. In practice, they do using the combination of persuasion, coercion, and deceit to win the support of subordinate groups for the systems they wish to establish"(42). This finding of Antonio Gramsci can be related to the circumstances and situations mentioned by Munshi Premchand in *The Gift of a Cow*.

Munshi Premchand's *The Gift of a Cow* showcases the hegemonic background of the Indian society right from the British Raj to the post Independent India. Both these happen in the civil backgrounds, where the common people are subjugated by the state systems. Their sad state is visible through the character Rai Sahib, the zamindar in the British Raj, who declares, " They've never been given food in the past. Why this new demand today? They'll get the anna a day they always get, and they will damn well do the work whether they like it or not"(27). This proves the sorry state of the farmers who were burdened by the power structures with denied wages and ill treatment as slaves.

The protagonist of the novel, Hori Ram is a farmer living in the village of Bellari along with his wife Dhaniya and three children - Gobar, Sona and Rupa. He faces severe subjugation from the landlords while working in their fields. In spite of all the humiliation from the local governance, his only aim in life was to buy a cow for his own domestic purpose. In this pursuit of a cow, he faces challenges that shatter his dream as well as the well being of his own family. The village in which he resides is under the power of the landlords who are cunning in harvesting the labor of the people in their fields, in return to cancel their pending interest or debts. If the people failed to repay their dues, they ploughed the land of the zamindar without being paid. On the other hand, the land of the farmers were confiscated by the landlords without prior notice.

This act of power authorized by the zamindars, who had acted as the intermediaries between the local government and the British Raj paves way to understand the hegemonic influence of the people in power over the common people. Hori's position in *The Gift of a Cow* brings out way in which the rural farmers surrender to the local zamindar, out of compulsion and fear. His hard labour is confiscated by the people in power, but his mindset is still in a inferior state of surrender, as he thinks, " Wealth is a reward for penance and devotion. Those rich people are enjoying happiness because of their good works in the last life. We built up no merit, so how can we expect pleasures now?"(31). This statement shows the level of subjugation, which had made Hori to accept the fact that domination of the power structures is a normal phenomena and that eventually becomes the mindset of all the farmers that work in the field of their landlords, unable to resist against them.

The acceptance of domination by Hori is a stance of non-resistance attitude out of fear and devotion to the officials, in order to escape their threat and humiliation. But the stance of inclination towards the acceptance of domination takes a turn in the voice of resistance from Gobar, Hori's son, as he states, "Those are just excuses. God creates all people equal. But when someone gets hold a little power, he beats down the poor and becomes rich."(31). Gobar demands to be heard. His voice beholds the tone of freedom to be relieved from the clutches of hegemonic situations. Unfortunately, his voice becomes unheard, as the situation of poverty overtakes his family burdens. As a result Gobar shifts from his rural set up to the urban area in search of employment.

That later part of Gobar's life brings the same kind of trouble faced by his father Hori. Mainly, the subjugation based on caste in the work place made Gobar humiliated. He tried to resist against the capitalistic forces, but all his attempts were in vain, 'He had finally been defeated, as defeated as though he had been stood up against the city gate with every passer by spitting in his face while he cried out - 'I deserve your pity", my brothers"(429). Gobar remembered his life at the village and decided to

return back as his father was at the verge of death. To his dismay, while Gobar reached home and saw its condition, he felt disheartened and felt like returning to the city again.

Gobar was disturbed and dejected. What hope was there for saving this home? He worked like a slave in the city but at least he ate his fill- and he served only one master. Here in the village everyone in sight was browbeating the people. This was slavery with no compensation. Struggle to raise a crop and then give its income to someone else, leaving you to console yourself repeating the name of God. Only people with hearts like his father's could put up with all this. He couldn't have tolerated it even for a day.(427)

The whole village was in misery. They moved about did their work, were crushed and suffocated only because it was their fate. "Most of the grain in the barns had been weighed out and turned over to the moneylenders and the zamindar's agents, and even what was left was owed to others"(427). The people of had reached their limits of degradation where men forget all about dignity or shame. Hori was willing to slog and slave, but Gobar was determined to voice out against the hegemonic forces that dominate the farmers.

Meanwhile the Rai Sahib, the dominant force in the novel showcases the hegemonic influence of the rich over the poor. "The lofty traditions embedded in his mind had not been destroyed. His conscience could not satisfy itself by claiming that cruelty, deceit, and oppression were the source of a zamindar's power and glory"(395).This makes clear that hegemonic attitudes are vicious and present in all the power structures that try to dominate the other.

The hegemonic configuration sketched by Munshi Premchand in *The Gift of a Cow* brings out the need to displace domination of the power structures in order to safeguard the lands and productivity of farmers. As Antonio Gramsci emphasises:

Hegemony refers to the process by which particular groups come to take an leadership role, partly through the use of coercion or the threat of coercion, but to a greater extent, through persuasion and consent-building. While the central objective of the hegemonic group may be to gain control of the state and establish a legal apparatus through which its interest can be continually served.(29)

As per the Gramscian approach, in Munshi Premchand's *The Gift of a Cow*, the particular group refers to the land lords or zamindars who confiscate the land of the farmers threatening them with power and dominance. The central objective is related to the process of subjugating the farmers to make their labor for the welfare of the rich landlords and zaminadars in the rural area, as well as the subjugation of the working class by the capitalistic forces in the urban area. And the legal apparatus is the land reforms, rules to confiscate lands and increase in taxes.

Various voices have emerged in the Indian sphere to take a look at the condition of farmers, their subjugation and pain. Among them Munshi Premchand's *The Gift of a Cow*, brings forth the transitional capability of the hegemonic influence over the rural and urban areas. The clutches of hegemony remains with viscosity, no matter the migration from any set up. As per the Gramscian approach, the sustainability of farmers mainly depend on the demolition of dominace through awareness and voicing out against the power structures.

Thus Munshi Premchand's *The Gift of a Cow* acts as a thought provoking novel demonstrating the dominion powers and the courage to resist them. So that the farmers could be empowered and collectively raise their voice and make political demands to improve their conditions. The famous Australian researcher, Trent Brown states, "The farmers, behold the great potential to alter power relations and challenge the existing hegemony in India"(24). Hence, the stance of being subjugated by

the hegemonic powers is shifted to the sphere of resistance, as the farmers started to demand their rights for the power of labor they provide.

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Abstract

Jaishree Misra is an Indian contemporary author born in 1961. Her literary career took off with the hugely popular novel Ancient Promises that was published in 2000. The author focus is on probing the feminine Psyche. Women's in her novels seem to be a personification of modern women who can be able to face the burden of inhibition they have carried from generation to generation. She traces the sociological, historical and psychological approaches to highlight sharply the history of the plights and predicaments of both men and women from the past to the present, to underscore their claims on several issues. These have transformed her female psyche and female autonomy as a writer. She has successfully introduced feminist modernism. She has in a large measure succeeded in resolving the contradictions, tensions and anxieties experienced by men and women in the post satellite era. The effects of the bitter experiences undergone by Jaishree Misra's women make them matured human beings. They liberate themselves from their traumatized psyche and emerge as individual beings. They attain their identities through the aid of education and employment. Though the women reconcile themselves with the traditional concept of marriage, the women's active participation in life is itself a mode of self-empowerment.

Keywords: Feminine psyche, traumatized psyche, Self-empowerment, individual beings, Marriage.

Feminism is both an intellectual commitment and a political movement that seeks justice for women and the end of sexism in all forms. According to Maya Koparkar, Feminism defines "the freedom of expression, right to do whatever feels right and live independently". The term 'Feminism' has its origin from the Latin 'Fermina' meaning 'woman' and thereby refers to the advocacy of women's rights; status and power at par, with men on the grounds of equality of sexes.

Psyche is the Greek term for 'soul' or 'spirit'. In myth, psyche the name of a mortal woman in Greek mythology, who becomes the wife of Eras and divine. To the Greeks, psyche also meant 'butterfly' which suggests how they imagined the soul. In English, psyche often sounds less spiritual than soul, less intellectual than mind and more private than personality. The American Heritage New Dictionary of Cultural Literacy, Third Edition the word 'psyche' in psychology means the centre of thought, feeling and motivation, consciously and unconsciously directing the body's reaction to its social and physical environment.

In the galaxy of Indian Writing in English, Indian women writers too shine luminously along with their male counterparts. The last few decades show remarkable development in Indian Women's writing in English. The women writers have succeeded in bringing about changes in the domestic

relationships too. Their works too hold a prominent place as they probe into the psyche of contemporary women. Some of the most celebrated Indian women writers in English are Arundhati Roy, Mahasweta, Manju Kapur, Nayantara Sahgal, Jaishree Misra etc. Writers consciously or unconsciously create a fictional world, which is very close to the real world. Women writers are inspired to present the lives of women. A man's representative of the woman's life fails to capture the feelings of a woman. Only a woman writer can portray the psyche of a woman successfully.

The select author Jaishree Misra, born and brought up in Delhi to Malayali parents with an M.A. from Kerala University, she has equipped herself with a post-graduate diploma in special education and two post-graduate diplomas from the University of London, the first in Special Education and the second in Broadcast Journalism. Later, she has moved to England and at present she is in Kerala. Misra has authored eight novels, a book of poetry and a book of non-fiction. Her novels are Ancient Promises, Afterwards, Accidents Like Love and Marriage, Rani, Secret and Lies, Secret and Sins, A Scandalous Secret and A Love Story for My Sister.

Misra's select novel Ancient Promises (2000) is a sensitive account of girl's effort to find her destination in life, is full of keen psychological observation and culminates in a sane and balanced view of life. Transplanted from her home and the familiar world of Delhi at the age of eighteen to a highly conventional and aristocratic Nair family in Kerala, suffering from the pangs of separation from her first love, married to a man who is neither good nor bad but simply an expert in the art of escape, and surrounded by nasty and sly in-law who will never let her belong to their world, the problems, Janu has to face are numerous. All her efforts to endear herself to the family of her husband, which includes even begetting a child who is supposed to bridge the gap between herself and her new family, are in vain. It comes as a terrible shock to her when her child is declared mentally handicapped, but her intense attachment with the baby forms her best protection, and surprisingly, also her means of salvation, She starts rebelling against the snobbish conventions of the family, and slowly there emerges the first faint outline of a plan of escape.

Janu manages a foreign scholarship to go abroad, and it is then, when she is almost ready to get out, that the panicky husband and in-laws try their best to stop her. The last step in this man oeuvre is to take away her daughter Riya. Still she goes to London and completes her course. These are her stolen days of perfect happiness with her lover Arjun. But she must return to Kerala to get her Riya back, because she believes that a life of happiness built on the pain and sufferings of other people cannot last. There is hole in her soul which only her daughter can fill. Thus, her return to Kerala is at the risk of losing even the only other happiness of her life, that is, Arjun. Back in Kerala, things suddenly turn out in her favour, she gets the divorce, Riya is returned to her, and she is ready to start a new life with Arjun. Janaku, a woman molded according to the dictates of Manusmrithi emerges as a new empowered woman who controls her destiny. Janu disrupts the mould in which she has been created by the patriarchal society. The novel ends optimistically and the author's note in fact reveals the ultimate gift that Janu receives at the end as an ancient promise fulfilled.

Her novels deal with the psyche of women when they are subjugated in the institution of marriage. The protagonists of Misra are denied equality in the family set up. Family as a discourse is gendered in nature and Misra attempts to study inscriptions of family upon women. Misra is on an energetic attempt to prove that women are preservers of tradition, get recognition. She wants to make it clear to her readers that her protagonists are examples of the contemporary women, who think of their individuality and does not lose themselves to the conventional web of patriarchy. Society depends on the institution of family for the reproduction, protection, socialization and social placement of its members functions through which its continuation as well as maintenance of social order is possible,

and which required woman for the enhancement of all the functions. Misra tries to emphasize this value of woman, through her protagonists.

The other select novel, *Afterwards* (2004), speaks about the theme of love and loss. A simple and beautiful woman Maya, deeply unhappy with her possessive and well to do husband, wants to run away from this life and seeks support from a young man who has just shifted to her neighbourhood. Rahul, the young man whose love for Mridangam brings her to Kerala for vacation and of course he wants to give himself a breather from her breakup from a non - understanding girlfriend. Smitten by the beauty of his neighbour, Rahul cannot resist spending time with Maya and her little daughter Anjali, visiting monuments and eating together. But soon, he realized that the beautiful eyes bore deep sadness within them. Maya's husband is too possessive for her comfort, so she wants to run away along with her daughter. She is helpless as she has no support from her parents or parents in law.

Rahul, after initial confusion, agrees to help her and takes Maya and Anjali to UK, where he is working and settles. Maya is disowned by her parents and her death rites are performed by her parents. But, away from the preening eyes of their Indian relatives and friends, they live together happily in UK. Maya and Anjali have adjusted to the new life easily and Maya begins to work for an NGO for women. They live happily ever after. There is no conflict between the two, neither Maya's husband nor Rahul's mother landed up there to be a spoil sport. But destiny turned their world upside down.

The protagonists of Jaishree Misra assimilate unhappy marriages and even acute perceptions about the position of women in society, with reasonable ease into an entirely acceptable moral scheme. She paints her chief characters in a design that the women who have chosen the conventional codes and have fallen down are utterly incomprehensible. Her protagonists simply do not want to be directed towards the household concerns and children, though they believe in domestic harmony find it difficult to practice it when their existence is questioned. Misra portrays her protagonists from the picture of real life. She paints them with a postmodern touch so that some of them even accept betrayal and adultery. Misra's *Ancient Promises* and *Afterwards* by using the tools of critical analysis, scrutiny and comparison, it is proposed to discover the protagonists' quest for identity. The close textual analysis highlights the protagonists' suppression in the patriarchal society and their struggle for survival and emancipation.

Misra's novel *Accidents Like Love and Marriage* (2001) is a story spun around the everyday concerns an incompatible relationship of three families, namely the Sachdevs, the Menons and the Singhs. This novel shows how business transactions profit from marriages. It is a long tale of total disintegration of the Sachdevs. This novel speaks of unhappy marriage, incompatible relationships and marriages which turn out to be business transactions. *Rani* (2007) is a historical novel which speaks of the life of little Manikarnika, who later takes the name Rani Lakshmi Bai. This novel is an attempt to explore a woman rather than a brave warrior. Misra succeeds in portraying the strong female character and the romantic inclination of the Rani and stimulates the attitudes of women towards their responsibilities.

The novel, *Secrets and Lies* (2009) celebrates female friendship. The story revolves around four friends, namely Anita, Bubbles, Samira and Zeba and an intruder among them, Lily. The novel ends with the meeting of the girls and the changes in their psyche when put to various types of pressures. The story wrestles with love and explores friendship. It explores every aspect of unsuccessful marriages. The next book *Secrets and Sins* (2009), tells the story of three women Riva, her sister Kaaya, and Susan, Riva's friend. The novel focuses on the emotional bondage of marriage. It probes deep into the psyche of woman who is involved in adultery. The triangle of husband, wife and past lover focuses on the emotional bonding of marriages. The novel shows traces of finding the lost love, outside marriage.

A Scandalous Secret (2011), the seventh novel of Misra, deals with the story of Neha and Sharat, the golden couple. Neha is married to Sharat but is not blessed with a child. A dark secret lies in her heart. When she was a student at Oxford, she was exploited by one of her professors. The disclosure of the secret and the consequences are depicted by Misra beautifully with elements of motherhood and fragmentation. The story highlights the problem of rejection and injustice to woman. It probes deep into the motherhood psychology.

Misra in her novels present the quest for the self and the psyche of the Indian women. She has moved away from the traditional portrayals of self-sacrificing women and present female characters who are in search for identity. Her novels explore feminine love and relationships. The protagonists of Misra assimilate unhappy marriages and even acute perceptions about the position of women in the society. She portray her protagonist from the picture of real life. She paints them with a postmodern touch so that some of them even accept betrayal and adultery. The close textual analysis highlights the protagonists' suppression in the patriarchal society and their struggle for survival and emancipation.

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Namita Gokhale's Paro: Breaking the ideals of Indian Womanhood

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Abstract

Namita Gokhale's first novel Paro: Dreams of Passion is the protagonist Priya's record of pseudo fashioned upper-middle-class life of Indians. The novel centers on the life of two women characters Paro and Priya and their vision of freedom and choice. Paro, as a nymphomaniac moving from one man to another to satiate her carnal desires. She tries to overcome her inferiority by utilizing her sexuality. The theme of the novel reminds the traditional middle-class woman about the meaninglessness of love, tolerance, patience, and sacrifice. The women characters in the novel prove that those cliché sentimental synonyms of women have nothing to do in this patriarchal society. Gokhale shows extreme guts in narrating the sexual needs of a woman and how she shakes off the shackles of social conventions and moral codes.

Keywords: protagonist, freedom, identity, inferiority, patriarchal, shackles.

Paro: Dreams of Passion, Namita Gokhale's first novel appeared in 1984, remains a social comedy and unique in contemporary Indian novel at the time of its first appearance, the novel was judged by the times as "refreshing" and the highly flavoured tale of passions and jealousies of a group of middle-class Indians. The central character Paro is presented as a rebel who fights against the content moral quotes assigned to a woman are depicted as an irresistible, tall, sexy, green-eyed temptress in the social whirl of New Delhi. She knows sex is her only asset and makes full use of it for enslaving the males. Her sexual relations become both a means of establishing the power of femininity and an attempt to define self-identity.

The novel centers on the lives of two women characters, Paro and Priya who try to break off the ideals of social conventions. Paro is enjoying the world of freedom and is observed constantly by Priya, the eternal voyeur, and diarist who is in love with her boss B.R, the owner of Sita Sewing Machine Company. Priya records not only the loves and failures of her friend but also her own. Gokhale very effectively demonstrates the quest for the identity of a woman in her maiden novel itself. The novel emphasizes a woman's vision of freedom and choice.

In the very beginning of the novel the protagonist Priya informs us how unconventional and modern Paro made her appearance at her wedding reception. Her audacity and self-confidence shocked everyone. "All the brides I had ever encountered kept their sari pallavs covered, and their heads so perilously downcast as to appear anatomically endangered. But she stood proud and straight" (Paro p.13). For her marriage is not something permanent. In one of the conversations with Priya, she gives her views about "marriage" in one sentence; "I always knew it (marriage) sounded too good to last. And it didn't?" (Paro p.27). She did not behave as a traditional Indian bride. Her approach towards her father-in-law also seems not in a traditional manner. She greets him with "Hi Daddyji" instead of touching his

feet. Unlike a traditional Indian woman who is wrapped in a sari, she preferred wearing dresses: “She was wearing a black sequined off-shoulder kurta, which left one shoulder completely bare, almost naked to my prudish eyes” (Parop.22). Priya also tries to follow Paro and behaves artificially. She visits beauty parlors to change her outlook and wore modern dresses.

Priya; the narrator in the story leads a proxy life; she marries a person without love. To win social status she agrees to marry the emerging young advocate Suresh. Like Paro, Priya also tries to liberate herself from her pseudo-middle-class morality but she cannot reach the same level as Paro does. Both of them use the same means to attract the opposite sex to fulfill their ends. Though they try to look for some kind of meaning from life since the lack of commitment to an idea or vision, they cannot attain such a meaning.

Both Paro and Priya establish a relationship with men before their marriage and lose their virginity, which is unconventional in the Indian society. After her marriage with B.R, Paro leaves him and starts living with ‘Bucky’ Bandhpur. She has an open adulterous sin with ‘Bucky’. She leaves him too and has a son of doubtful parentage. She easily denies the fatherhood of her husband and bold enough to have a child whose father is unknown. Next she moves onto a young boy called Avinendra (Lenin). He considers Paro as the free woman, the symbol and prototype of emancipation in the words of Priya, Paro is “she was now the force womanmy own person”.(p.48)

Paro also establishes a relationship with a politician Shambhu Nath Mishra “ugliest, grossest and vilest man”. Her smothering devotion tired Mishraji, the more he rejected her, the more she would thrust herself at him, for “his ugliness and repulsiveness made her feel beautiful (p.81). When Priya was in Bombay Paro develops a relationship with her husband Suresh. Paro tries to overcome her inferiority by exploiting her sexuality.

After Lenin’s marriage, Paro was again felt abandoned” without a man in her life; there was a stillness, a lull, stagnation”(p.95), which conveys Paro’s desperate mental status and loneliness. Later she joined a theatre group as an attempt to “find herself” and get married to a gay European film director HonkasLearos. Paro uses sex to achieve success in life.

Priya’s description of her second brief stint with B.R in Bombay, Proves the failure of marriage which doesn’t provide her the promised happiness. But in the end, she comes back to her husband and marriage as it is the only institution that can provide her socio-economic and emotional security to an average middle-class woman in the traditional society. When Priya walks out of home and under severe emotional stress, goes to the extent by saying “I’m an Indian woman and for me, my husband is my god”.(p.129)

Priya, despite her infatuation with B.R, agreed for an arranged marriage and very careful in keeping her marriage intact. She accepts it only as a marriage of convenience which provides her security. But gradually as a tactful woman, Priya continues her relation with B.R and takes utmost care to convey the image of a traditional wife, ideal cook, an efficient housekeeper, and best host. According to middle-class tradition, virginity is the prerequisite for marriage. Priya loses her chastity before her marriage, though she aspires to belong to one-man for one-woman norm, this does not seem to exist. Like an average middle-class wife, Priya wrote a piteous letter to Suresh begging his pardon. After a brief telephonic talk with Suresh, Priya felt a sudden surge of joy and returned home victorious in her struggle.

In the end, Gokhale emphasizes that it’s time to end of blaming women for a broken marital relationship. The new generation of women is alerted as they have become acutely aware of the traps in

marriage. They are aware of the marriages of convenience where love and fidelity are not the norms. Paro and Priya shake off the shackles of tradition and beat men in the game of gender difference. They are obsessed with men. They are 'modern women' who know to what extent men are to be encouraged and when is the right moment to drop them from their game. Both Paro and Priya revolt and rebel against the subordination and struggle against social, economic, and emotional exploitation.

One of the major difficulties confronted by Indian women is their economic insecurity. As Gokhale's heroines are economically independent, it is less difficult for them to defeat male dominance in the present scenario. Economic independence becomes essential for women to survive and to liberate themselves. The earlier conception was that marriage was an inevitable part of the life of a woman as it provides social status, economic security, and luxuries. Namita Gokhale presents women who are conscious of their emotional needs and heralds a new morality that demands accommodation of individual desires for self-fulfillment. Gokhale has successfully recorded and documented the jealousies and anxieties, hopes, and fears, the concerns, and tensions of the contemporary educated Indian women, and therein lies the success of the novel.

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Social Conflicts and Social Changes in Thakzhi Sivasankara Pillai's "Two Measures of Rice"

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Abstract:

This research paper analyses Thakazhi Sivasankara Pillai's significant work *Two Measures of Rice* from the Marxist perspective. The paper tries to illustrate how the social conflict leads to social transformation. It also attempts to focus on how the age- old feudal relation between feudal landlords and farm labourers ends due to the advancement of new technologies new norms, and new consciousness in the society. Moreover this research also brings out how the changes within the given system lead to the changes in systems.

Keywords: social conflicts, social changes, feudal system, changes within system, changes in system.

1. Introduction

The novel *Two Measures of Rice* by Thakazhi Sivasankar Pillai is a one of the famous novel of Socialist realism in Malayalam literary world published in 1949 and translated into English by M.A.Shakoor in 1967. The novel narrates the story of farm labourers in the village Kuttanad. It brings out the conflicts between farm labourers and the landlords and it also registers how the conflict leads to the transformation of the society.

The crux of the novel is social transformation due to sharpened conflicts between farm labourers and feudal lords. As Max says the bourgeoisie produces its own gravediggers, in 1940s the advancement of technology subverts the old social order. It affects the production system of feudal setup. These conflicts generates new norms, new institutions, and also affects the realm of economy and technology.

2. Discussion

Thakazhi narrates the story of a farm labourer Koren, who develops the class consciousness and become a part of the movement of Agricultural labourers in Kuttanad. Moreover the novel also tells the life of Chirutha, Koren's wife, Cathan, his close friend and Kunjappi and Mani his co-workers. Koren becomes a bonded labourer under the land lord Pushpavelil Ouseph with the recommendation of his friend Kunjappi, who shared his hut with Koren and his wife chirutha, Koren joined as a farm labourer in order to pay bridal price for marriage with Chirutha.

The author portrays the character Pushpavelil Ouseph as an unconventional land lord. Through the conversation of the characters Samayal, Kunjappi, Olompi and others, Thakazhi reveals the difference between Ouseph and other landlords. Ouseph does not pay the traditional extra paddy during after harvest. He also never allows any kind of conventional reductions in the debt of farm labourers. Koren is told by the landlord Ouseph to expect no concessions, no remuneration other that daily wages and standard quantity of rice after the harvest. But Koren has to work until evening or sometimes well into the night.

Each and every farm labourers are allotted with a piece of land to maintain the allotment as his own. They have to cultivate the land allotted without any flaws. They thought that a flaw in their cultivation will bring down their reputation and it will depict the failure of their commitment towards the earth. Being over-enthusiastic Koren scolds a labourer woman that her work is not good as past. But soon after he realizes the difference between managing a farm owned by himself and managing a farm owned by someone else.

Thakzhi brings out the situation that sharpens the conflicts between land owned community and land less labourers through the character Chennan. Chennan, an elder agricultural labourer, who spend his whole life for serving his Thamburan (landlord), is brutally flogged by the land lord and his hut ransacked. Through this incident, Thakazhi tries to expose the inhuman activities of landlords. He also depicts how workers services gone vain in spite of their hand work and loyalty.

All his belongings were destroyed; even his pots and pans were smashed. His children were thrashed and driven away... Mootha Pennu, with her baby in her arms, jumped into neck deep water, but still she could not escape being beaten up. She driven in water with the six-month-old child in her arms. Still she did not leave her baby. Chennan continued to be trashed even after he had fallen down crippled (TMR 28)

Hence the conflicts arise. The experiences of labourers with their cruel landlords pushed them towards the contradiction and it unite them against feudal system. Thakazhi narrates both evolution of an individual with the whole society. The Principal character of the novel, Koren through his own experience and the reported experiences of his fellow workers brings a drastic change in him. As a result he questions against his landlord regarding the yield of the field cultivated by him. But the answer is denied to him. He comes to know that workers are paid in smaller volumetric measures than the standard measures. So he also raises questions for right wages of workers.

The awareness of working community leads them to organize trade union of farm labourers. They become aware of the changes in socio-political sphere in the Society. This invites the wrath of landlords. As a result the labourers are suffered a lot. For instance the corpse of Koren's father is denied to bury in the land so Koren drowned the corpse in the back waters.

When the boat reached the middle of the river, Patrose and Koren jointly lifted that heavy load and consigned it into water. It sank. Three or four bubbles rose to the surface and burst.

And that was the epilogue of the drama of a life of service, denied even six feet of sodden earth! (TMR 84)

This incident makes the labourers to join trade union and devoted more to its growth. Thakazhi attempts to bring the theme of the novel from an individual to community as a whole. In this novel Thakazhi presents the spirit of revolutionary awakening in the agricultural labourers of Kuttanad. He depicts the social revolution through social conflicts. The social conflicts between labourers and landowners bring about a class consciousness. This consciousness leads to social changes and social revolution. This novel portrays the revolution from the down.

3. Conclusion

As Marx's contention that the negative element, the opposition, conditions the change when conflicts between the sub-groups of a system becomes so sharpened that at a certain point this system breaks down. Thakazhi brings out that the alternative patterns emerged from the existing structure due to the resistance on the old patterned structure.

Thakazhi portrays the conflicting behaviors of labourers in Kuttanad which brings a considerable social transformation. Moreover he depicts the changes within the system that the agricultural labourers are aware of their right wages and they raise their voices against their landlords and also voiced against their vested interests. Thakazhi ends the novel with a slogan 'Land to the tillers', is the hope of labourers and the landless peasants which with bring the changes in the system.

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Need for Recognition in Contemporary Literature

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Abstract

Today, Internationalization, migration and political circulation complicate the individual's search for a matching identity, making identity formation and modification key issues in everyday life. The above highlights a number of the dimensions of identity, which includes cultural hybridity(creation of new transcultural forms), religion, ethnicity, profession, gender, sexuality, and childhood, and explores how they are combination in different narratives. The writers centre of attention lies on people of Australia, Austria, Azerbaijan, France, Germany, Great Britain, Haiti, India, Israel, Japan, Polynesia, Norway, Romania, Spain, South Africa, and so on, in emphasizing today's international focus on identity. Writers like Mahasweta Devi, Salman Rushdie, and Sapphire felt the pain of others as theirs. The majority of the contributions here focus on literary texts of the past and present centuries, while others look into identity developments in interviews, language corpora, student reading logs, film, theatre and chronicles.

Keywords: ethnicity, identity developments, language corpora, chronicle, disconcerting.

Introduction

Despite "on-paper" advancements, many issues still remain which inhibit new rights and opportunities in India. There are many traditions and customs that have been an important part of Indian culture for hundreds of years. Religious laws and expectations, or "personal laws" enumerated by each specific religion, often conflict with the Indian Constitution, eliminating rights and powers that they should legally have. Despite these crossovers in legality, the Indian government does not interfere with religion and the personal laws they hold. Mahasweta Devi is the leading and prolific contemporary writer in Bengali, the language of the state of West Bengal in eastern India, and of neighbouring Bangladesh as well. Mahasweta Devi has made important contributions to literary and cultural studies in this country. Standing as she does at the intersection of vital contemporary questions of politics, gender and class, she is a significant figure in the field of socially committed literature, gives a precious glimpse into her psyche, in which she declared with brutal honesty,

I often say that my world is divided between two things- the needful and the needless. I am interested only in the former. I don't have much use for the needless.

Her writings like 'Draupati, Breast Giver, behind the bodice, and so on, are from the bottom of the socio-economic class; they are real, multi-dimensional, and well-formed. To Mahasweta Devi, they are the needful. Mahasweta Devi's stories are giving voices to these marginalized women, allowing them to identify an identity. She continues to use her work to further the position of these groups in

India. This activism is central to Devi's understanding of the role of a writer in society: "I think a creative writer should have a social conscience. I have a duty towards society. Yet I don't really know why I do these things. The sense of duty is an obsession. I must remain accountable to myself." In response to the question, "What would you like to do for the rest of your life?" in a 1998 interview, Devi replied: "Fight for the tribals, downtrodden, underprivileged and write creatively if and when I find the time" (Guha).

Rushdie in his "East, West", implicit his own experiences as exile through the protagonists in nine stories very effectively. The stories of Salman Rushdie in, "East, West" depict the themes of Exile alienation, expatriation and assimilation. But his depiction of alienation and expatriation is somewhat different. The final section of the collection titled, 'East, West' deals with the Indian residents neither of England they fully belong neither to India nor of England. They bring together the east, west, and focus on crossing between them. Robert Coover comments "There are nine stories in this volume, three each in each section, with 'thesis (East), 'antithesis', (West), and final synthesis, (East, West), where in the twin do meet."

The first story "Good Advice is Rarer than Rubies" is about Miss Rehna, would be immigrant to Hartford, London, refuses to go to London in favour of life in the East. She goes to the consulate to get visa to England. Her husband is more than twenty years elder than her and he looks stranger to her. In the second story, "Free Radio" Rushdie deals with the theme of alienation. The protagonist, Ramani, a rickshaw puller alienates himself from the village as his friends have advised him to go to Bombay to try in cinemas. Unfortunately, he never feels at home in Bombay. He writes a letter to the village schoolteacher boasting up of his success as a cine actor only to satisfy his sense of alienation from his native village.

The final story in "East West" is "The Courter", in which Rushdie presents a woman, who is 60 years of age. She is called Mary, transported to London as ayah to look after the children of an Indian based Muslim family in London. The narrator of the story is one among those children. In due course, she gets heart trouble. The trouble strikes the doctor, who finds nothing wrong with her general health. The reason for the attack she diagnoses is the homesickness and requests the narrator's father to send her back to India.

Rushdie's longing to be in his homeland with his family is clearly depicted in these words. To men like him, "Home' has become such a scattered, damaged, various concept in our present travails. There is so much to yearn for. There are so few rainbows any more. How hard can we expect even a pair of magic shoes to work? They promised to take us home, but are metaphors of homeliness comprehensible to them, are abstractions permissible? Or will they permit us to redefine the blessed world."

Sapphari's Push (1997) is a novel that combines pure poetry and brutal honesty and was also the first novel completely written in Ebonics. As such, it arose an important controversy due to its novelty and harsh themes. It tells the story of a black American adolescent who fights to survive a vicious cycle of Patricia Alvarez Sánchez Sapphire's Push: An example of Black English in literature incest and abuse. Being obese, illiterate and lacking self-esteem, her father rapes her repeatedly and she becomes pregnant for the second time, her first baby having Down's syndrome, and is, as a result, expelled from school.

Indian activist and poet Sarojini Naidu was a key figure in India's struggle from independence from colonial rule, as well as a proponent of civil rights and women's emancipation. Naidu made use of vivid sensory language in her poetry. She is the author of three collections: The Golden Threshold, The

Bird of Time, and The Feather of the Dawn (published posthumously). She even earned the nickname the "Nightingale of India" through her work.

The first-ever Native American U.S. Poet Laureate Joy Harjo is a key figure in contemporary Native American literature. Her work typically explores themes of the self, the arts, and social justice. Though much of her work is written, Harjo is a firm believer in the oral tradition, as she often performs orally and incorporates music into her work.

Jenny Zhang, a Brooklyn-based poet, explores the Chinese American immigrant identity in the U.S. through much of her work. Her first poetry collection, *Dear Jenny, We Are All Find*, served to sprout her career. The book was praised for its surrealist, racy, and clever tone. In 2014, she joined actress Lena Dunham on a book tour for *Not That Kind of Girl*. After the tour, Dunham went on to publish Zhang's short story collection *Sour Heart*.

In the 1860s Virginia Woolf, printing her own novels at the Hogarth Press, owed much of her independence to the feminists' insistence on the need for women writers to be free of patriarchal commercialism.

In contemporary women's texts, the basic thematic is less self against society than self against self. The characters battle themselves far more often, and with greater intensity. One of the selves is most usefully seen as Nietzschean, willing itself into power and existence, the other is the self that is socially determined. Both selves are presented metaphorically: in Richard Rorty's terms, neither the self- struggling to come into neither being nor the one (usually spoken by the narrator) socially determined has any intrinsically objective reality.

Meanwhile, other voices continue to insist that women are Platonic essences. The clashing of these antithetical constructs provides the aesthetic and moral energy of the texts; constitute the linguistic "traces" that enable us, in retrospect, to track the evolution of what would eventually become the figure of the New Woman. When Hagar Churchill, of E.D.E.N. South worth's *The Deserted Wife*, insists that "I have a will! and tastes, and habits, and propensities! and loves and hates! yes, and conscience! that all go to make up the sum total of a separate individuality—a distinct life! for which I alone am accountable, and only to God!"²⁴ and then proceeds to create a successful life.

Similarly, Elizabeth Drew Stoddard's *The Morgesons* foregrounds the word "possession" the figure shifts from its demonic to self-creating (as in "self-possession") associations as the heroine increasingly understands her own powers. We can determine how effectively it embodies the battles that engender it.

Writing about female creativity in *The Subjection of Women* (1869), John Stuart Mill argued that women would have a hard struggle to overcome the influence of male literary tradition, and to create an original, primary, and independent art. To many of his contemporaries, seemed that the nineteenth century was the Age of the Female Novelist. With such stellar examples as Jane Austen, Charlotte Brontë, and George Eliot, the question of women's aptitude for fiction, at any rate, had been answered.

Both George Henry Lewes and Mill, spokesmen for women's rights and Victorian liberalism in general, felt that, like the Romans in the shadow of Greece, women were overshadowed by male cultural imperialism. In explaining their potential for what George Eliot called a "precious speciality, lying quite apart from masculine aptitudes and experience." Eliot herself tried to locate the female speciality in the maternal affections.

By 1880, the three-decker had become flexible enough to accommodate many of the formerly unprintable aspects of female experience. After the death of George Eliot and the appearance of a new generation of writers, the woman's novel moved into a Feminist phase, a confrontation with male society that elevated Victorian sexual stereotypes into a cult.

The feminists challenged many of the restrictions on women's self-expression, denounced the gospel of self-sacrifice, attacked patriarchal religion, and they constructed with oversimplification, emotionalism, and fantasy. Even their pseudonyms show their sense of feminist pride and of matriarchal mission to their sisters; one representative feminist called herself "Sarah Grand." Sarah Grand parodied the masculine critical hegemony by describing a literary journal she called the Patriarch, and feminist journalists, writing in their own magazines, argued against the judgments of the men of letters.

In the 1890s the three-decker novel abruptly disappeared due to changes in its marketability, and women turned to short stories and fragments, which they called "dreams," "keynotes," and "fantasias." At the turn of the century came the purest examples of feminist literature, the novels, poems, and plays written as suffragette propaganda and distributed by the efficient and well-financed suffrage presses. The feminists also challenged the monopoly of male publishers and rebelled against the dictatorship of the male establishment. Whereas Men like John Chapman, John Blackwood, Henry Blackett, George Smith had published the works of feminine novelists and had exerted direct and enormous power over their contents.

"The writers of the 1930s were fortunate because after many years of use, English had become an Indian language used widely and at different levels of society, and therefore they could experiment more boldly and from a more secure position." Recent writers in India such as Arundhati Roy, Sanjeev Kumar Solanki, how a direction towards contextualise and rootedness in their works. Arundhati Roy, a trained architect and the 1997 Booker prize winner for her *The God of Small Things*, calls herself a "home grown" writer.

Arnab Jan Deka, a trained engineer and jurist, writes about both physical and ethereal existentialism on the banks of the mighty river Brahmaputra. His co-authored book of poetry with British poet-novelist Tess Joyce, appropriately titled *A Stanza of Sunlight on the Banks of Brahmaputra* (1983), published from both India and Britain (2009), evokes the spirit of flowing nature of life. His most recent book *Brahmaputra and Beyond: Linking Assam to the World*(2015) made a conscious effort to connect to a world divided by racial, geographic, linguistic, cultural and political prejudices. His highly acclaimed short story collection *The Mexican Sweetheart & other stories* (2002) was another landmark book of this genre.

Samina Ali is an Indian-American author and activist, known best for her debut award-winning novel "Madras on Rainy Days". The book that details a young woman's arranged marriage and political awakening was inspired by Ali's experiences of growing up in India and the USA. A big thrust behind Ali's work is her belief that personal narrative can play a big role in helping women achieve individual and political freedoms, and this belief comes across in that she writes.

Conclusion:

In the contemporary World's Literary scenario, writers in English who reflect the truth of realities, bear numerous responsibilities in the world of literature. They execute with admirable aplomb as the anthropologists, sociologists, novelists, essayists, travel writers, teachers and slip into global responsibility for establishing peace as the ambassadors. They have excelled the global literary

standards set by the post-colonial and postmodern writers like Mahasweta Devi, Salman Rushdie, Virginia Woolf, Sapphari, Arundhati Roy etc., have become the colossal central socio literary figures with the substantial bodies of work drawing the global attention. They have created a wide readership and a strong critical endorsement that reflect the attention of serious academicians and scholars. Their intellectual insights, conceptual, theoretical and textual experiments have engaged and interpreted the complex situations.

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Culture, House, Dress and African American Identity Issues in Toni Morrison's Select Novels

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Abstract

The author, Toni Morrison has brilliantly captured the identities of African-American people, while articulating and condemning the socio-political discrimination that they have undergone throughout history. In my paper, the characters do just that either embrace or deny the white culture's right to dominion over them. Many of the characters in the novels Tony Morrison construct identities and standard dominant culture. African Americans construct their building, way of dressing are all acceptable in their own culture. The central question appears to be whether or not the African American characters' homes and clothing should reflect the white culture. Some of Morrison's characters fight to be different. They build houses like white people but which are not comfortable to live for them like they do not want to wear loose dress also.

Keywords: culture, house, dress and identity issues.

In the novel Sula, Morrison mentioned the house of Helene Wright. The house is a perfect white house, and everything is always very neat and clean. Even though there is nothing in the house is messy, unkempt, or unusual. The black people feel their house is very strange and feel them funky.

In Morrison's novels suggest that the American dream of owning a home and being respectable is a fallacy or objects because the characters become enslaved to the ideology of consumption. The dominant white culture forces the black people's culture. This dominant culture modifies them into a product and any individual who literally buys into the system by buying goods. The characters of Morrison's novel feel like alien for purchasing products for houses. And, they exist in contiguous relation to the larger culture to which they hope to gain entrance instead of being proud of themselves and not knowing outside validation. Some of the characters in Morrison's novels know about the external and internal life. Even if, they focus almost entirely on the objective world because many of Morrison's characters cannot pay for their own property. They are being like rootless drifters living transitional lives. The rootless nature, cultural transitional are discourage their own identity, the people also feel whom are all suppressed by the white dominant culture and conceptually the larger white culture. They feel suppress when they are as African-American after accepting and trying to adopt the white people's culture by doing do wear dress in the same fashion and following hair style in the same way which are showing the black people are dominated by the white people.

In the novel, *Beloved* Baby Suggs and Denver are two examples of characters that are emotionally and literally free beyond the need to consume goods and property. Baby Suggs is a holy and who is the female self-appointed preacher who tells the black community to whom she preaches to love them.

“‘Here,’ she said, ‘in this here place, we flesh; flesh that weeps laughs; flesh that dances on bare feet in grass. Love it and Love it hard. Yonder they do not love your flesh. It is the Clearing where Baby Suggs, holy, preaches to her community that Sethe, mother of Denver, “along with the others...had claimed herself” (116).Baby Suggs is an example of a funky woman from the same novel. Baby Suggs is as the community’s preacher. She brings the community together and encourages them to love themselves because the white community, she says, will not love them. But this bounteous celebration of blackness causes the community to wonder why Baby Suggs is “always the center of things” (168).

In the Novel, *The Bluest Eye*, the desire for a pretty green-and-white house, with the assimilation it promises...is so powerful that the inability to possess it can, like the inability to possess blue eyes, destroy integrated black personhood” (65) The black community of Morrison’s novel’s often seeks out this funkiness, this undeniably African-American selfhood, and annihilates it. “Wherever it erupts, this Funk, they wipe it away; where it crusts, they dissolve it...” (83). They destroy what is intrinsically African-American about their culture in order to fit into the white culture, and this includes the houses in which they live. This funkiness is utterly repressed in the relatively affluent young women in Morrison’s novels. Morrison’s novels underscore the idea of the ridiculousness of this stringent white and blackness by presenting characters and scenes. “colored people were neat and quiet’ niggers were dirty and loud” (87), obviously a ridiculous and hateful statement coming from one African - American narrator attacking another African-American character—a rhetorical strategy that essentially amounts to a hate crime. Threatened from without and from within, there is little wonder that the black community put so much emphasis on the outward appearances of both themselves and their homes.

A post emancipation freed slave like Baby Suggs, Morrison’s work *Beloved* seems to suggest has no cultural center. Baby Suggs and other freed slaves like her, struggle with finding their personal identity at the same time that the architectural iconography movement emerges. While still working as a slave in the home of the kindly Garner family at Sweet Home, Baby Suggs thinks that “it’s better here, but I’m not,” (173) meaning that embracing and being a part of the white culture—however pleasant it might be—is not the culture of Baby Suggs and her people. Baby Suggs is not better in the environment at the Garner’s house because it is still an alien culture, and she is still a slave. This cultural identity crisis occurred at a time when the architectural iconography movement was in full swing.

The narrative of Toni Morrison’s first novel, *The Bluest Eye* is interwoven with a Dick and Jane early reader for children that depicts a white family living a harmonious suburban life. “Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick and Jane live in the green-and-white house. They are very happy....Mother is very nice....See Father. He is big and strong...See the dog. Bowwow goes the dog” (3). The excerpts from this Dick and Jane early reader literally begin the novel, *The Bluest Eye*, and are interspersed between the novel’s core narrative about several African-American girls.

Thus, the reader of the novel is to assume that this Dick and Jane reader is being read by one of the young black girls in the story. This white children’s narrative of idealized suburban life is nothing like the lives of the young black girls in the novel. In fact, as the beginning of the novel’s core narrative indicates, one of the main characters, a young black girl by the name of Pecola, is “having her father’s baby” (5). This story of Pecola Breedlove and her family is nothing like the narrative of the young white children in suburbia. Ultimately, Pecola meets with a sad ending because she embraces the

cultural values of the white society, her first intimate introduction to that culture being the Dick and Jane early reader.

Because Jane has blue eyes, Pecola believes that she should have blue eyes, in order to have value and be relevant to the white society that is in charge of her value assignation. It is the African-American people's "contempt of their own blackness" (Morrison 65)

Morrison's second novel is *Sula*. The main character of the novel is Eva Peace who disregards the laws of propriety. Eva very actively resists the traditional moral teachings of the black community that encourage black people to deny their funkiness and embrace what are thought of as traditionally white values by being neat, clean, tidy, and more respectable than the white people who are trying to oppress them. Helene Sabat, on the other hand, is an excellent example of the respectable sort of black person portrayed in Morrison's novels. Most importantly, Helene works arduously to be seen as respectable to the white community, which is something that Morrison's works rail against.

It also should not go without notice that Helene Sabat lives in the valley, in the town of Medallion where the white people live—rather than in the hills, in the community known as the Bottom, where the black people live. Helene wants to join a Catholic church, though there are none in Medallion. Catholic churches are known for their decidedly traditional and white architecture. Once again Helene wishes to embrace white architectural iconography even through her religious affiliation.

When Helene is forced to return to the South, to New Orleans to visit her dying grandmother she wears the dress of a very conservative white person that she, herself constructs. "Helene thought about the trip South with heavy misgiving but decided that she had the best protection: her manner and her bearing, to which she would add a beautiful dress" (19). There are many in Morrison's novels who are perceived as wild—women who embrace their funky African nature. Nel's grandmother, Helene's Creole whore mother, is one such woman. When Nel and Helene meet the grandmother she is described as looking "so young" and possessing "the softness and glare of a canary". She even brings a "gardenia air" when she walks in the room. Everything about her combats the oppressive and "somber house that held four Virgin Marys, where death sighed in every corner" (25).

Though she is a whore by trade, the reader cannot help but feel relieved by her presence, especially when it is textually thrust up against the heavy presence of Helene herself and the funereal atmosphere of the house. Nel is oppressive while grandmother's amorality is perceived as refreshing. Not only is respectability perceived as oppressive, but also respectable and white architecture. Eva Peace, the grandmother of what becomes Nel's best childhood friend in *Sula*, is Helene's philosophical opposite. Eva's home is described as "a house of many rooms that had been built over a period of five years to the specifications of its owner, who kept on adding things" (30). There is an illogic in the architecture of the Peace house, "there were three sets to the second floor—more rooms, doors and stoops. There were rooms that had three doors, others that opened out on the porch only and were inaccessible from any other part of the house..." (30). The architecture of Eva's house is decidedly funky, messy, and transgressive; it is transgressive because it does not follow the rules of architectural iconography dictated by the respectable African-Americans of that time.

The architecture of and lack of cleanliness in Eva's house contrasts strongly with Helene's house, and though they are from different generations the comparison holds true, for they both serve the same function in the novel. Her faults are somehow forgivable because she lives life on her own terms, speaks her mind, and does not let anyone push her around. Eva never gives up her ground while Helene is the victim of her own conservative blackness. While Eva transgresses against the codes of propriety of the African-American community Medallion and the Bottom by building a decidedly messy, funky,

and illogical house, Hannah transgresses against the codes of the community not only by having sex with other women's husbands, but she has sex in strange places, going against the unwritten code of propriety.

She transgresses the African-American architectural iconography and propaganda of the era that states that everything should be clean, that a house should be well painted, and that rooms should have specifically dedicated functions. She conflates, for instance, the primary function of the cellar, storage, with a secondary function, lovemaking. The women embrace their funky selfhoods much to the chagrin of the male and female inhabitants of the town of Ruby. For this transgression, they are destroyed, hunted and killed by the men of the nearby town. Because these women do not respect the architectural iconography of the time, which advocated cleanliness and dedicated purposes, they are murdered. In contrast, the women of the neighbouring town of Ruby are crisp, clean, proper, and obedient.

Toni Morrison's *The Bluest Eye* tells the story of a black little girl who is destroyed by feelings of self-loathing and rejection from those around her. The intention of this work is to analyze how the concepts of identity, race and gender are portrayed in the novel, and how they relate to issues of white beauty standards, self-loathing and racial pride. I propose that *The Bluest Eye* is a protest against the adoption of beauty as a positive and universal value, and that the novelist is suggesting the building of wholesome, healthy identities through the connection to the culture and tradition of a community.

Some of her characters are unable to deal with the pressures put on them by both the white and the African-American communities. These characters, hungry and desperate for fellowship and equity, turn on and fight with other characters within their own African-American communities. Their displaced anger causes a chain reaction which eventually affects entire communities. Morrison's novels suggest that this displaced anger should be redirected and turned outward towards the dominant white culture that serves as the African-American culture's oppressor.

Some of Morrison's characters are not only survive but seem to thrive in the worlds of her novels. Interestingly these are the characters that make the biggest cultural compromises. They exist with their feet in both the African-American world and the white world. Somehow they inhabit a middle ground between the two extremes, and though Morrison and her novels seem uneasy with the characters that refuse to choose between the two worlds, it is an unavoidable fact that they are the individuals who prosper in her novels. Morrison seems to be asserting that for better or worse these characters are to be the inheritors of the African-American race's future.

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Identity of Cultural Reminiscences in “*Martha Quest*” by Doris Lessing’s

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Abstract

Martha Quest is first novel of *Children of Violence*. The paper analyses the novel with references of cultural memory studies. The novel analyses upon Lessing Reminiscences and her experiences in Southern Rhodesian country from 1936 to 1938. Martha is the chief protagonist of the novel and her character resembles the author’s life. Martha like Lessing has been born at the end of World War I. It is a close portrayal of Lessing’s introduces her family and friends circle introduced in the novel with the impact of her reminiscences. The novel based with the idea of nostalgia (sentimental longing for the past times) and shows that this can also be a part of cultural memory and she uses her own memories to create a story and of the way in which that past is now days remembered. Another respect of the role is nostalgia, it mean a deep and sometimes painful longing for the personal or past, as common experiences. Martha searches a freedom, equality, hatred of oppression, the sensitivity of mind and the visionary spirit. This paper reveals how the cultural memories link in African perspective also it brings the deep understanding of the colonial situation in Southern Rhodesia.

Keywords: History and Memory, Southern Rhodesia, Town, Clubs, Office and Marriage.

Lessing explains the identities of British settlers in South Rhodesia also the British who stayed in Great Britain are different from one another. British settlers have some different cultural practices like clothing and eating and even their cultural identities get change and develop from over the years. Whereas the British became more liberal in their idea about cultural (white) supremacy, the British settlers in South Rhodesia clung to their idea of superiority over the black residents of Africa. A brief History of Zimbabwe, introducing the theory of memory in cultural studies explains, it is important to combine factual history with collective or individual memories in order to create an objective and the study of Doris Lessing’s work.

Lessing has born on 22, 1919 October in Kermanshah, Persia (now Iran). She is the daughter of British parents, Alfred cook Tayler and Emily Maude Mcveagh Tayler. Her father has served in British Army, who get a leg injury during his service in the world War-I. After the war her family moved to Kemanshah in Persia. Her father promised of getting rich, through maize farming, and her father purchased around one thousand acres of bush, and the family moved to the British colony in Southern Rhodesia (now Zimbabwe). Doris mother adapted to the rough life in settlement. Lessing father work in the imperial Bank of Persia as a clerk. Lessing has married with Frank Charles wisdom in 1939 and second one to Gottfried Lessing in 1945. Both marriages are not success in her life and she decided to leave her first marriage children’s in Rhodesia. In 1949 she has settled in London with her second marriage son. She started her carrier as a writer. Lessing has lived ninety-three and has artistically write about women’s lives for well over the last fifty years. Lessing has honored the highest Nobel Prize in 2007 for Literature.

Identity of cultural and memories has an interdisciplinary research studies, and it expanded in the period of Nineteenth century. *Cubitt* speak about *History and Memory* is the survival as reconstructing the past experiences in culture, religion and social identities. *Ricoeur* is also talks about *collective or personal memories*. Both writers are writes about the Nationality, Religion and Gender of past identities of people. *Olick* reveals the form of *Collective Memory* and it classify about the official memory, family memory, vernacular memory. Those above the identities and discussions are based on the root of Colonial and post-colonial forms of theories. Jane Miller and Elaine Showalter in their article, "Doris Lessing and Millennium" published in *Raritan* volume of *contemporary literary criticism* explain the gradual growth of Martha as a person:

"Women often get dropped from memory, and then history, Lessing reminds us early in her autobiography as she explains what inspired this new project and what its scope will be for telling the truth and keeping her counsel. Her own memory is remarkable, especially in the first of these volumes, and it is something she is ready to trust partly because I spent a good part of my childhood fixing moments in my mind. Clearly I had to fight to establish a reality of my own, against an insistence from the adults that I should accept theirs. Her own life and the stories she comes to tell about it began and continued in this state of resistance to everyone and everything intent on containing her or explaining her to herself" (331-332)

Lessing has explains every woman has to face many social conventions, traditions and moral obligations in the life. She has shown in the novel of various personality and the forms of Martha, struggles with her parents from girlhood to adulthood in the farm in Rhodesia. Also Lessing describes the relationship between blacks and whites on African farms. Still, her childhood memories of the African landscape become connected in her mind with the black native of Africa and provide images of human beings in a simple and harmonious relationship with nature; she turns repeatedly to these memories in her later life as that of the Lessing reminiscences through all the five books of the *children of violence* series.

Lessing writings has related in the field of cultural memories in the novel itself written as a personal and collective memory by her imagination and experiences. *Martha Quest* (1952) has published in the volume of *Children's of violence*. The opening of the novel start with an epigraph: "*I am so tired of it, and also tried of the future before it comes.*" (1) This epigraph lines express a lot of things and brings to the reader. The novel analyses the relationship between the parent and child and how it fictionalized in the authors memories.

Martha is a teenage girl and lived in a farming village seventy miles away from the town. She hates her mother Mrs. Quest, neighbour Mrs. VanRensbergs. Both women's are gossiping the village activities of people and have a racist attitude towards the natives. They have the only entrainment to hear the radio and reading newspapers. Mr. Quest reading only a Tory newspaper from England, Mr. Van Rensbergs reading a Nationalist Journal from South African union. The two ladies are conversation about their experiences of politics and respective traditions, and they never talk or discuss about their memories or any other personal matters. Martha could not hear her mother and neighbour conversation, she said low voice "you are loathsome" and disgusting and entire into the bush.

There are certain rites in the talk of matrons, and Martha, having listened to such talk for a large part of her life, should have learned that there was nothing insulting, or even personal, intended. She was merely expected to play the part "young girl" against their own familiar roles. (4)

Martha is a typical girl, who dislikes her parents and thought herself, never become like them. She likes to avoid her parents, not supportive with them of debating and discussions. She has interesting in reading and her favourite book is Havelock Ellis. Martha has regularly lending books from Joss Cohen and Solly Cohen brothers from station; they are intellectual Jewish, she has been already lending the books for the last two years. Lessing express that the women's are following established patterns in their behaviour. Joss gives economics, psychology and sociology books, Solly gives psychology; from these books Martha gained a experiences to understand the society.

Mrs. Quest has an opinion that her daughter Martha should get properly married and have children. Martha need independence from the controlling grip of her mother who is seen as an enemy. Their relationship has so stressed and always fighting, arguing became a daily routine. She would approach everything her mother said with a lot of misgiving: "...at the slightest remark from her mother she was impelled to take it up, examine it, and hand it back, like a challenge..." (8). When Martha has invites a dance and party by her neighbour. Her mother nodded on dressing and to wear a childish frock. Mrs. Quest believes this would make her daughter unattractive before the boys. Martha resists her mother option and stitching a new party dress to wearing to the party.

Martha always thought of herself as a grown-up but her mother saw her as a sweet little girl. She wanted to dress in her own way but her mother wanted it another: "My dear, nice girls don't wear clothes like this until -" (30). Martha replies her instantly: "I am not a nice girl," broke in Martha and suddenly burst into laughter" (30). Mrs. Quest knows that Martha is intelligent and will make a career. She often boasts about Martha to Mrs. Van Rensberg: "... My daughter will be somebody, where as yours will only be married" (12). As Claire Sprague writes: "The two mothers, Mrs. Quest and Mrs. Van Rensberg, in the novel united against their children but divided against each other by nationality and religion and further divided when their daughters are compared" (5).

Martha feels that her mother has never loved her. Her mother follows the traditions and the ethical ideas, which Martha is unable to identify with herself. This impossibility of identification with her mother creates a huge emptiness in her daughter life. Martha confronts the absence of a model to follow. The daughter, therefore, seeks some kind of solace in the bosom of the Jung concept "earth mother", which for her in the African veld. After quarrel with her mother, Martha "marched off down the garden, and ran into the bush" (9). Here she lies down in the long grass under a tree and keeps repeating to herself that "her mother was hateful" (10).

...she remained under the tree, whose roots were hard under her back, like a second spine, and looked up through the leaves to the sky, which shone in a bronze clamour of light. She ripped the fleshy leaves between her fingers, and thought again of her mother. (14)

Martha could not adopt their farm life, she get irritated of his mother and neighbor social gaff, and she feel live in Island "she grew through phases of fish and lizard and monkey rocked in the waters of ancient seas" (12). As a teenage girl she reacts with violence and opposition with her parents. A native man came with parcel of books from the Cohen boys, she felt tired to read half dozen of books, ignore to read. Lessing expresses in her writings about the reality of adolescent, who are the people in the stage. Mrs. Quest wants her daughter to be a different girl from the bunch of fast girls and "did not consider her daughter to be on a level with Marnie, whom she found in altogether bad taste, wearing grown up clothes and lipstick at fifteen and talking about boys" (13). Mrs. Quest, like all mothers, wants her daughter to maintain her dignity as she thinks, "a man will never marry a girl he does not respect" (12). She wants, like other traditional women, her daughters to follow the likes and dislikes of men.

Martha has thought and feels comfortable in her daydream of city, it built on the nearby hills where people of all colours live together happily and her vision in dream of a Golden city:

She looked away over the ploughed land, across the veld to the Dumfries Hills, and refashioned that unused country to the scale of her imagination. There arose, glimmering whitely over the harsh scrub and the stunted trees, a noble city, set foursquare and colonnaded along its falling flower-bordered terraces.... fair-skinned children of the North playing hand in hand with the bronze-skinned,Yes, they smiled and approved these many-fathered children, running and playing among the flowers and terraces, through the white pillars and tall trees of this fabulous and ancient city. (15)

Martha lives around with the homeland of native black African surroundings. The native African is everywhere in Martha's experience, yet because of the extreme separation of the races, she has almost no personal contact with blacks. Still, her childhood memories of the African landscape become connected in her mind with the black native of Africa and provide images of human beings in a simple and harmonious relationship with nature; she turns repeatedly to these memories in her later life.

Mr. Quest's personality is strongly shaped by his experiences in World War I. Holmquist points in his writing *From Society to Nature. A Study of Doris Lessing*, "His personality can be divided into a prewar and self, because after the war he does not consider him to be himself; most of the time he is engrossed in his thoughts about the impact of war. In world war-I, he has served as an ordinary soldier and has been the battlefields and flying shells which has killed his enemies" (41). He has been injured in the war. He suffers from diabetes and is "completely absorbed in being ill, he talked of nothing eye-his illness and the war, the war and illness" (24). Holmquist states that because of his war experiences, Mr. Quest has adopted a passive attitude and has gained a liking for suffering and the role of a victim. He indicates that these attitudes are also present in his daughter.

Even after the war is over long time ago, he still identifies himself with the war. His war experiences fundamentally changes his sense of identity. Nigel C. Hunt writes in his book *Memory, war and Trauma* when he says that many soldiers start identifying themselves with the armed forces, in which they lived then, with the family of which they are part of now. And this is what happens in the case of Mr. Quest, who in spite of living with his family, remains lost in the memory of war and keeps on narrating and recalling the incidents of war. He keeps muttering, to himself, the memories of war "We were out in no man's land, six of us, when the star shells went up, and we saw we weren't three paces" from the Boche trenches and...' (33). It is a cathartic act for the traumatized narrator that gives him a way to survive.

There is quarrel between Martha and her mother which leads a continuous hostility against her mother. Mrs. Quest resists her daughter friendship with the Cohen brothers, who the books to gives to her daughter to read, her mother dislike of activities. Lessing identifies the impact of her own memories with her mother and it is very much evident in the novel. The battle between Martha and her mother is on the subject of the kind of clothes to be worn. Mrs. Quest does not like Martha to wear clothes like that of grown up girl because it makes the boys around Martha seem less dangerous.

Martha has strong determination to exit from home and mother's pressure and she decides to go city and find the job and live herself also search her identity. Lessing expresses Martha's feelings on leaving her old life by saying that, "a phase of her life had ended" (101) and "She was a new person, and an extraordinary, magnificent, an altogether new life was beginning" (102). She get the job in the city from Cohen's firm and has spend her evening time in Left Book club and go to night dance club

with Donovan. Especially she feels different from other young girls like Marnie, a neighbour. Her relationship with Donovan, she looked like model and her dressing and hairstyles even minor matters have also changed by him.

Martha has joined another sports club, knave clubs. At end of the point she understands sundowner's parties and clubs women's are treated as secondary. Her mother's insists for marriage, also she meets Donovan's mother regarding their marriage. As Martha against of his parents decision and she need a sexual freedom to choose her life. She does walk down the way with Douglas conforming to yet another pattern of society that she had so derided. She have her an inability to decide that if she wants get married till the end, even though Martha is not take a positive decision, when her mother wrote a letter that she want marry Douglas. Indeed Martha perceives her marriage to be an escape route from her mother's defiance's, and the new beginning of new life which she longs for.

The novel *Martha Quest* examines the dualism of author's life as resemble in this fiction. She openly reveals how she hates her parent's. It is clearly visible that Mr. Quest, Lessing own father, is a victim of the war who has made Martha's memory, making her participant in the trauma of the war in which she never participated. The concept of reminiscence keeping in mind to find themselves and it transferred into the writings for references to the generation after bears to the personal and collective experiences and they remember only by stores, books and photographs often become one of the sites of recollection. The paper brings the elements of Lessing reminiscences in the novel. All these integral experiences have been transferred in her life and from there into her fiction. The protagonist of Martha survives in different levels, Such as parenting family on the veld in South Africa, Secretary and typist in the private firm in the city, one of the group members in Sports Club and end with the marriage of civil servant, Douglas.

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Feministic Approach of Chitr Banerjee Divakaruni towards Immigrants in ‘*The Mistress of Spices*’

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Abstract:

Chitra Banerjee Divakaruni offers a variety of experiences of the diaspora in her works. She made an indelible impression on the diasporic literary world with her first novel *The Mistress of Spices*. She is an Asian American writer whose works easily conjure a virtual picture of the South Asian diasporic experience across the Atlantic. Her view of this experience is common to all diasporic communities. She has transcended boundaries; negotiate two different worlds from various perspectives. She attempts to interlace the elements of myth, magic and ancient culture alongside the contemporary culture. Divakaruni tries to fuse the original values with the accidental ethos. She often focuses on characters balancing two worlds, particularly on Indian immigrants struggle through life in America. Most of her works are about the Indian immigrants in the United States from the author's native region of Bengal and the stories are often told by female narrators from the first person point of view.

Keywords: Feminism, Immigration, Diaspora, Magical Realism

Chitra Banerjee Divakaruni is one of the worlds well known author, a representative of the current Indo-Anglican fiction. She is a novelist, poet, professor, and short story writer. She is an award winning author and poet. Her work has been published in more than fifty magazines, including the Atlantic Monthly and The New Yorker. Her fiction is located in Calcutta or the United States of America. She was born in Calcutta on July 29, 1956. She spent the first nineteen years of her life in India. Her father is Rajendra Kuma Banerjee, an accountant by profession. Her mother is Tatini Banerjee, a school teacher brought up their four children in modest middle class ambience. She was only girl among three brothers Partha, Dhruva and Surya. She spent her childhood days in sibling rivalry and camaraderie. Since, writers like Divakaruni have personally undergone such discriminations in U.S. They converted their personal experiences as stories. They specifically wanted to explore the issue at a psychological level. “Chitra Banerjee Divakaruni is prolific woman writer of south Asian Diasporas living in America. The Diaspora issues of identity homelessness, alienation and struggle for assimilation and acceptance are boldly and realistically dealt with, in her fictional works.” (Kulkarani 182)

Divakaruni put herself through graduate school by taking on odd jobs, working as a babysitter, a store clerk, a bread slicer and a laboratory assistant at Wright State University and a dining hall attendant at International House, Berkeley. She taught at Foothill College Los Altos, California and Diablo Valley College. She now lives and teaches in Texas, where she is at the nationally ranked creative writing program at the University of Houston. Divakaruni is a co-founder and former president

of Maitri, a helpline founded in 1991 for South Asian Women dealing with domestic abuse. She serves on its advisory board and on the advisory board of a similar organization in Houston, Texas. She is also on the board of pratham, an organization that helps educate children in India. Throughout her works she uses Chameleon-like voice and mastery of rhythm to create unforgettable characters and weave stories that are exotic and familiar, at once fresh and universal.

The Mistress of Spices (1997), Divakaruni deals with an immigrant woman's journey from the established paradigms of the past to an uncharted future in America. The novel presents the dilemma of negotiating one's cultural and biological identity with the drama of alienation and self-transformation in the adopted homeland, America. The main character of the book is Tilo, a magical figure who runs a grocery store and uses spices, not only for cooking, but also for the homesickness and alienation that the Indian Immigrants in her shop experience. In the process she develops dilemmas of her own when she falls in love with a non-Indian. This creates conflicts, as she has to choose whether to serve her people or to follow the path leading to her own happiness. Tilo has to decide which parts of her heritage she will keep and which parts she will choose to abandon. *The Mistress of Spices* is the most popular novel written by Chitra Banerjee Divakaruni. *The Mistress of Spices* is unique in that it is written as a blend of prose and poetry. Laura Merlin in a review in *World Literature Today* says:

In this exuberant first novel, the award-winning writer Divakaruni builds an enchanted storey upon the fault line in American identity that lies between the self and the community. Addressing the immigrant experience in particular, she asks how to negotiate between the needs of each under the earth-moving stress of desire. (2007).

Chitra Banerjee Divakaruni is an Indian American author. Her short story collection *Arranged Marriage* won an American book award in 1995. *The Mistress of Spices* and *Sister of My Heart* were adapted into film. *Mistress of Spices* was *Bhert* listed for the Orange Prize. Her works are largely set in India and the United States, and often focus on the experience of South-Asian immigrants. Divakaruni writes for children as well as adults and has published novels in multiple genres including realistic-fiction, historical-fiction, magical realism and fantasy. In *The Mistress of Spices* the character Tilo provides spices not only for cooking but also for the feelings of homesickness and alienation that the Indian Immigrants experience from her shop. Divakaruni writes to unite people by destroying myths and stereotypes. She dissolves boundaries between people of different background communities. She felt that writing was a way of bringing back a significant part of her life into her intellectual sphere and autonomy leading to assertion of the self. Divakaruni's novels have a small number of characters, but the events and processes continue to be based on complex relations. Much of her work deals with the immigrant experience, an important theme in the design of American Society.

Oscillating between the attraction of home and those from the new, the migrant wages a psychic battle, whether to remain in a ghetto of old values or break the barriers and get assimilated with the overwhelming new culture. "The individual living in the diaspora experiences a dynamic tension every day between 'here' and remembering 'there,' between memories of places of origins and entanglements with places of residence, and between the metaphorical and the physical home" (Agnew 19). Identity is lost as they are treated as Indian on the foreign land and as a foreigner on their homeland. This idea of dislocation is a very complex and traumatic feeling. An immigrant carries with him to the host land the social, cultural and religious beliefs ingrained in his psyche by his homeland, "the socio-cultural baggage" (Jayaram 22). Because of the burden of this baggage, the person uses his parent culture as a defence mechanism against a sense of insecurity in alien settings. They try to stick to their identity of home and nation and this leads to the formation of diasporic and ethnic identity of the diasporic communities. Loss and nostalgia constitute the key elements of any diasporic writing. At the same time, it gives vent to a certain alienation due to incomplete assimilation in the adopted society. John Hartley

states: "It is this experience that is sought to be transmitted to readers through diaspora literature" (Hartley 66). The diaspora writers are obsessed with search for identity and their writing displays a poetics of exile and displacement. Diasporic identity can be defined as the identity of an immigrant living in a diasporic condition.

The Mistress of spices is Unique in that it written with a bend of prose and poetry. The Novel follows Tilo, a magical figure who runs a grocery store and uses spices to help the customers to overcome difficulties. When she falls love with non-Indian. This creates great conflicts, as she has to choose, whether to serve her people or to follow the path leading to her own happiness. Tilo has decided to which part of her heritage she will keep and which parts she win chose to abandon. Divakaruni's *The Mistress of Spices* is a juxtaposition of the past and present life of Tilo. Her past life is dominated by fantasy and magic. The present life of Tilo is related her service as a mistress in a Spices Store in the crooked corner of Esperanza where Oakland buses stop. Literature human thought Perpetuates, every creative artist express himself. The tradition of Indian English writing is comparatively a new stream, which has become a potent voice of Indian culture and civilization at the global level. Their emerged a good number of creative artist, who tried to express India's cultural heritage through English languages.

Like Bharati Mukherjee, Chitra Banerjee through her novels constructs the world of immigrant's experiences and represents the plight of Indian immigrant women. The emotional identification and affirmation of self anguish through their conflicts provide a rare authenticity to her narrative presentations. With the nostalgia of these women immigrants, she represents her own emotional affinity with Indian culture and Indian traditions. She makes a confession that without having an insight in the inner consciousness of Indian women, her fictional art world has been weak and insignificant.

Divakaruni says that, she wrote *The Mistress of spices* after her youngest son was born. She had a near death experience when he was born, and she was very sick and ended up in the hospital for a long time. This near-death experience made her realize that one has many lives and many identities, and they move from one to another, which was a very powerful experience for her. *The Mistress of Spices* is an enchanting and sensual fable about the romantic and personal conflicts that face Tilo, beautiful young women trained in the ancient and magical art of spices. Oriented with special power to help those that come to her, Tilo can sense people's problems with a startling ability to see in to their past and future. Tilo works in a small San Francisco store call the SPICE BAZAAR, where with the guidance of her spices, she finds the perfect remedy for anyone who walks through her door. Tilo was born in a village and she was named as Nayan-Tara. Then the pirates carry her away and called as 'Bhagyavati'. When she decides to reach the Island, with the help of as snakes named her as 'Sarpakanya'. Becoming a *The Mistress of Spices*, she changed her names into Tilo. She has to change her identifies many times in order to arrives at final definition of her selfhood.

Tilo becomes the backbone of the novel. The centre of the novel revolves around her. Tilo in her present life now and then remembers the rules the Old One has prescribed for the young mistress. They should remain detached and should not become too involved with anyone. She also admits that she bridged the purely realistic and the mystic one. She extended her subject matter from dealing exclusively with the Indian-American Community to include three ethnic groups living in the inner city-African, Americans and finally she tried to bring together the language the poetry and prose as the idiom of the book had a lyric quality approximate to the genre of magic realism. Veena Selvan in *Mistress and sisters* creating a Female Universe in *The Literary Criterion* remarks when once Tilo lands in her spice store, she is able to empathize with her women customers better than her male customers. In *The Mistress of Spices* Divakaruni presents her own experience through Tilo who faces many troubles in search of identifies. It spells a message of hope for many people in the future. Thus Tilo's direct

confrontation with the alien culture leads her to discovery her inner self. This project work is a blending of the three chapters Culture and Belief Causing Alienation, Feminism, as Personal Struggles and Journey in to Magical Realism.

Bill Ashcroft defines diaspora as "the voluntary or forcible movement of people from their homeland into new regions" (Ashcroft 68). The severing of people from their homeland, their culture and language causes loss of identity followed by a deep effort to appropriate, transform and merge local cultures with their own traditional ones. The term can be considered a synonym of displacement, diversity, cultural clash and marginalized subjects who live in the border between two worlds. The transnational migration, the flow of the people among different countries, convergence of the heterogeneous cultures, realization of language and hybridization of identities all results in a sort of fissured and fragmented identities.

Migration and immigration have directly or indirectly affected several generations of contemporary writers in English engendering hybridism and culture complexity within them and urging them to grapple with multiple cultures and countries and tensions between them. A number of diasporic writers like Salman Rushdie, Amitav Ghosh have been dealing with the issue of diasporic identity in their works. Diasporic women writers also deal with this important issue in the present day in a different fashion than that of a male writer in a perspective distinctly different from that of their male counterparts. With the rise of women's diasporic writing, the images of immigrant women have often been discussed in literature. Indian women writers in foreign lands are equipped with better themes than the perennially penned subjects like rights of women, injustice, and gender inequality and so on. With the alteration in political, social and economical scenario, literature by women writers living in India and abroad have evolved to demonstrate some universal experiences like the contradictions of old and new values, conventions and change, ethics and freedom. Immigration for a woman carries infinitely greater responsibility being the one to maintain their cultural identity amidst the evolution of a new being. "Such schisms generate personal crises for many immigrant women," and is integral to Divakaruni's writings (Uhland 2).

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Self-Realization in Anita Nair's Lessons in Forgetting

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Abstract

Indian women novelists have given a new facet to the Indian Literature. The Indian Literature has skilled several endowed women novelists who present the Indian version of such books and that too within the limits of self-respect and decorum. Anita Nair is an Indian writer in English who drives a greater depth into the psyche of her characters and successfully brings out their urges, hopes, dreams, traumas and fears on their journey of seeking their self. Her characters undergo a long tiresome swim to keep themselves afloat as self-defined people in the society. In almost each novel Anita Nair is pensive with the search for self-realization and freedom for women she believes in the freedom at every level and liberation of women. Her characters are surrounded with many problems, but they finally realize their true identity and come out of it and live a happy and peaceful life. The aim of this paper is to study the self-realization in Nair's Lessons in forgetting.

Keywords: Liberation, self, self-realization, dependency.

Anita Nair's fourth novel Lessons in Forgetting, presents an intense look at marriage, parenthood, destiny and relationships. It covers a variety of themes such as women seeking their self in Indian society, their dependence on others, other domestic themes like betrayal, redemption, forgiveness, second chance, female feticide, man-woman relationship and mother-daughter relationship. In this novel, the protagonist Meera is a loving housewife who has been placed comfortable as a corporate wife of Giri, queen of her world, mother of two, author of cook books, supporter of corporate wives and friend to the rich and renowned, that she who has everything can afford to be merciful. She is one among the "women in India who feel proud that they are well protected by their husbands without realizing that they are making themselves helpless." (Evelyn Shyndya, 198).

Meera is not given a chance to think of her "self" what is her Individuation, till Giri, her husband leaves her one night suddenly. Only after she finds her forsaken she starts thinking of herself. Meera has never thought of herself. Her life is well contented as Meera never dreamt big dreams. She had no desire for fashionable clothes, diamonds or luxurious holidays. In those hard years after her father's death, she learnt to adore at the altar of enough. That was all she ever hoped for. Hence Meera is least bothered of herself.

The process of pursuing her individuation begins when she becomes a totally unsettled Meera when Giri forsakes her and her family one night. The entire family burden is shouldered on the fragile Meera. A fear engulfs her as she has now become the sole responsibility of her children Nayantara and Nikhil and her mother Saro and grandmother Lily. It takes time for her to reconstruct her broken mind and the family.

Meera is a woman who often pushes herself to the unconscious. She doesn't want to let it grow out as she feels it is not the right time to do so and thus convince herself. Shash Deshpande in an

interview with PrasannaSree says, “Men’s world and female world rarely come together. What the men are doing was not known to women” (149). When once she suspects Giri about his twilight walks out of her sight with his mobile hidden in his breast pocket, and the change in his wardrobe, she pretends not to have seen them and convinces herself telling, “I am not Hera, she tells herself, I will not panic. I will not spew venom or make known my rage. I will not lower my dignity or shame myself. I can live with these shadows as long as it is me he comes home to” (39). So Meera considers it to be a shame on her if she comes out of fear and questions Giri to his face. She is afraid what she would do if Giri leaves her. According to her she is nothing without Giri and doesn’t want the felicity of their lives to be shadowed or tainted or violated.

Meera is unable to realize the truth of her strength within her as she is fully dependent on her husband and thinks that her happiness and fulfilment lies in such dependency. Meera rested her cheek against his. She would be that happy of a corporate wife, the woman behind his success. It was what she wanted, to be there for him and always near him. Her state of mind exists as an intangible barrier between herself and dependency. She believes in herself. Her mind is more developed in will power (150). Till Giri was with her, Meera has never had the intention to work though she had a post graduate degree in English. But then she realizes that she is there to take up the responsibility of maintaining the whole family. She urges to become a new woman. Women who will make herself choose. She becomes aware of herself as an individual and can face boldly the adversities of life with determination and conviction: They looked at each other, Lily and Saro. This was a Meera they didn’t recognize. A Meera with home economies. Once she was a Meera who had chosen her perfume, lipstick and dress as per Giri’s choice. But now Meera says with determination to the woman in the beauty parlour that she wants a short hair-cut. She feels confident in her starched cotton saree and pearl jewellery: Give me a new hairstyle Short. I am. I’ve had this same hairstyle for the last twenty-two years. Ever since Giri came into my life. And I didn’t want to change a thing. My hair, my home, my dreams, myself. I so wanted it to be what he wanted. But it’s time I became a new woman. Someone I would like to be (177).

Meera is a woman who doesn’t take chances. She doesn’t want to take a second chance in her life. But once in a party in a room full of couples, she slightly becomes a forlorn Meera discovering what it is to be a single woman in a room full of couples. When Vinnie questions her if she could have taken anyone with her, Meera replies with little reluctance, “No there isn’t anyone I want to bring with me” (183). Meera is emerging as a new woman, seeking her “self”, but not the kind of woman what is expected of her by Soman and Vinnie. Often Meera is afraid if she will give way to Sonam and turn against herself. Bhasker A. Shukla says: Turning against the self is a very special form of displacement; where the person becomes their own substitute target. It is normally used in reference to detestation, irritation, and violence, rather than more positive desires, and it is the Freudian explanation for many of our feelings of inferiority, guilt and depression (61).

What Meera fears if it would happen and what she wants not to happen, happens at last. She lets Soman feast on her and finds her thirst quenched through Soman. She suffers from guilt and depression and feels bad how she has cheated herself: Meera knows what lies ahead. A life to breathing for her and to adorationthat life. From somewhere in the back of her mind a thought arises, “If you love your life, you are lovable. If you hate your life you become hate worthy” (82). The new Meera starts loving her life as a research assistant to Prof.Jak, cyclones studies expert and fulfills her responsibilities as a mother and a daughter. She starts loving the job,the companionship of Jak, his Kala chithi and Smriti, his daughter: She will be there for him Meera decides. But to keep herself alive, she will need to search all the selfishness that lies cavernous within her. That she also will ensure that she is no more a fragile Meera but a courageous, confident, strong-minded, self-assertive, self-determined Meera.

The study of Anita Nair's novels shows that in present time women are not weak and parasite type creatures. They are not on the margins but are very well capable to stand in the main stream and are equal to males. This is the time when they should realize their abilities, focus on their goals and take forward their main skills. The women writers like Anita Nair holding the pen in their hands have the power to speak for women's rights, to explore and to expose their problems, and to express their ideas and thoughts to the world. This pen is not less than sword which has the strength to change the veins of the readers thus about which they had preserved many myths, and thus has power to change the society. When the mental status of the society will be healthy, people either males or females, will be able to present their problems and they will get a better solution instead of being rejected without consideration in the name of tradition or due to patriarchal system of the society. All human beings can search their real self and can raise voice for themselves. So everyone should make one's life better through the quest of one's identity.

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Depiction of Self Alienation in Chaman Nahal's "Sunrise in Fiji"

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Abstract:

In the Indian English novelist approach to the former ruler, it has been noticed that invariably the tendency is to view the British in terms of the colonial relationship. The constricting framework of the regal hierarchy that imparts moral and cultural dominance to the ruler and reduces the ruled to the level of the savage and uncivilized native has served the novelist remarkably well. In Indian English fiction many writers portrayed the self-alienation. The novel is constructed as a narrative by a succession of loosely connected incidents rather than by an integrated plot. Chaman Nahal has selected the most appropriate type of narrative the episodic to make Harivansh analyze his own thoughts and deeds. The novel can be reveals three heads self-alienation, self-analysis, and self-realization. Through the life of Harivansh Sunrise in Fiji traces the growing materialism in society and the gradual spiritual impoverishment. The novel explores the inner working of the mind of this unusually successful man.

Keywords: Dominance, Succession, Impoverishment, Materialism, Spiritual.

Indian writings in English which depicted the freedom struggle, socio-political discontent and Gandhian principles of non-violence shifted to the theme of holocaust of partition, after the attainment of independence in 1947. This horrendous tragedy of partition gave rise to a new corpus of literature. The blood-curdling colossal event stirred the minds of the Indian writers as a result of it, a number of novels were written. Most of the writers witnessed this gory catastrophe that gave vent to their expressions in the form of novels. The tragedy of partition which resulted in complete chaos and destruction provided the writers with rich source of treasure for their pen writing is a popular and powerful medium of expression. Indian English Fiction is started as a small plant but attained great recognition and branched off into many directions. It is not approach to the former ruler it has been noticed that invariably the tendency is to view the British in terms of the colonial relationship. Harivansh Batra the protagonist is a successful architect and builder. He is unsentimental, rationalistic and secular bothered about the metaphysical dung and religious shit embodied in Indian philosophy.

The novel explores the inner working of the mind of this unusually successful man. He apparently appears as one who has everything that one can possibly hope for. He has been doing nothing but playing games of being bored. He lives in a desensitized world and seems to have become a malcontent when he refers to his fellow human beings as the stinking humanity. It is from this deceptive world that Harivansh decides to run away in search of the elusive truth. Feeling emotionally exhausted, he plans a visit to Fiji in order to introspect and redefine his goals of life. He plans his journey in such a

way that it helps him find out if there is nothing in human life beyond the body and to apprehend what is there at the end of the line.

Thus, the novel probes into the complexities of the elusive truth and of human existence. Though Harivansh has built many houses he has not been able to build a home for himself. He had built hundreds upon hundreds of homes but why had his own home remained unfinished, why had his own life brought him no peace. For him even marriage is coming together of two bodies devoid of any heartfelt emotions. Marriage is only for physical pleasure and not for a sense of emotional fulfilment. All through his forty-five years of life, he has always given importance to the body and the mind and never to the heart.

Harivansh raises a question and answers it. The question is about human happiness and why -in spite of all the physical comforts provided by modern consumer societies, which fulfil all bodily needs and wants man still remains lonely and unhappy. Lack of mental peace makes his life miserable. However, in the case of Harivansh is critical analysis of his life helps him change from a stark materialist to a man of sympathy and understanding. Harivansh comes from a small town, Sonipat, in Punjab. He travels widely on business trips abroad, has achieved success and wealth, and considers himself perfectly integrated into the sophisticated modern world. However, he leads an uncomfortable life as he is uprooted from the past and at the same time not comfortably integrated into the present. He is an incomplete man and a sense of failure surrounds him. It is towards the end of the novel that he realizes life and thus, we can say, his journey is from ennui to a sense of accomplishment.

Chaman Nahal depicted that the theme of Sunrise in Fiji is loneliness. He says that the novel suggests the jump you make into the unknown when you go to a new country. An interesting point to note here is that Harivansh Batra does not suffer loneliness only in Fiji. In fact, he goes to Fiji to find out the reason for his sense of loneliness. This view is supported by Nahal himself when he says that one of the major themes in his novels is the theme of individual pride, individual integrity, individual loneliness, and individual sorrow. Harivansh, though he finds himself many times in a sea of humanity, cannot escape from his loneliness because he has built walls around him and neither does he try to break the walls nor does he allow anyone else to do so.

The Novel Sunrise in Fiji deals with if one is eager to know the truth, and if one makes an earnest effort to find it, one can certainly find a ray of hope which leads to fulfilment. Today and Tomorrow begins abruptly with the sentence of the narrative swings between the past and the present and thus reveals to us the various episodes in the life of Harivansh Batra. In fact, the past and the present are so intertwined that each merge into the other. The various events in his life are critically analyzed by the protagonist so that he can find what is in store for him after travelling through the dark tunnel.

Harivansh lived in enclosed spaces, as metaphorical as they were real. He is so fed up with life in enclosed spaces that he seems to have developed a hatred for them. He had built so many rooms, slept, quarrelled, intrigued in so many of them, what dens of villainies they were, these rooms. When he gets down at Bombay on his way to Fiji and starts searching for a boarding house, Harivansh recollects the experience he had with a prostitute in New York. His feeling of suffocation had a relief when he spent time with her in a park. In an instant Harivansh understood her. She was his true comrade in arms, this girl he had made love to she was as nauseated by what went on behind closed doors.

The novel seems to suggest the difference between closed minds and open hearts through the symbols of the room and the park respectively. Another event which shows that Harivansh has been trying to go back to the innocent years of his childhood is when he remembers that as a child, he used to

wash his clothes. However, Harivansh has not yet come out of the pull of his mind. When he sees a fair on the beach, he becomes a philosopher for a moment but immediately withdraws into his shell.

However, that the process of searching for the truth has begun in Harivansh is brought to our notice through his thoughts in the restaurant. Some critics feel that this is a supernatural experience. There is a postscript to this experience. The child collects his sandal and disappears. It is then that Harivansh realizes it was not a real child at all. The supernatural experience proves to have the value of self-confirmation for him. He knows now that he shall be able to realize his objective if he tries hard enough. However, the point here is not whether it is a real or a supernatural experience, but the focus the incident throws on one of the major themes the novel, man-woman relationship. The two halves always met and matched, if one made a real effort. Harivansh Batra represents another characteristic of modern man, absence of innocence and fascination for nothing.

Harivansh had an enormous fascination for the occult. He believed in all the gods and goddesses and was only too willing to be terrified by their anger or soothed by their love. It is this loss of innocence that has made the modern world a waste land. Harivansh wants to escape from this waste land to a land of innocence and that is why he undertakes a journey towards the eastern horizon, which signifies rebirth, resurrection. And Harivansh knows that if one wants to achieve self-realization, one has to seek it in one's own way. This view is confirmed by the Buddhist monk who tells Harivansh both the family and society seem to have a strong influence on the growth of a person as an individual. As he recollects, his family, his father and sisters, never gave him the freedom to be himself. He feels that while his family tried to stunt his growth this Bombay and this England had totally mined his character.

The idea that he had deliberately fabricated unhappiness for himself persisted with him. No, they were all good people, his father, his mother, his sisters. Only he had read meanings into their harmless gestures, and driven himself into a state. The point to note here are that Harivansh's interpretation of his family's attitude towards him not their true intentions had an impact on his life. Harivansh became a victim of circumstances in that he lost his identity as he was influenced by a society that gives greater importance to physical pleasures than spiritual growth. He wanted to be free, he wanted to soar high in the sky. And the desires of the body always dragged him down. Even in his relationship with Pratibha he was not sure of what he really wanted.

The next stop over in his journey to Fiji is Sydney. As mentioned earlier, the process of self-analysis has begun. In Sydney he gets an opportunity to compare his sense of loneliness and boredom with that of people who come from a so called affluent and advanced society. Harivansh's concern for the lonely man in Sydney who is holed up in a hotel room but a reflection of his own empty life. It projects his awareness of the futility of his own life a life bereft of its early joys a life which is nothing but a meaningless negation for him. When he sees the man dying of loneliness the truth of his own empty life stood up before him like a bared saber ready to stab him. He himself had nothing but played games of being bored games of being lonely while he rolled in plenty. The fear of loneliness continues to haunt Harivansh as he thinks about the dying man. A man out there was dying of loneliness; a man out there was dying for a cause, a dream, a wish that had perhaps remained unfulfilled.

At the center of Harivansh's heart sat an enormous negation. It is at this point that Harivansh tries to see if life can be made meaningful. He recollects his boyhood and how his life was in the company of his father and mother. He fails to understand why he has lost the joy of his early life and decides to contact Pratibha so that he can have her company. A point to note here is that Harivansh seems to be more interested in Pratibha's company than in consoling her husband's death. He does not seem to be sure about what he expects from Pratibha and sends her cables without a word of endearment.

When Harivansh finally reaches Fiji, he is drawn towards another holed up person. His attracts his Chaman Nahal's narrative technique is clearly visible when we go to the beginning of the novel whose second sentence is Harivansh had not travelled this distance to sleep with another woman. The very idea of the journey was to be done with the passions of the world. This sentence refers to the passion of Harivansh and Robin towards each other. Robin was only offering him what he himself desired so feverishly. Harivansh is the only person Rukmani confides in drawing him into the folds of her life telling him of secrets she had with-held even from her child. She gives him an account of the various incidents in her life that made her what she is now. In Rukmani's case it can be said that she was more sinned against than sinning. May be to overcome her suffering it is difficult to miss the existential streak in the portrayal of Harivansh. Though he has overwhelming lust for sex, Harivansh chose not to have Pratibha, proving that His consciousness is clearly a willing and deciding consciousness attempting to understand what he is really searching for.

It is this same consciousness which compels him to avoid marrying Pratibha when she as widow meets him again in Fiji on his invitation. He tries to find excuses for not being able to receive her into his life. She had transformed herself altogether. The mischief in her had vanished the laughter gone dry her mind clogged, her senses too perhaps. But he knows well that these are only lame excuses and the true reason is something different. When earlier he had an opportunity to have Pratibha, Harivansh, thus realizes that his life with Pratibha, who calls him a museum piece will not be the one he wanted. He develops fear and conflict in his mind. He wonders if he is beyond redemption that there is no reprieve for him at this stage. However, when he comes to the conclusion that he is cornered almost holed up like the man in Sydney and decides to commit suicide he makes yet another existential choice. He recollects his conversation with Rukmani, which enables him to realize that friendship is essentially and infinitely more valuable than love because it does not pass away. It is only towards the end of the novel that Harivansh realizes the importance of friendship which makes one break the shackles of loneliness and develop a heart-to-heart relationship. People trying to find the truth about life to lead life not as robots but as true human beings.

As Harivansh, who seems to have realized his self walks back he misses his step slips down among the boulders and dies? Though Harivansh meets an accidental death, he dies with a sense of fulfilment. He overcomes his loneliness and is no longer holed up like Rukmani or the lonely man in Sydney. It is for him a new sunrise a new dawn. Although the novel end in Harivansh's death it cannot be considered a tragedy because he professes his faith in life before he meets an accidental death. Thus, the novel describes Harivansh's life as a journey from death in life to life in death and symbolizes the enlightened of him.

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Analysing 'Made in Heaven' as an Audio-visual Text Dealing with the Trauma of Homophobia

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Abstract:

The selected audio-visual text "*Made in Heaven*" captures the life of two wedding planners based in New Delhi. One of them is gay, educated and upper-middle-class who has to deal with financial crises and the trauma of being the 'other'. The story goes back and forth, contesting the protagonist's evolving identity after being arrested under section 377. In pre-colonial India, homosexuality was not a crime and was practised without guilt. This paper is a visual analysis of Homophobia that operates in the country was exercising free will, privacy, and sexual orientation is questioned. The research focuses on analysing how any gender other than the binary is marginalised and made to suffer for the identity they resonate with. Attention is also laid on popular representation and stereotyping of gay men; who struggle with the implicit and explicit trauma of being gay in a homophobic country.

Keywords: Homophobia, LGBTQ, Marginalization, Implicit and explicit trauma, Made in Heaven

In pre-colonial India, homosexuality was nothing but normal, and the people were inclusive in their outlook. To take control over India, Lord Macaulay, the then President of India Law Commission, introduced the Indian Penal Code, and within that was section 377. According to Section 377, "Unnatural offences - Whoever voluntarily has carnal intercourse against the order of nature with any man, woman or animal shall be punished with imprisonment for life, or with imprisonment of either description for a term which may extend to 10 years, and shall be liable to fine. Explanation - Penetration is sufficient to constitute the carnal intercourse necessary to the offence described in this section". With the introduction of this law, a normalised practice in India became something that is considered a crime. After a history of protest and struggle, the Supreme Court of India invalidated part of Section 377 of IPC and made homosexuality legal in India. However, there is no complete acceptance of the LGBTQ+ spectrum, and we live in the imperialist shadow of homophobia. By audio-visual analysis, this paper will trace the historicity of section 377 in India. *Made in Heaven* traces the roots of homophobia in India pertaining to section 377, an imperialistic shadow that has colonised our minds and has kept a section of marginalised people off the mainstream society.

When gay marriages happen, people make a big deal about it, and if ever they get a divorce, it a bigger deal. The major contributor to homophobia is the media and film industry at large. Movies have portrayed gay characters as anti-social elements in the past decades. Literacy and education somehow do not change the homophobic attitude we have. It is in this light that a series like *Made in Heaven* is to be discussed. The series has taken a brave stand on patriarchy, homophobia and the institution of marriage. By analysing instances from this series, we will look at the popular understanding of the LGBTQ+ spectrum, map the homophobic outlook of our society, and thereby make an attempt to look into the world of the marginalised.

Made in Heaven is a shift from the imperialistic ideas of heteronormativity to inclusivity. The 2019 series was aired on Amazon Prime, and it takes us through the life of two wedding planners based in Delhi. The show bases around big fat Indian weddings that are a blend of tradition and modernity. For this study, the focus will be on Karan Mehra (acting as a gay in the series), played by Arjun Mathur. The series has succeeded in capturing both implicit and explicit homophobia operating in today's society. By looking at different perspectives, the series gives us a space to think and reflect upon the conditions of the LGBTQ people. Moreover, the show also engages in bringing out the shame and silence operating within the space of families.

Homophobic behaviour is not limited to any particular group of people. Traces of explicit and implicit homophobic conduct can be found in many people because of the lack of orientation towards these subjects. Studies show that "older, more religious and less educated individuals display more homophobic behaviour in comparison to females"(Anand 2016). In the same manner, internalised homophobia is shown more by bisexual and gay men than gender-fluid women. Another factor that contributes to this internalised trauma is the societal expectations of men for higher performance (Costa et al., 2013). This expected outcome from the male population can be less healthy for the sexually minor population of men. Non-acceptance from the institution of family can also lead to the internalisation of the shame and stigma associated with being the other.

Moreover, another problem associated with rejections from the family includes the tendency to hide true identity (Mitra & Doctor, 2016; Soohinda et al., 2019). A lack of connectedness to the larger public can also be an outcome of internalised homophobia. This might lead the sexually minor community to form away from the larger discourse or even from people of the same minority group (Davidson et al., 2017). As we have seen, some of the patterns of homophobia operating in society let's do a detailed analysis of the series.

The safety and security of homes in Indian society for the LGBTQ community are unquestioned. Home is a space where a sense of security and warmth is felt. Karan's reluctance to accept his identity comes from his initial traumatic experiences from the family. Karan's father is shown as a strict patriarchal figure in the beginning, but he is the one who accepts his son rather than his mother. The mother is the protective figure, but here she procures her son so much that he suppresses his sexual identity. Despite knowing her son's sexual preference, she pushes Karan to go dating girls. Karan's mother also says that Karan is the one who is sick, and the family has to suffer for it. For the character Karan, both his paternal house and his rented house has memories of injury and insult. Karan does not get a peaceful place in either home because of financial issues; in the rented house, the people he has to pay shows up, and in his paternal house, he owes money to his parents. This is where the club comes into the picture. Karan picks most of his dates from the club. Karan himself failed in running a club. Most of Karan's dates mention his rented apartment as a nice pad, but as the series progresses, the home becomes a place where his privacy is violated. All the sexual acts within the house are also shown in shadows or shades.

The other gay character who never comes out or has to repress his true self is the house owner Ramesh Gupta. Gupta has a family, and he has to live for them. From Gupta's initial conversations, little is known about his interest in men. However, glimpses of it are shown as he tells Karan that he will take him for a ride. His wife is suspicious of Karan and always raises her doubts as Karan brings in dates with him. Also, here is where Karan has the support of Gupta's daughter. Guptaji, the landlord, finds pleasure in seeing them making love; he would have continued if not for his wife seeing the video. Guptaji is the representation of men and women trapped in the circle of marriage and unsatisfied relationships. Renu, the landlord's wife, is another strong character who shows homophobia within the series. Renu reinforces that Karan has done a crime, and he deserves jail. Gupta's daughter is the voice

that should be heard loud and clear. She argues that being gay is natural, and to hide it after being born that way is the most painful thing to do.

The law enforcement system of the country often fails to stand with the minority and the marginalised. The exploitative attitude of the people within the power structure is captured in the series. Karan being a privileged person, escapes police brutality initially because he has the money to bribe them. One of the first instances within the series where the plight of homosexual people is questioned is when the police encounter Karan with one of his dates in the car. At this point, Martin(Karan's date) raises questions of gay rights, and the reality is brought into the picture. Martin question, what if you could not afford to bribe him becomes crucial. If it were not for bribing them, they could have been arrested for homosexual acts. The police officer asks him to do these kinds of acts behind closed doors and tells him that it is not allowed. Here Karan shows his attitude of ignorance initially and casually tells that no one cares. The sex scene between Martin and Karan is crucial as it gets taped. Firstly two consenting adults have the right to engage in sexual activities, and secondly, violation of privacy is a crime. The second encounter with the police officers happens at Karan's rented house when he is dragged and pulled out of the house. The police arrest him under section 377; ironically, the police advised him to do whatever he wants behind closed doors, and still, he gets arrested. Karan is not given an agency to fight or resist. The officials see homosexual acts as a crime and call it a mistake.

Behind bars, Karan undergoes a series of torture and both physical and mental assault. The police officer crushes Karan and assaults him inside the jail, which Karan reveals to Nawab in the latter part. The mentality of the police officer was arrogance, and his language was extremely abusive. With the power, he has the police officer rapes Karan in the excuse that Karan has already been engaged in sexual activities with so many others, and one more would not do any harm. The series points out police brutality and further to the construction of homophobia.

Karan's interaction with the female characters around him helps in constructing a safe space. Gupta's daughter mentions that he is one of the safest guys she can be with in Delhi. So does other women; he is very soft and comforting and has some reliable friends like Tara. Jaspreet, another character, loves Karan without knowing he is gay, and she is equally manipulated to this idea by Kabir. Bubbles, who is Karan's friend, is marrying one of Karan's date. Karan is shocked to see Govind with Bubbles as he knows Govind is gay. Karan gets no say in their wedding despite knowing the truth. However, from Govind's point, he is doing it for his parents and their happiness. A lot of homosexual people are forced into heteronormative relationships because of family ties. When Karan refuses, Govind wants Karan to keep the news away from Bubbles. Even when Bubbles comes to know the truth, she has no other option but to shut Karan and go on with the wedding.

There is an endless cycle of hiding true identity in order to conform to the heteronormative ideal. Karan realised that he was gay when he was in school but was scared to admit it. The childhood Karan and Nawab were carefully chosen to pronounce the general stereotyping of gay. They were lean and had a sweet voice made the perfect pair. Objectification of the male body is done to show the reality of men too being looked at as objects. Karan is forced to say that some girl has the right moves so that his friends do not accuse him of being gay. Karan's peers also show a homophobia attitude, and to hide his truth Karan joins them. Karan claims himself to be straight and writes that Nawab is a 'Homo'. The offensive language that Karan and his peer's shower at Nawab throw him into a state of trauma.

The type of trauma that Karan goes through makes him strong. He comes out and delivers his arguments both in the media and the university space. Karan mentions that homosexuality is nothing new in India, but intolerance is. "In India, we have temples with carvings that depict both men and women engaging in sex with the same gender". "Hindu gods were frequently depicted in romantic pairs,

and ancient Indian temples are full of erotic images of deities and other divine beings". (Trivedi 2014) However, a group of homophobic party people cannot accept homosexuality and rejects it by saying that it is not the culture of India. The group is ignorant of Indian tradition and considers same-sex love as a western idea, and claims that it is not allowed in India. The first season of the series ends with Made in Heaven's office is a destroyed state with homophobic language written all over it.

A shift of focus from the societal idea of heteronormativity to inclusivity is the need of the times. Inclusivity can lead to a healthier society and more comforting family ties, whereas homophobia can cause anxiety and depression. A literary reading of homosexuality is needed to understand as well as empathise with the LGBTQ+ community. By looking into Karan's evolving identity, we can see an acceptance and understanding of gender orientation. In conclusion, we can look at Made in Heaven as a call for us to come out of the web of internalised homophobia instilled in us.

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A Quest for Female Identity in Kamala Das's Poetry

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Abstract:

In the Indian literature especially Indian English Literature, women writers have emerged victorious in highlighting the harsh attitude of families and society towards women as well as increasing autocracy of conservative mindsets. Kamala Das is known as a poet in Indian writing in English who is considered as one of the prominent women writer who have given voice to the question of women injustice and their quest of identity in the patriarchal society. The detailed analysis of her works shows how she has achieved her goal in presenting the authentic picture of women in a male-dominated society. as concentrates on the psyche of women-her dreams and aspirations which would be offensive to patriarchal society. Das' stories are not about revealing the private life of a women but it aims at unveiling the "real women"- the women with strength and might to defy the societal norms to establish her identity as a human being, and an abode of love and affection. The present paper pays a pointed attention to the comprehensive genius of Kamala Das as reflected in her poetry, short stories, short fiction and short novel- all marching towards a quest for female identity.

Keywords: Identity, Male-domination, Patriarchy, Female psyche, Feminine Struggle

Introduction:

Kamala Das is pre-eminently a Poet of Love. Her poetry incarnates her quest for a fulfilling relationship and the anguish over her inability to find such a relationship inside or outside marriage. The main feature of all Kamala Das's writing seems to be her desperate obsession with love. Das establishes herself firmly as a desiring female subject searching for love in a world that rarely understands her. To her, womanhood involves certain collective experiences. A marriage of convenience which is still a thriving system in our society was a bitter experience for kamala Das. Kamala Das's poetry and stories represent her liberated mind and view. Her poetry is characterized by loneliness. It is one feature of existentialism; we come across it in the image of the sun, the sea, the noon, night and so on.

The characters are presented not as the constituents of a semi side of life but as actual left over's of a male world that has sought its pleasure and left them dry and useless. However, her woman emerges from a passive role to the point of discovering and asserting her individual freedom and identity. Women's literature which results out of women's identity struggles creates new awareness in men and women whereas feminist literature expresses the shared experiences of women's oppression. A woman's point of view is given importance in their works and expression of women's inner-self is an important medium of their works. They do not want to express through the prism set by the outer social codes. This consciousness is mainly associated with what a woman really is and not with what a woman should be as per social system. Their restlessness as sensitive women moving in the male dominated society is reflected through their works. The theme of Kamala Das' work encompasses of "female" and

the disclosure of female understandings, be it disturbance of a discontented wedding or embarrassment of a yearning less capitulate in sexual category or antipathy at the male command. Hunt for sex is positively the recurrent subject of Kamala Das's verse.

Quest for Identity:

Identity, universally, describes a person's commencement and appearance of their individuality or collection associations with general and enriching identity. The center of thought is that individual's wisdom of identity is strong-minded mostly by the alternatives and promises completed concerning definite individual and social qualities. According to Indian traditions, a woman must defer to her husband in every possible respect. She must make the marital home pleasant for him. She must cook the meals, wash the dishes, and take care of the children. She must never enquire about money and she must acquiesce to her husband's every demand. But what happens when the old customs lose their power and the woman no longer believes her life should be determined in this narrow fashion? This prospect is the underlying theme of Kamala Das's poetic works in which her lead protagonist, undergoes profound changes against the backdrop of an India that is also evolving. There is a shift in values and women have started acknowledging themselves the co-equals of man. Though the high hopes of Feminism have been washed away in the present social milieu, the relationship between man and woman becomes one of structured interdependence. Still the woman has to work for her liberation without resigning herself to her destiny. Gender - equality remains a myth.

Kamala Das ultimate vision of love forms the central core of her poetry. Love is the main theme in the poem of Kamala Das and all other themes are related with it. She confesses everything from her marriage to extra marital affairs. She considers physical love as a step for the realization of true love. For her love is emotional-cum spiritual relationship. It is a relationship based on mutual understanding between two people, who have respect for each other feelings. She also does not opposed to extra marital relationship which victimized women at the hands of their husband. So, it can be seen in her poems that her quest for true love has ended in frustration and discontentment. Her poetry reflects her own self with a powerful force of protest against the male dominated society. Her poems show her failure in love and voice of the victimized women of the world. According to her love must lead to self-realization and self growth. It is pure love that satisfies her romantic aspiration and emotional need.

The quest of identity often occurs as a theme in several of kamala Das's poems which stresses the need for discovering the true self. Kamala Das suffers badly from identity crisis. She is displeased with the kind of social conditioning and gender stereotyping a woman is given since childhood. Kamala Das feels that it is the gender discrimination and certain predetermined and male defined roles imposed on the girls that construct her feminine identity. Kamala Das portrays herself as a liberated modern woman. She resents the fact that society was trying to fit her into their way of thinking. Kamala Das always tried to find the meaning of her existence, she tells about such a bigoted gender based „categorization“ prevailing in convention ridden Indian society. The poem “An Introduction” is concerned with the question of human identity. In the poem “An Introduction” voices with a feminine sensibility and without inhibitions, her inner disquiet, tension and disorder within. Rejecting bitterly to be a type-cast into a particular role or to be a reduced to a single fixed image, she craves for the freedom which only the creative artist can claim. The poetess defence against patriarchal dictation of not to write in English, presents a passionate defence not only for writing in English but also for writing in Indian English-the English one is comfortable with and in which she writes. Kamala das craves for artistic and personal freedom of expression in the matter of language, form, subject and style as language parameter is a kind of cage which makes one unable to express true emotions and feelings, one needs to choose a language for expression of self and in this way one's own choice for self expression and self attainment. Kamala das poetry shows cases of the acute emotional struggle of a woman who abandons her passive role to discover and assert her individual liberty and identity.

Her quest for fulfilment of love leads her only to sterility and vacant ecstasy.

The 44 Chapter II: Quest for Identity in Kamala Das Poetry whirling movement and extended frenzy are contrasted with „inner trauma“ Kamala Das herself suffered from such „emotional trauma. The Dance of the Eunuchs“ is the symbol of her inner self. Kamala Das is a mere feminine injured self as the eunuchs are after wearing feminine dress. The dominant characteristics of the „summer in Calcutta“ is represented by the rottenness and barrenness of the dance of the eunuchs and their sweat and weariness. She received the same rottenness from her husband who offended her feminine self. The pain which the poetic self of Kamala Das presents is the result of this emotional conflict. In her husband she tried to seek the life giving force of love in both forms; physical and meta-physical. But, her husband gave her only „skin-communicated thing- called love“ who dribbled spit into her mouth” This is really a disgusting experience faced by Das. Her husband was „selfish“ poured himself into her every nook and corner and embalm her poor lust with his „bitter sweet juices.“ It is the central bump into which makes her disappointed by her partner whose internal personality is little as well as superficial which her feminine self tries to search for sex outside marriage. Her experience inside love as well as wedding ceremony turns into affectionate which further increase speed the identity crisis in her womanly identity.

Conclusion:

Kamala Das strove to establish her identity as an Indian woman through her poems; and she is in fact, tried also to impart an identity to Indian women as a neglected class of Indian society. Thus her poetry signals the advent of new phenomena in Indo-Anglican poetry.

Kamala Das may be said to have ushered a kind of new morality according to which the time-honoured virtues of timidity, submissiveness, chastity and dependence on men to be thrown overboard. An attempt has been made to explain the feminist voice to liberate the women from the bondage of slavery in a male dominated society. The poetess, Kamala Das“ poetic work is a noise of the yearning for freedom from the ancestral responsibilities. Simultaneously she has confessed that her poems emerged as a rash of prickly heat. However, her feelings and emotions are based on actual experiences of life. It would not be wrong to point out that whatever she has written is in confessional tone, exposing the raw moods of experience. It is because of this she cannot be dubbed as unfeminine. Her poetry concentrates on her own self-discovery and expressing the different layers of hypocrisy which got over quoted in today's life and she has been bitterly criticized for that by the high preachers of social morality. Similarly, her idealistic ideas of love and domesticity became a cause of rash criticism for which she was not fully prepared. In nutshell, the poetry of Kamala Das advocates freedom and self-respect for women. Kamala Das staunchly etches the emotional picture of woman and succinctly reiterates that she should not be treated as a commodity or a subaltern. She should be bestowed with respectable position in the society.

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Thirst for Identity: A Reading of Mahesh Dattani's Tara

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Abstract:

Mahesh Dattani is rightly regarded by the international Herald Tribune as one of the best and the most serious playwrights writing in English. The theme of identity in Tara relates to how the individual's notion of self collides with the external, social construction. Dattani's play Tara brings forward the question of identity itself. Identity is a social construct which brackets us in a specific category and stops us from realizing our true selves. It is the construction of gender identities and gender biases which have really maimed Tara rather than their physical incapacities and deformities. This article will analyze Tara as a work tracing Chandan's search for unified self and how he relives his personal history and tragedy by writing a play in the memory of his twin sister. A patriarchal society is perfectly presented in Tara where the important family decisions are taken by its male members. In a patriarchal society, a woman's identity is defined by others in term of her relationship with man. Certain gendered roles are accepted in the society as natural and hardly does anyone bother to go beyond those accepted norms. This proposed paper aims at how women are dominated and looked down upon by the patriarchal society.

Keywords: Quest for Identity, Gender Roles, Patriarchy, Self Identity, Social Constructs

Introduction:

A versatile playwright of world stature, Mahesh Dattani (1958–) has been universally acclaimed as one of the authentic voices whose plays are rooted in day to day urban experience. As a unique and prominent Indian dramatist in English, Dattani has roots in the theatre, acting and directing plays and getting involved in productions, while other dramatists hardly have such experience. It is he who believes that the actor, the playwright and the director are all complementary to one another in a production. Almost all his plays which are usually based in Bangalore and peopled with Gujarati characters, showcase the hollowness of middle-class life, gender identity and construction, the pressure of the past, and the family as a battlefield with uneasy alliances to stifle all natural instincts and inclinations, to suppress and oppress, and to curb the essential freedom and growth.

Dattani bears life to the bone, dealing with gender issues. He is a spokesperson of all the marginalized people as every individual wants to be a part of society, of the mainstream he is born in. His plays reveal the essential loneliness of his characters and the emotional price they pay in their quest for successful appearances, in their need to belong. What Dattani wishes to convey is that if family life is oppressive, it is mainly due to the operation of patriarchy embodied in the figures of the fathers and other males in the family fold. In fact, human relationships have been at the heart of Dattani's dramatic representation where he scrutinizes the crisis and consciences of characters trapped in the web of relationships.

The social group that Dattani focuses on is broad, highly varied and differentiated. He deals not only with the primary relations of an individual within the family but lays his focus on the social relations as well. An important theme of his plays is the dynamics of human relationships and the quest for an identity particularly revealed in his third dramatic work Tara. This paper focuses on the human

relationships and quest for an identity. All characters struggle sometimes to self and sometimes to the traditional values of society. Each wants space in family and society. Male easily gets his space due to patriarchal society but female has to struggle hard for it and sometimes her struggle ends with death.

Thirst for Identity:

Dattani has presented the bizarre reality of the girl child playing second fiddle to the male child. Indian society even today is obsessed with the male child. Tara is a play in two acts. Chandan, Dan now based in London, is a dramatist. He wants to write a story, a play of his own. As he scribbles, he remembers his childhood days. His childhood is filled with memories of his sister Tara, who is no more. His story means it is Tara's story too. Tara and Chandan are conjoined twins. They were joined at the hip at birth and had to be separated surgically. The twins have got only three legs and the blood supply to the third leg is from Tara's body. The saga of injustice and discrimination starts here. Though the girl has bright chances, she is denied of the leg as she is a girl child. The Mother and the grandfather with the influence of politics manipulated the operation to favor the boy (Chandan) over the girl (Tara) by giving two legs to the boy to make him perfect. Unfortunately, Chandan had two legs only for two days which would have been Tara's if it was operated correctly. From the very birth, the discrimination starts. Chandan and Tara share the same agony, which he tries to describe by writing an autobiographical play. Dattani's deep preoccupation with gender issues leads to the emergence of the idea of the twin side to one's self –quite literally embodied in one body and the separation that follows. The dichotomy between the twin „gendered“ selves is recognized Tara is a touchy play which shows the partiality towards the male child in highly educated and an upper middle class Bangalore society and also reveals the sense of male and female identity. The play Tara shows the injustice done to women such as Tara who was never asked what she wanted but also shows the injustice to men such as Chandan who was forced to lead a life of guilt for no fault of his own. Parents took the decision against the girl and did injustice with her but found their decision no use .All characters appear struggling for an identity. The play revolves around the theme of favoring the boy and frowning upon the girl with exceptional originality of conception and also depicts the triumph and the failure of an Indian family comprising the father, the mother and their children coping the trauma of disability.

Tara is an ideal character of Mahesh Dattani which has been widely applauded by the audience and the readers alike. Dattani has tried to depict the feminine side which always has to come to terms with the society that favors only male viewpoint in a male-dominated world. The gender crisis gives rise to identity crisis, particularly among the women folk. With all her strength of character despite her physical deformity, Tara badly needs moral support from her parents and brother. When she feels that she is denied moral support, she loses interest in life. She suffers from an identity crisis and searches for a positive role in life. The play is evident enough to confirm male chauvinism prevalent in the male-dominated society which claims to be liberal and advanced in its thought and action. A true picture of the Patel household is revealed.

A typical Indian scene in which men go out for work and women stay at home, observing rituals and taking care of the household, comes out. Dattani makes full use of such a scene, highlighting the gender-based discrimination in Indian society. We see the husband and wife quarrel and the husband say bitterly that her father's money has always been Bharati's strength against him. Here Patel is getting ready for his office and proposes Chandan should go to the office with him, just to get a feel of it. Chandan says that he must better take Tara with him but Patel hardly pays heed to his son's advice and Tara looks slightly hurt. Roopa is seen listening at the door and she enters in the middle of the conversation.

Throughout the play, Dattani shows his audience the difference between sex and gender indicating that women don't have their own status and identity in the society. The play effectively belies

all the propagandas of equality between male and female. The very absence of concern for Tara's future from Patel's side speaks volumes about his vision and his perception of male identity. Later in the play when Patel finds Chandan helping out Bharati with knitting, he loses his temper, and accuses Bharati that she is turning Chandan "into a sissy --- teaching him to knit!" Patel's anger and outburst is indicative of his commitment toward male hegemony. But in a brilliant stroke Chandan subverts this hegemony as he rebels against the established structure. Chandan is creative, sensitive, sensible and caring. He possesses all those qualities which are usually associated with the feminine. He refuses to join college without Tara, he refuses to get separated from his other half. But society cannot tolerate such „freaks“ and ultimately Chandan is forced to live a meaningless life.

Tara is the victim of sex discrimination in patriarchal society. It is an unpleasant fact that a woman's life is always structured and governed by patriarchy since time immemorial. Dattani seems to assert that the power of wealth often joins hands with power of patriarchy for the subjugation and oppression of the women in our society. Tara's grandfather uses his political and money power to convince the doctor for giving third leg to Chandan instead of Tara.

Critically, trinity of patriarchy, capitalism, and political power join forces together against the existence of a girl.

Conclusion:

Finally, Dan asks for forgiveness from his dead sister and yearns for togetherness. The play ends with Tara and Dan walking without the limp. The two become whole and complete as they embrace and hug each other, recreating and reliving that state when they were one; inside the womb of their mother. Such completeness and totality of being can only be achieved beyond the boundaries of time, in the memory, in the creative mind of an artist like Dattani

It can be concluded that Mahesh Dattani has effectively dealt with the questions of differently abled, gender and self identity in the play, Tara.

This play moves us deeply as Mahesh Dattani not only unravels how girls are subjected to discrimination in an educated society but also stresses upon the fact that how discrimination is encouraged by people in Indian society. The play is a mega success in depicting the plight of marginalized women. This play depicts the discrimination against women which starts from the womb of mother. The incidents of female foeticide are common in our society. The patriarchal society considers a girl as a burden on her parents not only financially but also socially and emotionally. That is why this patriarchal society prefers a boy child like Chandan to Tara, a girl child. Nevertheless, women are, to some extent, proved successful in their struggle to establish their identity in patriarchal order. Though women are the victims of age-old suppressions and tortures, they now are trying to break the shackles of male supremacy and attempting to make their voices audible. The play presents a mirror to the Indian society to see its real face and tries to shock it out of its grooved thinking.

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Nation through Narrative: A Study of Amitav Ghosh's 'The Shadow Lines'

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Abstract

It was part of the third world agenda to construct a powerful and faithful picture of their nations in order to rethink their lost glorious past. They also aimed to reveal to the world that the image constructed of them by the colonizers is distorted and fragmentary. The novel *The Shadow Lines* by Amitav Ghosh stand as testimony to this. Amitav Ghosh is one of the leading Indian novelists and essayists. He was born in Calcutta on 11th July, 1956. His works are fascinating for their excellent portrayal of history and historical events, which stoically blends with the fabric of his stories. Ghosh fuses the non-traditional with the traditional and uses experimental post-modern narrative models within the context of the parameters of an Indian sensibility. The *Shadow Lines* won the Sahitya Akademy Award of 1989. The novel is an effort in the direction of making people free of all customs and beliefs which have divided the human race. It is the story of mainly two families of Mr. Justice Datta Chandra shekhar Chaudhary and Lionel Tresawsen who became friends despite the fact that they belonged to different religions, races and regions. The paper entitled "Nation through Narrative: A Study of AmitavGhosh's *The Shadow Lines*" attempts to find out how faithfully the novelist tries to create a national identity in the post colonial context. As its undercurrent the novel amazingly marks out a strong view of the Indian nation. The protagonist and the nation as a whole do not have separate lives of their own. The paper would draw upon the observations made by Homi K Bhabha and Benedict Anderson to prove the point.

Keywords: Nation, Identity, Post Colonial, Agenda, Image

The Indian novel in English has always attempted to envision and crystallise a sense of nation since its conception. This was essentially done as part of coming to terms with colonial subjugation. Raja Rao's *Kanthapura* is a case in point. In this novel, Rao aims at creating a nationalistic discourse and constructs a homogenous national identity necessitated by the struggle for freedom. Salman Rushdie's *Midnight's Children* is another example. He offers a history of the nation that is no way unitary but rather disputed and discontinuous.

Amitav Ghosh is one of the leading Indian novelists and essayists. He was born in Calcutta on 11th July, 1956. His works are fascinating for their excellent portrayal of history and historical events, which stoically blends with the fabric of his stories. In his multifarious character portrayal, he follows the Dickensian model, taking the readers to "richly imagined places and times" (Hawley, 1).

Ghosh fuses the non-traditional with the traditional and uses experimental post-modern narrative models within the context of the parameters of an Indian sensibility. Like the typical multidimensional

and richly illusive Indian English novel of the 1980s and 1990s, Ghosh also uses experimental fictional technique as an important way to interrogate and problematize both history and subjective experience, but he does so within a specifically Indian context. His major works include *The Circle of Reason* (1986), *The Shadow Lines* (1988), *In an Antique Land* (1992), *The Calcutta Chromosome* (1996).

The Shadow Lines won the SahityaAkademy Award of 1989. The novel is an effort in the direction of making people free of all customs and beliefs which have divided the human race. It is the story of mainly two families of Mr. Justice DattaChandrashekar Chaudhary and Lionel Tresawsen who became friends despite the fact that they belonged to different religions, races and regions. Tresawsen's daughter in England married a man named Price and she had a son named Nick Price and a daughter named May Price. This family got settled in London, but they continued to have cordial relations with the Chaudharies.

The story then goes on to speak about the life of the unnamed grandmother of the narrator. She was married to Shaheb, son of justice Datta Chaudhary. She had a sister, Mayadebi who was always outside the country with her husband. The novel traces the growth and evolution of its unnamed narrator's consciousness from his childhood belief of national borders to the mature realization in adulthood that his belief was a mirage. The novel documents in minute details the deceptive nature of national borders that are constructed to project an image of difference across political divides. The narrator's grandmother, whose psyche was conditioned during the days of India's freedom struggle, firmly believes in the ability of national borders to differentiate her own community from other communities. The narrator treats this living embodiment of fossilized nationalism with mocking affection.

The narrator unnamed grandson of Mayadebi's unnamed sister. He is the youngest person in the family and has been in contact with all the members of Chaudhary family. He represents the novelist himself. But he was born after much of the action of this novel. Therefore, the incidents narrated do not follow a chronological order. There is a strange intermingling of the past and the present. The narrative begins in 1939, when the Second World War broke out, and ends in 1964, when there was the outbreak of violence in India and Pakistan. In 1939, Tridib, the cousin of the narrator's father, was eight years old, and was murdered in 1964 by a street mob in Dhaka. The narrator was born in 1952, thirty years after Tridib was born, and Mayadebi had gone to England with her husband. The narrator therefore delves into history to sketch a character and comments on the contemporaneous events to highlight the attitude of the people.

The notion of India as presented in this novel is one that of a nation that has been terribly affected by the partitioning process as part of the Independence struggle. So the novel is essentially historical as typical of Ghosh's works. The title refers to the man-made divisions and borders which is a kind of separation marked not only on earth but also on in the minds and hearts of people. The nationalism, which earlier united the people of India and brought an awakening for their rights and feelings of nationhood to expel the British, turned sharp and divided the two communities.

A sense of national identity is envisaged in the novel through its leading characters. One such figure is the narrator's grandmother. For her, the nation is a clear marker of identity. She is seen worrying for her uncle dying in a country not his own. She cares only for the ties of blood and nationhood. The terrorists fascinated her and she wanted to act like them for her freedom. In response to the narrator's

query, if given a chance would she have killed the English magistrate, she says: "I would have been frightened... but I would have prayed for strength, and God willing, Yes, I would have killed him. It was for pour freedom: I would have done anything to be free" (Ghosh 39). Her quest for freedom is obviously, a quest for attaining nationhood.

Her spirit of nationalism becomes further evident when she allows her grandson, that is the narrator, to go for a game of cricket in the evening. That is the only entertainment that the narrator was privileged of. Otherwise, his grandmother always wanted to go about with his studies and do his homework. And she allotted him a few hours of play so that he would have a good body as for her it was necessary to have a strong body to build a strong country. She says: "You can't build a strong country... without building a strong body" (Ghosh 8)

Through this figure of the grandmother, the author gives a true picture of the native Indian citizens and their firing, spirited nationalistic ideals. The grandmother and her generation are direct witnesses to the Independence struggle and it's after effects. They have experienced a nation that was once known for its glory and unity. They still uphold those ideal situations even when the country is literally cut into two. They are in a constant struggle wherein they try to recapture their old nation and its habits. The new mindset of the people which is war torn, competitive and bloody, is completely alien to them. The notion of a mother land had a firm footing in their minds. For her, nationalism is essentially violent and what is of prime importance in the end is nothing but nation. She is completely ignorant of the fact that what divides the world is nothing but imaginary borderlines. And another similar instance is when the grandmother's old uncle refuses to leave Dhaka and migrate to India:

Once you start moving you never stop. That's why I told my sons when they took the trains. I said: I don't believe in this India- Shindia. It's all very well you're going away now, but suppose when you get there they decide to draw another line somewhere? What will you do then? Where will you move to? No one will ever have you anywhere. As for me, I was born here, ill die here. (Ghosh 215)

For the younger generation in the novel, they have inherited a nation, which is stricken with dissension and disunity. It can flare up at the slightest provocation. This is exactly what happened when the narrator was a school-going child. There were riots in Calcutta. He and his schoolmates had suddenly felt disoriented in their own land, as the city had turned against them; and they were stupefied with fear. Likewise, Robi suffers the consequences of the nation in this array though in a much more poignant way. His elder brother, Tridib, had got killed in a riot in Dhaka and he happened to be a mute witness to this horrible incident.

According to Kapadia:

By exploring connections, distinctions and possibilities, Amitav Ghosh shows that in a changing world, different strands of nationalism and ideology will exist and even compete. The force of nationalism in the quest or an ideology is often a source of violence. So the shadow line between people and nation is often mere illusion. (Kapadia 205)

The highly intense religious beliefs of Indians too find its expression in this novel. The narrator remembers an incident when he was in Jammu and Kashmir. A sacred relic known as Mu-I-Mubarak,

believed to be a hair of prophet Mohammad was purchased by a Kashmir merchant in the year 1699. The next year the relic was transported to the valley of Kashmir. When it was installed in Hazart Bal Mosque, it became a great centre of pilgrimage. But it disappeared in 1963 and as the news spread, life came to a standstill in the valley of Kashmir.

The author talks about the atrocities of partition. He clearly puts forth the view that the borders were not just marked on earth but even on the minds of the Indians. By referring to a procession in East Pakistan, he exemplifies this. He tells about how the Hindus and Muslims sheltered each other at the time at the cost of their own lives. But clearly a rampaging effect of the partition had started to sow seeds of division in their minds. This incident speaks volumes about the initial unity that the Indians maintained and took strong hold of in the wake of the struggle for independence. India being a nation of diverse cultures, religions and languages, always stood together as a nation. But one of the atrocious effects of colonialism was that it distorted this unity. Within the natives people were manipulated by the colonisers and they turned against their own country man. This disunity which until then existed only in the minds of the people became a reality with the partitioning.

According to Someshwar Sati in his essay "Interrogating the Nation, Growing Global in *The Shadow Lines*:

In the case of Amitav Ghosh's *The Shadow Lines* what is posited as an ideal form of existence is a 'world beyond nation.'. Despite of being amply aware of utopian dimensions of a notion of the globe free from national divides, *The Shadow Lines* interrogates the process through which a national identity is constructed. The construction of the sense of a national identity is the result of dual dynamics....In order to establish a sense of unity within the nation it is necessary to project the image of the entire community as unified single and homogenous. At the same time it is also imperative to differentiate this community from other communities of the world.... Amitav Ghosh seems to demonstrate an intuitive understanding of this dynamic of nationness and he strikes at its very roots showing that these are misleading constructs-illusions that people are fed on.

The novel also overtly explicate how tightly knit the Indian family setting is. Indians as a race are particularly concerned about maintaining relations whether it be blood ties or friendships. This theme is developed in great detail. We happen to find a great family line in the novel and how each individual in this line have an influence over the other. The author gives detailed description of the family relations, since it is something inevitable to the understanding of the story as such. The story itself begin thus: "In 1939, thirteen years before I was born, my father's aunt, Mayadebi, went to England with her husband and her son". (Ghosh 3).

He doesnot stop with this but goes on to talk about Mayadebi's husband, who was a diplomat in the Foreign Service. Her eldest son, who was an UN economist who was always away with his wife and his daughter Ila. The second son was Tridib and the third Robi. Such detailed descriptions of family relations is unavoidable for any understanding of the novel as such and also it is obligatory for any understanding of the Indian family structure. It is not just one's immediate family that matters but even distant relations are taken care of and kept in touch with. For any Indian, his/ her family is of great

significance since it has a major role to play in shaping his/her own individuality in the formative years. An Indian thus makes sense of himself in relation to his family at first.

The specific ways of addressing relatives and the like are made evident as part of this expostulation on the significance attached to family relations. For the narrator his grandmother's sister is for him Maya thakuma and Tridib is TridibKaku and his brother Jatinkaku. Indians have special names for addressing each one of their relatives according to their age and relation. Such a special way of addressing, quite unseen in the west, thus can be seen as particular to the Indian culture and it is practiced throughout the country with only the language being different. Such naming is not just a passive way of addressing but rather it acknowledges the respect accorded by a person to his family member according to his/her age and position in the family. And the use of this is made necessary within Indian households and varies according to standards like region, religion, language etc although the practice as such is common.

Tridib is one of the main characters who represents an Indian youth. He is a high sounding genius, with knowledge of almost everything under the sun. He is politically alert. He is a vagabond having his own visions on life. The small gatherings at the tea shops where people eagerly lend their ears to hear this man can be read as a mimicking of the conference setting. All these are specifically Indian. It is something that is particularly and uniquely Indian and therefore alien to the rest of the world. Therefore, the novelist has given these aspects in great detail and without adding colour. The grandmother specially dislikes Tridib for this aspect of his character: "She had a deep horror of the young men who spent their time at the street corner addas and tea stalls around there. All fail cases, she would sniff..." (Amitav 7). The narrator recounts his experience of meeting Tridib on his way back from the cricket match:-

Someone would always be able to tell me where he was: he was a familiar figure within the floating, talkative population of students and would be footballers and bank clerks and small time politicians and all the rest who gravitated towards that conversation loving stretch of road between Gariahat and Gole Park. (Ghosh 8).

What acquires relevance here is the fact of how evidently strange people and that too people belonging to different strands of life would assemble amidst their work or leisure times and engage in conversations or discussions of any kind on any topic. They would then depart and would not even be able to recognize the person who sat next to him on such conversations hours. Such temporary meeting groups can be found throughout the country discussing anything under the sun. What mattered most was the topic to be talked about and the group and its members is completely disregarded.

The narrator too represents the Indian quest to explore the west. He constantly travels to his dream world either through the experiences shared by Ila or Tridib. He indeed accomplishes this. And it can be argued that it is his experiencing of the west that made him make greater revelations about his own nation and its people. This desire, he makes evident, in his conversations with Ila:

I began to tell her how I longed to visit Cairo, to see the world's first pointed arch in the mosque of Ibn Tulun, and touch the stones of the Great Pyramid of Cheops....When I went to

London, a decade later, often Ila suggested going out somewhere, to a film in Brixton perhaps, or to a new Vietnamese restaurant in Maida Vale, I would jump to my feet and before I knew it, I would cry: Yes, let's go, let's go on the Underground. (Ghosh 20-21)

The narrator thus represents most of the young people who harbours within themselves desire to explore the west or a country outside of him. Ila ridicules the narrator on seeing his excitement after reaching London by telling him not to behave like a third world tapioca farmer. But for the narrator, it was the actualisation his dreams, the place that until then merely existed in his imagination, was there before him solid and tangible. He perfectly recounts Anderson's view by saying thus: "...a place doesnot merely exist, that it has to be invented in one's imagination." (Amitav 21)

The critic Alka Kumar opines in her essay "Nation as Identity in *The Shadow Lines*":

The contradictions inherent in the term 'nation' are projected through the complex form of the novel....The Shadow Lines interrogates complex themes like political conflict, national identity, and cultural dislocation- through the use of memory, nostalgia, multiple subjectives and overlapping stories. As for the historical contradictions that must of necessity mark the biography of the nation, they are projected through the highly nuanced and multi layered metaphor of the shadow lines.

The novel has excellently conveyed a sense of its nation, India. It can be cited as a significant example for the attempt of the third world writers to recapture what was lost to them as a nation in the colonizing period. The complete distortion of the native cultures that happened with the intrusion of the foreign force has left behind an opinion of this nations as crude and underdeveloped.

India was once a strict colony. The novelist has succeeded in giving a true picture of the nation in his novel. An added fact is that there are no distortions or modifications done to the same. The superstitious religious practices, the inferior treatment of women etc finds their expression in the novel. All such conditions are necessarily a part of this nation and cannot be hidden from representation. And Amitav Ghosh seems to take pride in his nation's culture.

There is a sense of nationality that binds the people in the novel. The period of subjugation under the colonial rule have not diminished but doubled the nationalistic spirits. And this finds umpteen expressions in the novel. There are constant references made in to wars, borderlines, nationhood etc. Also, it can be noted that we find one character in the novel that sets out to make a sense of his nation in the process of trying to figure out who he himself is.

Maps are geographical spaces, which are as much physical as imaginary. It creates an insider-outsider configuration.They tell that the people in the adjacent countries are different. The boundary lines drawn on political maps have strong impact upon the imagination and thinking of the people. They are just made to create a difference between self and other. Ghosh brings in the element of maps in his novel. There it is suggested as ineludibly illusory. The 'lines drawn to divide people are nothing but 'shadows'. The boundaries created in the form of maps are not simply lines drawn on a physical setting, but in the minds of the people as well. They have necessary psychological repercussions.

Religion is another major factor that is worth consideration. Religion is not necessarily passive. But they form a part of the everyday life of the individual characters. Religion in *The Shadow Lines* is an important aspect of community formation. Also it is inevitably revolutionary. The conflict of religions within the Indian context and the Hindu-Muslim riot and the like finds bounteous expressions in the novel. Thus, it can be argued that the novel *The Shadow Lines* has given a real and faithful picture of its nation, which has an added role rather than being a mere setting. And thus it has contributed to the third world agenda to revisit their once lost and distorted nation and national identity.

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Reading the Ignorance and suffering of the marginalized human experiences in North-east India through “*Small Towns and Rivers*”

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Abstract

It has been addressed several times how constrain of time and uncertainty of death and the unseen has catered to human fears. The paper cynosures at analyzing the human fear of mortality focusing on the contesting idea of the marginalized identities and their sufferings in respect to the limitation of time and how it becomes crucial for them to utilize it. Through “*Small Towns and River*” by Manang Dai the paper establishes how time and death are significant markers of the human condition and how they structure and are structured by the socio-cultural experiences of individuals in a society. It thereby becomes crucial to study how life and death are universal and inevitable. Emphasis has to be laid on phrases used in the poem as “permanent”, “always the same” and observe it through the lens of death and analyzing the social conditions of the north eastern people who are laid on the periphery. Identity and otherness is not merely a theme in the poem to be understood but also a critical element that reflects human experience and changing perspectives. Limitation of time and death has remained a concern for poets since a very long time.

Keywords: marginalized identity, death, social construct, experience

Reading the Ignorance and suffering of the marginalized human experiences in North-east India through “*Small Towns and Rivers*”

Literature is the mirror of life, and it also represents all human concerns, miseries and joys in all possible forms. Through such mutual discourses it not only gives an opportunity to explore and express our ideas rather understand the significance of a matter through several lenses. Since the beginning of literature human experiences have been the key in forming the literature and identity of a nation. Literature not only narrativizes human experience but also constructs a time frame and a relative understanding of the socio-cultural scenario.

Dai a celebrated writer from Arunachal Pradesh extensively writes about her “homeland” - the grief and hardships of the people of the north eastern states in India. She calls her town small not in respect of population or land area but specifically the amount of attention that has been laid to the problems of the people living there. As an experience in the time, she lives she establishes through the poem that the pain of death is no more a pain but merely a monotony of everyday life. The poem acclaims the prestige of age-old traditions over the sorrow of unworthiness human life. The poem begins with a melancholic note of death in small towns:

Small towns always remind me of death.
My hometown lies calmly amidst the trees,
it is always the same,

The dejection associated with the small towns does not address death alone but the triviality of human life. Death alone does not establish the inconsolable tone in the poem but the casual approach towards it is more disheartening. The phrase “always the same” addresses two things about the north eastern states one being the beauty of the land and second the life of the people there. Further the next line indicates that the setting of the small town which is exhibited for the reader is that of the poets own hometown with a significance of natural beauty. She sets a tone of blandness and monotony from the first line and commenting on the frame of the space she says it is ‘always the same’. The poet predominantly constructs a tone of insipidity and monotony from the first line making a deliberate and direct mention of death as well as through the phrase ‘always the same’. It is distinctly mentioned that over the course of changing seasons and passing time, nothing as a matter of fact really changes in her hometown. Even though the cycle of seasons is under constant succession, yet it follows uniformity and sets a sense of sameness as that of the lives of people of the small hometown.

Humans have a deliberate fear of death and a contrasting philosophy is also mentioned in the chosen text. What we fear the most, I suggest, is not death; not even physical anguish, mental decay, disintegration. We fear most the loss of meaning. To lose meaning is to lose ones humanity, and this is more terrifying than death; for death itself, in a coherent context, always has meaning (Oates 1998). The people in the north-eastern states are observed as ‘other’ and are addressed with an exclusive approach. Similarly, Dai through the poem also suggests that it is the loss of meaning in the lives of people in north-eastern states which has trivialized the impact of death and the fear caused by it. The veracious tragedy thereby is not of death but discontent and worthlessness of life of people. Their lives and presence is considered trivial. Their identity as an Indian is contested based on their physical and facial features. Dai in her poem specifically does not quote the reasons but the fact that they are mistreated and unaccepted. Just the other day someone died.

The second stanza again begins with a note that somebody in the small town has died the previous day. Making a very obvious and premeditated effort to mention death on the very beginning again. The sentence yet again is turned into a statement by adding a full stop, confirming to a strong speech and an indicative declaration of the predominance and cruciality of death in the poem. Such a statement defines that the lives of the marginalized people are not given any importance, even though death occurs, their lives are not considered significant due to their regional identity.

The form of writing also caters to the uniformity and the recursive pattern complimenting the theme of the poem. The use of language suggests a very trivial and casual approach towards death as an occurrence of everyday life which does not imply a remarkable impression in other people's lives. Death alone does not establish the inconsolable tone in the poem but the casual approach towards it is more disheartening. The phrase “always the same” addresses two things about the north eastern states one being the beauty of the land and second the life of the people there. The poet also has deliberately used repetition throughout the poem as an instrument to describe the dullness and monotony. The figure of speech conjoins the tone as well as the regularity of the event of death for humans. Life and death, life and death, only the rituals are permanent.

In the very same stanza despite of a nonchalant mention of death and describing lamenting as a very insubstantial act the poet further highlights life and death as only a repetitive cycle. Man's existence in the world gains its complete meaning in the general order of the worlds, then if the worldly view is of such significance then what importance does individual death hold? (Ojelic 1984). Dai in her poem expresses her desolation towards the inconsequential frame of mind of the rest of the nation and government towards the north eastern states. How they are considered peripheral and no significant importance is given to their problems while all they are being remembered for is the natural beauty of the place. The poet expresses her grief by saying that only life and death are permanent and

what is paid heed to is the rituals and not the essence of human life. It is an irony that the rituals which are constructed by humans themselves are of more significance and permanence rather than the living humans who die of several causes which is never even reflected on twice. Ojulic also observes life and death as a cycle, connecting it with Indian philosophy he says that, time in this cycle is not measure by units fixed on the dial of a clock.

Towards the end of the poem Dai expresses her desire to transcend and how life becomes important, then, in relative aspects other than materialism and how we generally view it. Repetition is used in her poem to cater to the idea of uniformity and negligence towards the change. Temporality in the poem does not emphasize on movement or change in life rather stillness, permanence and repetition of traditions in the immortal existence of nature, and the triviality of ephemeral characteristic of human life. The fragility of human life does not even make the privileged realize that putting people on the periphery based on racism and regional differences is incorrect and meaningless; this aspect deeply aches the heart of the poet.

The insignificance of lives is mentioned under the tone of nature being overpowering of humans even though human beings themselves are a part of nature with minimalist significance. A shrine of happy pictures marks the days of childhood.

It states how pivotal are other elements of nature than humans who transcend into shrines and images after death (which is inevitable to all). Though not experienced as dissatisfaction, death is the ultimate impediment to human functioning and so maybe seen as an objective evil for a man (Green 101). Dai repeatedly focuses on death like the images that are drawn in the poem "Ode on a Grecian Urn", emphasizing on the fact that how everyone is equal in the eyes of nature and death.

There is a fear of unknown and unseen future in the small towns, if the people there will survive to see another day as there are frequent natural calamities which result in the death of innumerable people. What keeps them trifling is the spirit they have while the aids they require to overcome the damage are hardly provided. The sufferings of the people are ignored while all that they are remembered for is the natural beauty of the land. The poem was published in 2004, to relate it to the later political scenario of the country would set in perfectly. The NRC and CAA bills that were passed 2019 added to the problems of the people of the north eastern states in India, by contesting their identities. Several protests were held against it but their voices were not heard and struggle was given no light.

The east direction is considered as the house of the sun; according to the rituals in the author's place, after death the lifeless body faces the west and the souls transcend in the eastern direction. Giving the east importance in terms of spirituality and piousness. Dai in the poem also calls the east as the golden house of the sun where the soul rises after it leaves the body. The east is represented as nonchalant and alluring in the amid of magnificent beauty of nature. The "small town" has innumerable troubles and questions which should be addressed; questions which cater to the anxiety of the people of the town, about their future and existence and perplexity of life in the east. But all that it is observed is, for its exquisite and radiant beauty.

Nganmom, another Indian poet from the north eastern states just like Mamang Dai, his concepts of time and space are very similar to hers as well as their poems connect on the grounds of the socio-political scenario of the state. He says that while we are all trying to keep up with death there is poetry which helps us in finding and establishing meaning and existence in life. He considers poetry as a liberating and powerful source in the struggle of life, defining his struggles to be similar as what Dai regards as struggles and sufferings in her poems on the basis of the lives of the people living in the

north eastern states. The poet proclaims and announces of her desire as the desire of the people of small towns, considering all those who reside there as one family. She resonates with the miseries of the people of the small towns.

The poem becomes relevant under the socio-political distress in the country, where a large set of people remain unrecognized, or ignored due to their regional or cultural background. The racism has been tormenting and painful for there is no fault for them to go through so much of torture, get alienated and treated like an 'other'.

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Peace Education through Literature: Peace building Narratives by Women Activists as Exemplified in Le LY Hayslip's *When Heaven and Earth Changed Places* and Susan Abulhawa's *'Morning's in Jenin'*

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Abstract:

The study attempts to respond to the questions expounded by peace education critics: What has literature as a discipline contributes to peace building? And how narratives of women novelist peace-build fractures of conflict through characterization, dialogue and cognitive development of individuals thus leading adult learners towards what UNESCO declares, a "culture of peace" (UN resolution A/53/243). This paper presents, analyses and evaluates peace education as a social need that may strive towards prospective social transformation. Contextual reading of narratives by Susan Abulhawa and Le Ly Hayslip promote readers to be active interpreters, thus affecting thought and behaviour. The paper proposes peace education through literature as an educational program not only to add value to English language but also to achieve the end result of educators developing strong humanitarian perception of the universe among youth. Certain thematic issues concerning peace-building are aimed at recovering post-conflict societies of Vietnam and Palestine through literary expression, forms the ideological framework of the paper. The narratives by prominent women activists, Susan Abulhawa and Le Ly Hayslip calls for social action; rehabilitation and emancipation of victims of war to live in peace. Both the narrators share the responsibility of peace building war torn communities by engaging in social reformation thus bridging oppressors and oppressed through forgiveness. The paper places significant emphasis on one of the peace building strategies put forth by peace psychologists: to create a reconciled citizen through education.

Keywords: Behaviour, cognition, education, forgiveness, reconciliation .

Introduction

This paper attempts to shed light on the significant role played by women peace activists to peace build post-conflict societies through a critical exegesis of Susan Abulhawa's *Mornings in Jenin* and Le Ly Hayslip's *When Heaven and Earth Changed Places*. The paper analyses the gendered notions of peace proposed by Annika Björkdahl which further supports the arguments on 'negative peace' and 'positive peace' introduced by the father of peace research, Johan Galtung. This paper attempts a gendered reading of peace in *Mornings in Jenin* and *When Heaven and Earth Changed Places* in parallel with the light of criticism expounded by Annika Björkdahl in her Chapter entitled "Gender - the missing piece in the peace puzzle". Susan Abulhawa, Palestinian American novelist, is widely known as a revolutionary political activist. She established Playgrounds for Palestine, a non-governmental organization as a symbol of her humanitarian concerns for children born to refugees of war and conflict. She believes that playgrounds act as constructed protective fence which could let children of war thrive

toward a culture of peace. As an activist, she endorses Palestinian Child Law, emphasizing that education is the cornerstone for building social and moral values in children. Le Ly Hayslip, Vietnamese American novelist, is a well renowned human rights activist who founded the non-governmental organizations East Meets West and the Global Village Foundation. Her foundation falls within the rubric of peace psychology, as put forth in the 1989 Convention of the Rights of Child; promoting security and well-being of children.

One of the most important of Susan Abulhawa's works, *Mornings in Jenin* is drawn upon the context of the life of common people in Palestine war, 1948. This work introduces to many sides of political and cultural happenings, and also examines the history of a nation through a reminiscence of the childhood of Amal, born in a refugee camp. Through her characterization of Amal, Susan Abulhawa revisits certain historic thematic issues born out of fear and self-preservation; the building of brotherhood of Palestinians, and connectivity with Israelis, American soldiers and other nationalities. *Mornings in Jenin* written in 2010 proposes forgiveness as a strategy to peace-build torn relationship among nations. On the other hand, Le Ly Hayslip's memoir *A Vietnamese Woman's Journey From War to Peace: When Heaven and Earth Changed Places* written in 1989 advocates tolerance as a peace-building strategy. She evaluates her life in Vietnam and the intervention of American forces into the inter-state conflict of North and South Vietnam as divided and drawn by diplomats on a map. Le Ly Hayslip is a peace psychologist who plays an emancipatory role by practicing and advocating peace, thus encourages survivors of Vietnam war to engage in social action to peace-build their own community.

“Inclusive Peace”: Life of the Narrator

“Inclusive Peace” is defined as an intentional encompassment of a woman's perception of her role in history with particular reference to a conflict. Narratives by women that show the traits of “inclusive peace” are considered as a “record of female activism” (Carter 125). Narrator records her discard with the social scenario and the repercussions of war through characterization and dialogue. Candice C. Carter expounds how social psychologist considers the perception of peace by individuals and their narratives of liberation in a particular context as: “Conscientious objectors to their involvement in war” (2). Susan Abulhawa and Le LY Hayslip's objection to war demonstrates their dedication to create a conflict and violence free nation. The propagation of this ideology led to the germination of a novel ‘construal of peace, whereby people think beyond nationalism to an inclusive identity that encompasses global and regional unity’ (Carter 2).

Literary Expression of Personal Experiences of War and Peace

In the memoir *When Heaven and Earth Changed Places*, Bay Ly Hayslip works as a Viet Cong cadre since as a child she was taught to sacrifice herself for freedom: “I loved, labored, and fought steadfastly for the Viet cong against American and South Vietnamese soldiers” (Hayslip ix). During an international crisis, as a twelve year old child, Le Ly is forced to involve in war and serve the government. She was raped by her comrade at a very young age and her life at her native village Ky La finally became intolerable. Children from birth were taught to take revenge on the invaders and merciless killing became their belief: “Our ancestors called as to war. Our myths and legends called as to war. Our parents' teachings called as to war” (Introduction xiv). Later, she marries her invader, an American, and reconciles with her past suffering and advocates peace.

Her memoir begins with her stand on her dedication to peace: “. . . anger can teach forgiveness, hate can teach us love, and war can teach us peace” (Hayslip xv). She responds emotionally by breaking the silence and speaks truthfully about her past responsibilities to young generation. She possesses the background of a peacemaker who indirectly builds an ideological foundation as put forth by Carter:

“motivation for action in the recognition of the unmet needs” (6). Her memoir as a literary narration communicates literature as a mode of education to learners through a purposeful inclusion of the history of Vietnam war.

On a similar note, Susan Abulhawa documents her life as a child born in a refugee camp through the characterization of Amal. According to her, a threat to peace is lack of tolerance and denial of peaceful interaction with the victim by the victimizer. She pictures Amal as a peacebuilder, who exhibits “prosocial behaviour” as Nickola Balvin expounds through Empathy-Attitudes-Action-Model (EAA). Susan Abulhawa remarks how children of refugees belonging to multicultural communities could live together: “One American, One Israeli, and one Palestinian”(Abulhawa 320, 321). Susan Abulhawa’s narrative on children of refugees evoke empathy permitting individuals of other cultural community to comprehend the conflict from the writer’s perceptive: “All very different people, they found one another in the memory of loss and the hope of rest, becoming something of a family” (Abulhawa 319). According to critic H.B. Danesh, the implied meaning of unity is “the purposeful integration of two or more unique entities in a state of harmony and cooperation, resulting in the creation of a new evolving entity, usually of a higher order” (Carter 48).

Susan Abulhawa’s characterization shows human beings intention to advocate conflict free resolutions in the midst of ongoing conflict. Susan Abulhawaportrays David’s transformation and his attempt to resolve conflict within himself in his adulthood through the death of his sister Amal. She was buried in a communal grave and is accused as a militant. Death of his sister has convinced David to be “never wholly Jew nor Muslim. Never wholly Palestinian nor Israeli. Your acceptance made me content to be merely human. You understood that though I was capable of great cruelty, so am I of great love”(Abulhawa 32). Though war has cost the life of his dear one, David wishes to live in peace and longs to be healed of the scar left by Palestinian war. The narrator communicates the testimony of David through Amal’s death and the outcome, transformation of David to critically analyse the shared history of the people living in conflicted societies. Readers of such authentic literature could relate themselves with the character thus empathize with victims of war.

Teaching the Moral of Peace through Literature

Educators throughout the universe are expected to inculcate inquiry approach in students. Instructor motivates learners to practice inquiry approach of looking at literature to arrive at answers and solutions for questions never considered before. A comparison of characters in narratives from a heterogeneity of ethnic backgrounds offer effective ways to promote universality and acceptance of all citizens. The discussion of social consciousness themes by the facilitator to the youth develops methods to address critical questions on cultural exchange.

Conclusion

Susan Abulhawa and Le Ly Hayslip become policy makers by peace-building through literary expression. The narration accounts both social and individual conception of peace. The narrators, rather than being traumatized or victimized in the course of action, persistently sought to re-build the lives of victims. According to his essay on “Indigenous Peace builds”, entitled in Routledge Handbook of Peacebuilding, Anthony Wanis-St. John says these narratives become truth-telling mechanisms and the narrators construct themselves as ‘truth commissions’ (364), and their vision is to educate learners of the ongoing violence around them. Susan Abulhawa and Le Ly Hayslip attempt to fashion peace education by adhering to the resolutions put forth by the United Nations Security Council. The UN Security Council Resolution 1325 proposes three key concepts: ‘protection, presence and participation, addressing not only the inordinate impact of war on women, but also the pivotal role women should and do play in building sustainable peace’(Björkdahl26).According to Carter, one of the components of peace education in a community characterized by violence is respecting and legitimating the perception

of the victim and this prescription is demanded by educational standards. Educators included literature on war, peace and violence in the curriculum for peace education as pro-peace narratives become authentic records of a more realistic view of war.

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Jahnavi Barua's Next Door: A mirror held to marginalised Assamese Life

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Abstract

Marginalisation is an involuntary position and condition of an individual or group at the margins of social, political, economic and ecological systems which deprives marginalised people from either freedom of expression or deprive them from certain amenities. In Indian context North East India is underrepresented region in many ways. Though North East is purely geographical term used for seven sister states with its uncommon geological conditions and cultural diversity comprising of Assam, Meghalaya, Aruanachal Pradesh, Tripura, Nagaland, Mizoram, Manipur, it is often remote, marginalised excluded from the centre and people of this region are often treated as voiceless sub alterns due to their involuntary marginalised position. Many writers from this region like Dr. Birendra Kumar Bhattacharya, Dr. Indira Goswami, Nirupama Borgohain, Mitra Phukan, Mamang Dai have contributed to literary world. Since 2008 the prolific writings of younger generation of North east region writers like Jahnavi Barua, Arnab, Jan Deka, Janice Pariat, Bijoya Sawian have created immense interest within and outside the nation with their strong political awareness. Jahnavi Barua is one such writer from Assam who is concerned about the region. She expresses her deep concern about the region by addressing issues such as identity and ethnicity. She writes about Assam culture, the River Brahmaputra, conflicts and violence occurring in the valley. The present paper intends to examine the inner world turmoil of ordinary folks of Assam region as parallel to the outer world turmoil that is happening within the Assam as portrayed by Jahnavi Barua in her collection of short stories "Next Door."

Keywords: Brahmaputra, Insurgency, Home, Identity, conflict.

Introduction

The seven states termed as North East have their own unique cultures, language and lifestyles and ethnicity which is part of their identity. Often this individuality of each state is not considered by the "mainland" and clubbed under umbrella term called "North East". This tag takes away the opportunity of expression and identity of that particular region leading to a generalised conception about the region, whereas each state has its own particular culture, language, customs, ethos which represents their identity. The literature of this area was over looked for many years by the rest of India as it was inaccessible and found its expression only in local languages. Literature of this region has been presented so far from the viewpoint of the "outsider" and is androcentric. Recently the literature of North East India acquired prominence after the emergence of talented women writers in English like Indira Goswami, Mitra Phukan, Bijoya Sawian, Mamang Dai, Uddipana Goswami. Recently a sharp increase in publications from this region is taking place as more women writers have started writing in English highlighting its multiethnic and multilingual cultures. Assam is one such state which has its

own rich heritage of culture; inhabited by various races evolving through a long assimilative process. Assam has been troubled region since independence of India. Socio political issues and conflicts like insurgency, illegal migration unemployment, underdevelopment, poverty in this region have been subject matter for emerging contemporary North East women writers to act as mouth pieces that give voice to the marginalised society through their literary works.

Jahnavi Barua is one such emerging literary voice from Assam, who lives in Bangalore. Her strong literary influence is Alice Munro whose short fiction she finds as exceptionally every story is hidden a self contained universe. Next door is a debut collection of eleven short stories published in 2008 by Jahnavi Barua. Her characters in Next Door are from all walks of life from school going child to teenage girl, a retired old man to an ailing mother. In the stories we also witness fusion of Assamese language into English language giving us vernacular flavour of Assamese language like muga mekhla, sador, deuta majoni.

The story Magic Spell is a story of five year old Jiu Das of Happy Villa residing in Nabagraha Hillside. Ironically as the story unfolds there is unhappiness in the villa regarding taking care of her husband Goutam's age old mother. We see Nilima showing her frustration and anger on her child Jiu Das as a resentment to her husband's demand to quit the job to look after his aging mother. Jiu is no more light hearted regarding the tension that arouse between her father and mother. It makes her inattentive in the class and moody. She finds a vine clinging to a bamboo trellis against the yellow wall of the house picks up scarlet seedpods recalling what Mala's maid had said them as Magic seeds who cure all kinds of sickness and also "some answer your prayers too"(p.8) Jiu consumes the poisoning seeds praying that her mother never again talk of leaving and she be given a baby sister. The story narrates the working parents struggle to cope up with the demands of life in urban life. It also unravels the absence of happiness and broken family bondage while struggling to earn more money for 'Happy Family'.

'Holiday Homework' is a story narrated by a seventy five year old man Shivaprasad Barua retired Police man and a strict disciplined person who has very few friends. He is living alone after the death of his wife Ila. "The silence in my house is deafening" (p.14) He is feeling lonely as his children are living far away from him. He broods that "They were blown there by the winds of their destiny, and there they took root to build their lives" He moans "They are good children. But in the end I am cared for by people who are paid to look after me" To his silent world enters a five year old boy called Siddharth Sarma neighbour, who is silent as butterfly. Shivprasad observes the boy, his mother Amrita. He befriends the boy and wonders at mother son bondage, their love and longing, their gracefulness thinking what has been worth of his life? Where no one had shown need for him. In the company of Siddartha Shivaprasad feels stronger, energetic and vital. During the festive season of Durga pooja on the day of Bisarjan Siddhartha presents himself in Shivaprasad's door carrying the envelope which has a list of Homework to be done by Siddharth after his mother's death. Shivprasad promises Siddharth to make Amrita feel proud of her son by making his wish to be true to be a General. The story stands as a testimony of uniting two lonely persons who are deprived of their family bondage on their journey of life.

River of life is a story of Santanu a mentally retarded boy who is upset by the news paper article which said 'Brahmaputra would be sent away. From its home in the mountains of Tibet, they would take him away, away from the lands that he called home, to new, foreign lands where he would be lost, alone"(p.42)

"Honeybees" unfurls the story of Anupam Kalita a young boy who is overburdened by the responsibility of a family at early age. Irresponsible father whom "he would not forgive the man for the

heavy burden he had thrust upon Anupam's shoulders" (p.52), Anupam thinks of his hardworking mother in a loom to meet the family ends, young ten year old sister Makon to be get married in near future, immature brother Bapu who roams around with the loafers make him to take up job as home guard. He leads a life of poverty. Unable to manage the money till next harvest makes him "borrow money at a punishing interest from Mahajan in town" (p.54). Every monsoon their hut would be the first to be drowned by the river. They suffered the indignity of packing their meagre belongings and retreating to the dilapidated schoolhouse where a temporary camp would be set up. In order to buy a piece of land Anupam joins as home guard along with his close friend Madan though the pay isn't much, only fifteen hundred rupees a month(p.57)Anupam who is ready to sacrifice himself "for the sake of my duty" indeed dies heroically while serving as a guard to IG. Though giant bees defend their honey and their lives against many enemies and survive, ironically Anupam fails to protect his life and his family members against the hardship of life thrown at him.

Sour Green Mangoes unfolds the story of Madhumita a lonely child of aged parents surrounded by the vicious anger for her" small life which is dry and dusty as if the juice has been sucked out of everything around them "(p.91). She leads a colourless life devoid of any friend who is just longing for a companion .She had just dreamed of being a part of a noisy group of girls and not so quiet and cold at home. She considers her parents as cruel for her desolate life making her home "Jail But she did not mind it was fun to get out of" (p.92). 'She is getting better and better at routing her parents over the years she has gathered experience, skill and the necessary courage to outwit her parents'. She is friendless, awkward, timid has no education to speak of.Her marriage is not an important issue for their aging parents as on she earns and supports their small, dry lives. Frustrated Madhumita decides to fulfil her sexual appetite with her neighbour Engineer from Jorhat. The story reveals Madhumita's rebellious nature toward her parents for causing her life friendless small world. In the words of the author "this story unfolds the resentment nurtured over many years in the context of difficult relationships between parents and children".

"The patriot "is a story of Dhiren Majumdar a retired Under Secretary in the department of Education who recalls his unpleasant servility. Dhiren helps a fugitive a member of banned terrorist group who has taken shelter in his dilapidated abandoned house. Majumdar shows mercy towards a bleeding wounded young boy and forbids his son Anjan who is Assistant Commissioner to arrest him.Dhiren moved by the pitiful condition of a boy provides all the medical assistance and food needed for the boy .We witness a caring affectionate father like figure in Majmdar towards a young boy who has joined militant groups out of some obligation.

"A fire in winter" is a story where Jeet recalls his memory associated with the maid Buri who took care of him since his childhood. Buri is now dead committing suicide .She has also murdered her husband and his Mistress .The story reveals motherly instinct of Buri towards Jeet who has left behind a piece of land as a gift to her son like figure Jeet."The favourite child" narrates the story of four sisters Ranu, Malati, Arati, Junu who have gathered in the hospital at the time of their dying mother.

"Awakening "is a story of new found love between Uma and her husband Jatin who is always silent and quiet. Though married for twenty long years Jatin always lived at a great distant from her. "She had thought of him as unfeeling, cold almost" (p.180). The story reveals how Uma is brooding over the death of her only child Anuj in a fight that took place in the college campus in Bangalore. After a year passed since her son's death Uma finally finds much awaited care and affection of her husbandly" She leans forward and lays her head on Jatin's chest pulling herself into his embrace" .(p.190)Through her embrace Uma makes her efforts to bare the pain of her son's death.

“Tiger “is a story of Babli who is on her holiday at Manas National Park with family members. Babli is a young charming girl who desires to experience her awakening sexual pleasure with Ashish Singh, Assistant Conservator of Forests. Ashish attacks on Babli like a hungry tiger in dark wilderness amidst forest, luckily Babli is saved from hungry Ashish due to the presence of real tiger in the forest.

The story “Next Door” is narrated from the neighbour’s point of view where Tenesia mother shouts every morning in the house at her grown up children. Maya is her daughter who is molested by her own brother who is responsible for her pregnancy. The story highlights the domestic violence inflicted on women.

Jahnvi Barua through her mature and confident voice discusses various current burning issues of Assam like unemployment of youths, (Assam’s unemployment was 6.8% as per CMIEs latest data). Poverty insurgency, identity crisis, bullying of North East students, outside Assam etc. She discusses these issues in artistic manner through her various characters like Anuj, Anupam Kalita. We see sympathetic lonely elders in the character of Shivprasad Barua, Diren Majumdar. Insurgency is another important issue Jahnvi has dealt in her short stories. Insurgency is a backdrop of many of her stories. The story Honey bees and Patriot highlights the insurgency happening in Assam. Through these stories she ponders the ideas of identity, culture and tradition. Brahmaputra the only male river is present in most of her stories. As Jahnvi Barua herself says “The Brahmaputra is a large presence not only in my life, but I think, in the lives of almost all who have lived beside it. The river has been a good friend to me, sometimes a calming influence and at other times, a source of creative inspiration’. Brahmaputra stands as a motif in almost all the stories. Shashi Deshpande writes “Like Brahmaputra, Jahnvi Barua’s stories are rich, full and flow with ease, with sudden startling glimpses of turbulence under the placid surface”.

Conclusion

Jahnvi fuses both social problems and personal problems of the people into artistic entity to give an impressive characterization in her short story collection “Next Door”. As Jahnvi writes “she has always explored relationships at levels other than one seen at the surface”. Themes of home which include identity, family, place and roots are much discussed in her writing.

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Crossing the fence in thirst for self-identity in Sudha Murthy's 'Gently Falls the Bakula'

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Abstract

Literature, in general, is nothing but mirror of the society. That too, literature in the contemporary period focuses mainly on the problems of the society and the people belonging to that society. From the past to the present, the main problem in the society is the quest for identity. It becomes an unquenchable thirst for many. Histories mostly portray women as the strongest character. This is true in the present-day too. Yet they lose their own identity in someplace. More than losing themselves they forget themselves. The main reason is society and her surroundings. Society formulates certain norms for women and if women go away from those norms then they are accused. Thus, there lies a barrier for them in finding their own identity. The major blockade for women is none other than marriage. Though it is an important part of their life, sometimes it is the one that makes women in forgetting who they are and what they are capable of. One such writer, who focuses mainly on the identity of women is Sudha Murthy. She is a writer and a social worker. In her novel *Gently Falls the Bakula* she portrays a clear picture of a woman who leaves all her dreams and ambitions just for the sake of her husband. This paper focuses on how a married woman forgets to find her identity due to marital life initially, but at the end stands up like a phoenix from ashes to discover her own identity.

Keywords: Society, literature, history, surroundings, identity, marriage, women, ambitions.

India is a country with rich culture and heritage. More than any other countries, in India, women are portrayed as goddess. The same women are not given an identity, or they are not allowed to find their identity in the colonial and post-colonial period. The society formulates a way of living for women. Men urge women to live inside the house from the birth till the death. They made precise life cycle for women as growing in disciplined manner for her parents, obeying every word of her husband and giving birth and nurturing her children. These are the activities women are concerned to do in their lifetime. They are not allowed to do other than this. Women are not given freedom to raise their voice or raise a question against her surroundings. This continues to be a custom for women. After many long struggle women are allowed to come out to study and to seek a job. But it is not still acceptable for women in many families. Still some women continuous to be in the cage locked by her surroundings.

Many writers started their witting career only to help women and raise voice for women. With those writings start a revolution? The main target of women is to find their self-identity. Women should know their purpose of their life. Life is a single opportunity, and everyone must achieve whatever they can. If they miss this, they can't get to live a life again. Thus, women started realising their power. All these happened only because of literature. Literature plays an important role in every person's life. The writers begin expressing their view through literature. Literature serves as a medium between women's thoughts and society. Some famous writers who struggle for women through literature are Jane Austen, Mary Wollstonecraft, Alice Walker, George Eliot, Tony Morrison, Margaret Atwood, Virginia Wolf,

etc... There are many Indian writers too who worked for women are Arundhati Roy, Anita Desai, Kiran Desai, Shashi Deshpande, etc... One such most enthusiastic writer is Sudha Murthy. She is a perfect example for writing on women's self-identity. From being an employee to the founder of Infosys, she made her life a fruitful one. She writes many books which includes travelogues, novels, etc... Her novels incorporate a theme of women's suffering and how women try to find their own individuality. In this 21st century, many women came out of the house and starts achieving. Still, there are some who thought have educational knowledge; they don't try to utilise it. The one major obstruction for women is marriage. Though she can console her parents for studies and job, she can't do that with her husband or in her in-law's home. A successful marriage life is when her partner and her in-laws understand her and her dreams. If this understanding fails, then her whole life will be in chaos and the purpose of her living becomes meaningless. One such novel in which the protagonist strives for her self-identity after her marriage life is "Gently Falls the Bakula". This is the first novel written by Sudha Murthy for all the women.

The main protagonist of the novel is Shrimati. She is a charming, intelligent, and studious girl. She always ranks first in her studies. She is interested in history and she aims to do research in history. On the other side, Shrikant is Shrimati's neighbour. He is a young and handsome boy and studies along with Shrimati. He always desires to rank first. But Shrimati holds that place more firmly. Both the families don't bond up with each other. They have chaos right from their ancestor's life. So, they don't speak to each other. There stands a Bakula tree inbetween their houses and that tree tries to hold the love between both the houses. Shrikant's dream is to pursue Computer Science Engineering. He aims to become an IT professional. Once they finished their 10th board exam both Shrikant and Shrimati fell in love with each other. After completing their schooling, Shrikant got admission in engineering college. As days passed Shrimati marries Shrikant against her parent's wish. Shrimati's mother warns her of Shrikant's mother and his sister. But Shrimati didn't give ear to her mother's words. She thought that her love and caring will change her in-laws' attitude one day. She believes her husband more than her parents. By this we can understand how Shrimati stood firm in her decisions. She knows what she wants. This mentality cannot be found in many women's life. They always hang on others in choosing everything. But as a woman one should be strong enough in her decisions. She should not move away from her decisions for others sake.

Once she steps into her husband home, she isn't welcomed whole heartedly. She is hated by her mother-in law and sister-in law. But she tries to adjust with them just for the sake of her husband. She erases all her dreams and ambitions, as to live a calm and lovely life with her husband. She forgets her self-identity in this stage. But sooner all her thoughts are shattered by her husband's behaviour. One day her mother-in law blames her and asks her to pay the loan that she has bought for Shrikant's studies. Without an argument Shrimati went for a job and pays all the loan amount. After paying all the debt Shrimati wishes to continue her dreams of doing research in history. That is the time Shrikant came and informs her about his promotion and transfer to Delhi. Though he gave permission of allowing her to study by staying in Mumbai, she refuses the offer. She decides to move with Shrikant to help in his daily chores. This shows how typical wife Shrimati is. Most of the women resembles Shrimati. They will not go beyond their partner's words. They will hurt themselves but not their partners. This made the men folk to underestimate women. The main cause for male domination is women. Because of women being dumbstruck, men started raising their voice. In the first half, we can see how firm Shrimati is. But when she got married, she began forgetting her character. She forgot to take care of her dreams. Dreams are not just a thing; it is mattered to associate with soul; when your dreams are dumber there your soul dies and there is no meaning of living your life. In this way women die every day internally. This is true in the case of Shrimati. She knows that she is missing something, but she can't find out the reason as she forgot about her identity. Shrikant on the other side is a man who loves his machines and work more than his family. He is a workaholic. This novel portrays the present day's

scenario. Most of them are IT professionals and they are like Shrikant. They won't look after their family. All they do is going to work and enjoying the weekend. Their happiness matters more than their families. But they need a wife just to look after them and their family. More than a wife Shrikant uses Shrimati as a maid.

They move to Delhi and Shrimati helps her husband in many ways. She won't disturb her husband even for a single work. She gave him full freedom to concentrate on his work as to achieve his dream. By seeing all these Shrikant's friends and colleagues appreciates Shrimati's caring, duties and patience. Some threw jealous look over her. But Shrikant won't even spell a good word towards her. He won't give any compliments to her. He forgets that without Shrimati he won't be in this position. He has that arrogance. Shrikant's friends and his surroundings knows the value of Shrimati than him. This is evident in his friend's speech,

Work is his breath... To achieve that kind of success, one required a supportive, intelligent, docile, and unambitious wife. Intelligent women are normally ambitious. Someone like Shrimati, who never ever demanded anything from her husband, was rare... What could have happened if Shrikant had married a person like Prabha, who was not very supportive or Rekha, who was an executive in the company? the answer was simple. Shrikant would have deserted he or she would have deserted him. (Murthy142).

Soon he gets hike in his job and went to abroad. One day Shrimati is not well. But she didn't inform about her health conditions to her husband as he may be mentally upset. She continues to look after her by herself. Shrimati now being alone in her home decides to do research. Every time as she wishes, something stops her. Her in-laws start mocking her as she is being childless. The society has a superstitious like belief that if a woman can't bear a child, then her birth is not a worth. They won't blame men though they are also the part of these proceedings. They torture the childless women with harsh words. She is not a machine to give them all they needed; she is a human with feelings, and it is her right to decide when she needs a child. She can't get identity only from having a child. When Shrikant returns from abroad, Shrimati demands for a child. But Shrikant refuses it. Shrikant fails to be a good husband and a good human being. He loses interest in everything and his only love of life is materialistic world. He didn't take enough care of her wife. He forgets to spend time with his wife. When comes to child matter, they are the most important part of couple's life. The children are the one who completes the couple's life. But he refuses to give even the most important pleasure and treasure of life. He didn't think about his mother's scoldings towards Shrimati. All he needs is work, power, appreciations, etc... He doesn't even ask about Shrimati's dream and career. She has made many sacrifices for him, but he is not ready to do anything for her. Marriage life is not about a single person alone. It is a combination of both men and women to take care of everything without abolishing their dreams.

Shrimati loses her interest in marriage life. She thought that her life is meaningless. She rethinks the story of Bhamathi, and she places herself in the place of Bhamathi. She is the wife of Vachaspati Mishra. He is busy in writing commentary and once he finished, he questions to Bhamathi, Who are you? And she replies, "I am your wife." Thus, Bhamathi lived a life of serving to Vachaspati without knowing herself and her life. Thus, Shrimati mirrors herself as Bhamathi. But she did not want to die simply as Bhamathi. Shrimati has dreams and desires to find herself.

After a long confusion, Shrimati decides to come out of the cage (i.e.) her marriage life. She decides to choose her own path and identify who she is. After a long struggle she decides to live for herself. This is the most courageous decision of one's life. Finding the self-identity not only shows who you are but it shows how strong you are. Mostly women try to balance her dream and her family. But in

certain circumstances when things go out of hand, that is the moment she must take a great decision. Once after her marriage, she enters Shrikant's house with great hopes and dreams. Now she leaves the house by looking back at the empty pages of her life .She aims to fill the pages of her life with her dreams and ambitions. It is a false thought that women cannot live without men. Women too can live an independent life. There is nothing wrong in making mistakes. Shrimati took a wrong decision of marrying Shrikant. But now she understood his true nature and decides to correct her mistake. She doesn't think that it is too late to achieve her dreams. Though women are capable of heavy tasks, still they lag in finding their real identity. The quest for identity does not depend on age. It always depends on the one's self. No matter how many members there to surround you. But at the end of the day, it is you who accompanies your own self. It is the prime responsibility to serve for ourselves than for others. When we look back into our life, there should be something to aspire others. More than being a role model, women has to play a role for her own model. With this she can identify who she is and Shrimati understood this only by now. Her life begins right from the moment she steps out of Shrikant's home.

Another major character in the novel is Bakula tree. The tree bears a flower which smells even after it is dry. This flower is the symbol of love. Because in olden days, when men leave the home for so many days, women give the flower to them in name of love. The flower continues to give fragrance throughout their journey. Shrikant now realises the worth of his wife. He understood how cruel he is to his wife. He still hopes that this Bakula flower holds feeling between them. Though this novel is written long ago, it resembles the present-day scenario. Though women achieve a lot in this age than men, still there are some to come out of their comfort zone to identify who they are. Hope this novel brings a change in every reader's mind.

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Re-reading Rabindranath Tagore's Gora (1910): Quest for Identity

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Abstract

Rabindranath Tagore's fictional novel, Gora(1910) attempts to focus on a time and the mindset related with after the historical mind of colonization, a time when the colonial, decolonizing, and post-colonial processes and effects can be expressed and examined in literary and political narrative. Though his pre-independence novel, Gora depicts the role of history in the narrative of the nation, it is contemporary and timeless. Throughout the novel, a search for identity in the colonized space through self-examination and self-discovery is propagated, rather than aggressive nationalism. There are some historical events which are used as the background to develop the novel, such as the Sepoy of Mutiny(1857), the nineteenth century Bengali Renaissance that results creation of Brahma Samaj, the counter movement of revivalism of orthodox Hinduism and the partition of Bengal(1905). Due to the partition of Bengal(1905), there is a crisis of identity for both Hindu and Muslim community. Tagore took up the fragmented Bengali identity and applies it to the larger question of formation of international identity in Gora and co-existence of multicultural such as a non-European parents and a European born child named Gora, powerful and powerless, colonizer and colonized. The novel focuses on the spiritual recognition of unity, an ultimate freedom that represents young man's quest for universal harmony, rejecting caste, race, and religion. Pareshbabu is characterized by free, calm, wise-self of India, Anandamoyee is personified as Mother India and Gora is presented as Universal Man born in the heart of India. The present paper attempts to redefine individual and collective identities in the social and cultural reformation against traditions and colonization.

Keywords: Identity, Hindu nationalism, international, multicultural, reformation

Indian history of the second half of the 19th century points out that there is the wave of reformation that influenced Indian temper, culture and civilization. Being influenced a new mindset emerges to change the old tradition. At this point, the role of Raja Rammohan Roy and Iswarchandra Bandopadhyay, cannot be denied. Raja Rammohan Roy, the founder of the 'Brahma Samaj' in 1828, tried to reform the old traditions of Hinduism and check the growing influence of Christianity on the Hindu society. At long last, through a long process of struggle, he achieved success in 1829 when the Sati system came to an end from the face of the earth. However Vidyasagar also struggled to introduce "The Hindu Widows' Remarriage Act" in 1856 with which society woke up to a new direction. Bankim Chandra Chatterjee, a famous writer of Tagore's preceding generation, awakens Indians with a new consciousness of freedom. The song 'Vande Mataram', from his novel 'Anandamath' gains special significance. Later it became national song of national organisation and rallying cry of Swadeshi leaders. In this way, he encouraged the Swadeshi leaders to the service of the motherland. Side by side, Madhusudan Dutta and Dinabandhu Mitra introduced new form in literature, prior to Tagore, with an insight of patriotic and religious consciousness. The opportunistic British used to observe the activities of Swadeshi leaders on any anti-government campaign. Yet the sly British supported the ideals of Brahma Samaj, as the latter follows the Christian religion. Thus the ruler British made a split into the

entire society that results two communities such as the Hindu and the Brahmo. With the hope of freedom and equality, Indians got united and fought the massive battle," The Mutiny of Sepoy," in 1857 but in the end, Indians yielded to the mighty British. Consequently Indians become disheartened spiritedly and economically.. At the same time, the founding of Calcutta, Mumbai and Madras University inspired the country for higher education although the British Government controlled the administration of these universities.

During such socio-political circumstances, Rabindranath Tagore was born. Basically all these movements and thoughts, especially of religious, literary and national due to Indian renaissance, influenced Tagore's personality greatly. Like his father, Rabindranath was deeply influenced by the Upanishad and Buddhism, This builds his individuality and spirit of mind. Actually, Bankim's writings, can be viewed as the emergence to restore the national self-respect, Tagore's time can be read as his effort how to bridge east and west, in this dynamic age, it is how to identify ourselves with common people, and in this post-colonial age, we face to challenges, insecurities and crash of our hopes into deepening despair.

However, the novelist writes fictional narrative using history. In this framework of literary production, the writer glorifies the identity of the holy Indian pre-colonial past. With the hope of building the progressive India, the novelist tries to link between the glories of the remote past and the present servitude of India. The journey from pre-colonial past to the post-colonial future can be read from the world of achievement to the world of non-achievement. In this context, according to Sisir Kumar Das, Bankim Chandra Chatterjee's novel, 'Anandamath'(1882), " is the first Indian novel, where the dominant political trends of the time merged and were transfused into a myth, and it continued to inspire a large section of the people for more than half a century in its struggle against an imperial power."(Das, 1991, 214) But according to Meenakshi Mukherjee, Rabindranath Tagore can be said to be "the first visionary to create a national consciousness of Indian literature."(Mukherjee, 1985, 56) Tagore was an internationalist, who values for universal humanism. To him, the synthesis of the bests of all cultures should develop our home or national culture. So the concept of multicultures deconstructs the concept of national culture in the post-colonial period, in the context of culturally diverse countries like India. So there is no single unified cultural identity in post-national and post-colonial perspectives. The act of homogenizing and assimilationist tendencies of the culture of the majority, as a mode of thinking has been rejected. Multiculturalism can be viewed as a mode of thinking that can accept the practices, life-styles, views and opinions, in short, all minority cultural groups as alternatives rather than deviations. Every culture is internally plural and is continuously evolving by interacting with and borrowing consciously or unconsciously from other cultures (Parekh, 152-153). Here authoritative national identity, based on one race, one culture and one language needs to be deconstructed to make way for multicultural idea of national identity, where nationality is one of the multiple identities (Sen 2006) of a person and it should be driving force of the nation to accept and celebrate the diversity of race, culture, language and religions of its people as mentioned by Md.Sajidul Islam.

Rabindranath Tagore, through his novel, Gora focuses the role of history in the narrative of the nation during colonial period. The novel grows out of the period of Swadeshi movement, against the Partition of Bengal(1905). The novel deals with Tagore's political concerns. The novel centres round on the issues of nationalism, patriotism, identity and self-discovery. The nationalist Tagore uses history to describe and re-build the nation. Tagore in the novel expresses his views on nationalism. He speaks of civilisational approach rather than political one. It is true that there is a search for identity in the colonized space through introspection and self-interrogation. Basically aggressive nationalism, based on social, religious, gender and identity is not prioritized.

However Tagore's novel, *Gora*(1910), written more than hundred and ten years ago,(between August 1907 and February 1910), was published in 1910, although it had appeared serially in *Prabasi*, which is a journal edited by Ramananda Chattopadhyay, a close friend of Rabindranath. Actually it was the last phase of anti-partition movement. The terrorists or revolutionary groups in Bengal are disintegrated, due to the movement. Many are exiled, some jailed, and a few hanged. Tagore had written a poem in this matter, to Aurobindo Ghosh, the leader of the movement, who retired to French colony in South India and replaced politics with spirituality. *Gora* is influenced by all this, as mentioned by Dasgupta. The writer adopts this crucial period of time in Indian history and contextualizes it. His novel also challenges the construction of India as a nation on the basis of an authoritative national identity based on 'pre-given or constituted historical origin or event.' The country was going through a phase of restructuring itself to be born as an independent nation. So the newly educated nationalists started campaigning for resistance movement against colonial power structures. In the case, Cultural revivalism as a way of resistance, was an attempt to resurrect the ancient religious and cultural practices at one side, but also to avoid, defying attitude of the colonizers to humiliate Indian culture as effeminate.

The novel is set thirty years after the birth of *Gora* in 1857. Basically it was the period, when the Bengali society was divided into two groups---the liberals and the conservatives. The liberal movement was led by the Brahmo Samaj with its monotheistic approach. Raja Rammohan Roy and Dwarkanath Tagore, grandfather of Rabindranath Tagore were the founder members of this sect. It is, no doubt, to say that the Brahmo Samaj was influenced by Christianity. On the other hand, conservative sect was led by the new Hindu ideals of Bankim Chandra Chatterjee and Swami Vivekananda, what Nirad C. Chaudhury calls Neo-Hinduism.(Chakravarty vii). According to Nirad C. Chaudhury , this new Hindu conservatism was a 'mixture of chauvinism with crude and often superstitious religious beliefs and cultural obscurantism. Hindu megalomania and xenophobia were their strongest passions. They were wholly impervious to any ideas not in agreement with nationalist myths, and were also fiercely intolerant' (quoted in Chakravarty vii).

Needless to say, the exploration of Tagore's ideas and views draw out a value-addition for the current political discourse of nationalism and democracy in India. Actually literary exploration of *Gora* focuses on various dimensions, realities and voices which find similarities in post-colonial period. The conflict between tradition and modernity, Indian renaissance against the old orthodoxy, Political controversies, democratization, religious fanaticism and divisiveness in society revive our ideas of today's post-colonial world. Post-colonial literature requires recreation and re-structuring of established meanings and power equations. *Gora* involves many characters to point to a diversity and plurality of themes of Indian nation. The unfolding of birth history of the protagonist, *Gora* talks us to re-build our notion to a strong sense of internationalism.

According to Kalyan Chatterjee, novel *Gora* describes 'as an allegory of Indian nationalism, partaking in a large measure Tagore's own view of it, whereby religious division is replaced by the worship of natural and cultural diversity.' According to Tanika Sarkar(2009), *Gora* fashioned a new political imaginary of being Indian patriot by rejecting the late 19th century Hindu revivalist nationalists' conception of Indian patriotism that insisted on a commitment to Hindu social institutions and turn their love for the 'Goddess of Motherland' into 'an act of violence against the Muslims of India, as mentioned by Md. Sajidul Islam.

The protagonist of the novel *Gora* thinks of himself as a neo-Hindu conservatism, which according to him, represents Indian nationalism. *Gora* considers himself as a believer and practitioner of orthodox Hinduism with all its extreme ritualistic and caste based form. *Gora* grows up himself through

the English education and initially a sympathizer of the Brahmo sect. Afterwards she turned to neo-Hinduism, which was rejected by an English missionary. Gora thinks that being a conservative Hindu, he is equivalent to a patriot and a nationalist. Gora's thought of nationalism appears paradoxical. Gora proclaims:

"I think of Bharatvarsha, when the captain of a ship is out on the high seas, whether he is working or resting, eating or relaxing, he always keeps in mind the port across the sea. Bharat is always present in my mind in the same way....I can lose my way, I may drown, but that port of abundance is always there. That is my fully formed Bharat—full in wealth, full in knowledge, full in dharma."(Gora,21)

Gora looks back Bharatvarsha...its glory, classical 'knowledge' and 'spirituality'. He thinks Kolkata a delusion for him. He feels patriotic and respectful for everything swadeshi. Gora also has same respect for those unpatriotic who have weakened themselves 'with the poison of slavery.'

There is no denying the fact that the novel can be read by a journey from ignorance to knowledge. The journey starts from his early knowledge of Indian nationality that is synonymous with Hindu religion. When he understands the real Bharatvarsha, the rural India and the secret of his biological identity, he refers to the 'performative' aspect of the nation which is the actual temporal aspect. Even Gora maintains Hindu idea of nationalism. It is purity in touch and food in the city of Kolkata. He does not take any food at Poreshbabu's house. He dislikes any food cooked by his adopted mother Anandamoyi because a Christian maid, Lachhmia works in her house. Finally Gora decides to take food in the house of a barber, who has adopted a muslim boy, for which Gora reprimanded him for that 'sinful act'. Though he had the choice of taking his meal in the house of a Brahmin tehsildar, Madhab Chattujje, he rejects the plan because tehsildar is unjust and vile. So he took a long journey back on foot to the barber's house.

Hunger and thirst had overwhelmed Gora, but the more he thought about having to accept the hospitality of the vile, unjust Madhab Chattujje just to preserve his caste purity, the more intolerable the prospect appeared...He thought, 'What a great heresy we are committing in Bharatvarsha, making purity a matter of appearances alone! It would save my caste purity to dine at the home of a man who torments Muslims by creating all sorts of trouble, but I would my caste status in the home of a person who accepts such torment to protect a Muslim boy...(Gora, Penguin, 185) The novel Gora can be read by the viewpoints that Gora is a central paradoxical character. On the one hand, he wants to be a part of the oppressed class and so he wants to go to jail willingly and share their plight. On the other hand, he thinks of the caste that he needs a penance because after staying in jail, his body has been impure, in contact with untouchables. He is no longer accepting diversity inherent in Hinduism blindly. Yet he tried to defend Hinduism against Brahmo-ism, saying Sucharita:

The Lord has made them human; they think in many different ways, act in many different ways. Follow many different beliefs and customs, but underlying all this is a basic humanity; within all this is something that belongs to me, to Bharatvarsha, ... the Hindu faith has tried to nurture people of many attitudes, many views; in other words, the Hindu faith alone has acknowledged people as human being, not as members of some group.(Gora,Penguin, 378-379)

After returning from jail, Gora visualizes the extent of affliction of rural people. He understood that rural people were under ritualistic and social restrictions in the name of Hindu religion and traditions. Parents death causes offspring to pass on ritualistic affliction. Gora feels that the entire Bharatvarsha relies heavily on the religious identity, which deals with performative basis of orthodox Hinduism that produced frustration finally. To him, the dharma that is supposed to give 'everyone strength, energy and wellbeing in the form of service, love, compassion, and self-sacrifice, was nowhere in evidence' (Gora, Penguin, 462).

Gora observes that the religious practices ‘only drew boundaries, divided people and tormented them’ (Gora, Penguin,462). Gora is dissatisfied to the performative aspect of orthodox Hinduism and so he changes his mind. ‘The Gora who was reluctant to relax any restrictions in educated society, now attacked the restrictions prevalent in this place’(Gora, Penguin, 463). Gora appreciates the religious bonds among the Muslims villagers, whereas the Hindus were divided along caste lines.

To Gora, religious orthodox identity cannot be viewed as the passport of the progressive society. So he is not able to relate the fact with his imagined Hindu community and the image of his Bharatvarsha. As a Brahman, he plans for a penance for his purification and he thinks that with the help of the supposed penance, he will be able to raise the public esteem of Gora among the learned Hindu specially priests and guests.

However, Krishnadayal, Gora’s adoptive father does not support his idea of penance. He has given him the hints that he cannot become a Brahmin. It perplexes him. But there is no explanation behind Krishnadayal’s reason. Here Krishnadayal, a religious man, cannot hope Gora as the prospect of his funeral rites because Gora is not his biological son and not a Brahmin by birth. Krishnadayal himself knew well that it is a sinful act. Then he discloses the secret of his birth, kept hidden so far. The eventual reversal of situation, which is called peripeteia, turns the course of life of Gora in new way. He is left alone in the vast world to think of his identity.

When Gora comes to learn that he was an orphan foundling adopted by Anandamoyi and Krishnadayal during the 1857 Mutiny and his parents were Irish, it came to Gora like a bolt from the blue. His whole being turned into an existential nothingness:

In a single instant, Gora felt his entire life become like an extraordinary dream. The foundation of his life, developed over all these years since his very infancy, was utterly destroyed. What he was, where he was, he did not understand. As if behind him there was nothing called a past, and before him, the future, so purposeful and clearly determined for such a long time, had completely vanished. ...He had no mother, no father, no country, no caste, no name, no family gotra, no deity. All he had was a ‘No’.(Gora, Penguin, 501-502)

According to Meenakshi Mukherjee, “The debate about the cultural identity of India, and the place of religion, caste and class in it, which Rabindranath’s novel Gora(1909) had initiated at the beginning of the century, seems nowhere near a resolution even at its very end. Situated within the larger conflict between modernization and the Hindu tradition—inevitable in a British-occupied India where the educated class was simultaneously going through an exhilarating exposure to new intellectual horizons through English education and the humiliating experience of political subjugation—“.

She also said that “the novel nevertheless foregrounds other local tensions as well, relating to caste, class, and gender that further complicated the question of freedom and selfhood. This novel of colonial India continues to retain its relevance in our post-colonial days—acquiring surprisingly fresh refractions in the light of recent events in India and the world-wide theoretical discourses on the nation.”

Gora is Tagore’s most ambitious work of fiction. It was written at the height of his powers of writing career. He wrote the novel with a view to projecting his vision of the individual’s role in reascent India. According to Krishna Kripalani, Gora is ‘ the epic of India in transition at the most crucially intellectual period of its modern history...it is to Indian fiction what Tolstoy’s War and Peace is to the Russian.’ Another critic, Sukumar Sen, says that the novel can be read ‘as something like a

Mahabharata of modern India.' The criticism may have exaggerations but there is some truth behind them. The hero, Gora, grows up as an orthodox Hindu. Later he learns that he is a foundling and his mother is an Irish. During the revolt, she fled from the battlefield and had taken refuge in a Hindu home for fear of the Sepoys; her husband had been killed yesterday; she also had died, after giving birth to the child, Gora. Afterwards the child as Gora grew up under the care of Krishnadayal and Anandamoyi, his foster-parents. This is a secret which remains hidden till the last pages of the novel. The story of Gora takes after the story of another foundling, Tom Jones. The novel also presents clash, at one side, between the old and the new, mere revivalism and blind iconoclasm. At the other side, the clash is between 'progress' true and false--the genuine humanism of the renaissance and the mere show of Western apathy. Actually this clash gives the necessary tension and edge to the novel, as mentioned by (Iyengar,72)

However, the novel is known for its debates. People strike up strange or aggressive attitudes. The readers are divided between Gora and Sucharita, and Benoy and Lolita. When in the end the maya lifts, the truth emerges from the fog of misunderstandings and the way is cleared for the two marriages. Gora, by losing all, gains all.' Today I am really an Indian,' he declares. ' In me there is no longer any opposition between Hindu, Mussulman and Christian. Today every caste is my caste, the food of all is my food.' And he salutes his foster-mother, Anandamoyi, in the image of Mother India: (as cited by Iyengar, -72)

'You have no caste, you make no distinctions, and have no hatred—you are the only image of our welfare.'(Gora: Epilogue)

It is the moment of anagnorisis that frees Gora from the illusion of Bharatvarsha he had cherished for so long. He gained an insight. He is a man neither for Bengal nor for India. He resolves to be an internationalist. He says:

'... Creating an untroubled, unblemished abstract image of Bharatvarsha, how I battled on all fronts to keep my devotion safe within that impenetrable fortress! Today in a single instant my imaginary fortress has evaporated like a dream. Set completely free, I have suddenly arrived at the heart of a great reality!... Today I have gained the right to true service. The real field of action now lies before me. It is not the arena within my heart, but the actual site for promoting the welfare of those hundred crore people in the world outside.'(Gora, Penguin, 505)

In conclusion, it is to be summed up that Gora now realizes that his orthodox religious identity is a limitation to feel free to all kinds of people. He now achieves an inner feelings that relates his earlier endeavours to a true Indian: 'Today I have become an Indian... Bharatvarshia. In me there is no hostility towards any community, Hindu, Muslim or Christian. Today, I belong to every community of this Bharatvarsha, I accept everybody's food as mine'(Gora, Penguin,506). Gora now acknowledges the place of women in his imagined Bharatvarsha. He extends his hands to Sucharita before Preshbabu for his initiation into his new image of Bharatvarsha. Gora becomes a devotee of the 'deity of Bharatvarsha', 'who is not merely a deity for Hindus', but ' belongs to everyone, Hindu, Muslim, Christian or Brahma, whose temple doors are never closed to any community or any individual,...(Gora, Penguin, 507) In the Epilogue of the novel Gora announces that his adoptive mother Anandamoyi as a personification of the image of his Bharatvarsha. Anandamoyi as a mother figure embraces all irrespective of caste, gender, religion, identity.. with her love and affection. This is one type of recreated Bharatvarsha where co-existence of diversity lies side by side. This is the post-colonial multicultural image of India, which Tagore illustrates through his novel, Gora.

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Amitav Ghosh: The Circle of Reason: Perspectives of Subaltern Identity

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Abstract

Amitav Ghosh is one of the finest literary figures of high stature during post Midnight's Children era from Indian subcontinent. His works of fiction demonstrate history of humanity and human identity. Ghosh, a master narrator and anthropologist, fictionalises history, its aspects and incidents. The word 'subaltern', first coined by Antonio Gramsci, elaborated by Subaltern Studies Group in 1980s, refers to oppressed marginalised groups of people, who are deprived of their socio-cultural rights and identity, even Marxist historiography cannot address them. Subaltern Studies has become an accelerated trend in the field of criticism of literature and culture. Approach of Subaltern Studies is two forked: literature for subalterns and literature of subalterns. The Circle of Reason (1986) manages the cutting edge men's tension of distance, development, and the existential emergency for ordinary day by day presence. This area comprises of inferior people disengaged from their root. As dislocation is the essential issue of diaspora, Zindi and her circle can't stay at a particular spot for long. They need to move beginning with one spot then onto the other to seek for their newer identity. This paper will in general examine, how crisis and injury that subalterns experience the ill effects of, get voice with Ghosh's pen, in his novel The Circle of Reason.

Keywords: Subaltern, Dislocation, Refugee, Hegemony, Diaspora.

The term 'subaltern' gets its origin from Latin 'sub' signifies 'under' and 'alter' signifies 'other'. Initially 'subaltern' intended to refer to somebody of secondary military position. As of now it alludes to any underestimated individual or group of individuals from inferior rank or stature, which may be race, class, gender, religion, identity and so on, oppressed by standard people. Antonio Gramsci (1891-1937), the Italian Marxist leader began utilizing the possibility of subaltern study with regards to class struggle. He, furthermore, used the thought for looking at colonial social order and to grasp the gatherings under social position that were constrained by colonizers to ensure their confined force. The essential thought of this communist Italian researcher was frontier power reliably makes confined subservient that are only elites in the pioneer locus, yet inferior past it. Thereafter, propelled by the new perspectives of Erik Stokes on the verifiable setting of India and South Asia, Ranajit Guha published his key dissertation The Elementary Aspects of Peasant Insurgency in 1983. Subaltern Studies quickly transformed into an improvement in true investigation to rediscover lost accounts of inferior class, to voice the voiceless.

The study of subalterns basically derived as a counter of elite based historiography like Marxist which began to offer a voice to the abused by revising shrouded flaws in the Cambridge historiography, similarly as Nationalist. However neither the Cambridge nor the Marxist school could totally address the issues of oppressed people. Appropriately, subaltern study began to re-examine the chronicled setting of lost spirits. Subaltern studies, as demonstrated by Gayatri Chakravorty Spivak, were not exactly

equivalent to Marxist historiography because of its highlight on “the bottom layer of society” (Spivak2000).

Subaltern Studies landed to its peak during 1980s when a few historiographers initiated a group labelled as the Subaltern Studies Group (SSG). The people of the group decided to harbour various subjects of South Asian subalterns. Thus, Subaltern Studies emerged as a remarkable discourse in South Asian historiography. The Subaltern Studies Group proposed to publish a journal entitled Subaltern Studies Writings on South Asian History and Society. Regardless of the fact that their preliminary plan was to publish just three volumes of Subaltern Studies, the increasing interest of scholars and readers obliged them to bring forth more volumes of the magazine in light (Guha, 1985). From 1982 to the present moment, the SSG of South Asian scholars have delivered twelve volumes of Subaltern Studies.

The objective of their magazine, as revealed by Guha (1982) was to analyse deliberately and essentially the issues of subalternity to address the shrouded inclinations of elitism. In this way, contributed by a cluster of scholars including Ranajit Guha, Gyan Panday, Partha Chatterjee, David Arnold, Rashid Amin and David Hardima. The point of convergence of the initial three volumes was the nuances of subalternity from historiographical and socio-political perspectives. Following volumes presented some more new contributors specifically Swapan Dasgupta, Ramachandra Guha, Gayatri Chakravorty Spivak, Tanika Sarkar and Bernard S Cohn, among others. All of these allies of Subaltern Studies highlighted the different experiences of subalterns, their uprisings, and their exhibitions of recovery and various subjects (Marthur, 2000). Spivak joined the Subaltern Studies Group as an extremist. She criticised Subaltern Studies as itself an elite class based perspective in view of its mindlessness of the issue of gendered subalternity. She revised the current course of subaltern studies through her philosophical article entitled Can the Subaltern Speak? (1988). This multidimensional cross variety text revolves around a handful of subjects including re-presentation, resistance and abdication of gendered subalterns. By contending against colonialism in India, she raises an open straight forward inquiry: “can the subaltern speak?” She further summarizes all twofold colonized, “dark or brown poor country ladies” are voiceless (Spivak, 1988, p. 90), depicting her circumstance with a specific example of self-destruction of the sister of her grandmother, Bhuvanewari Badhuri. Impelled by Spivak, Guha, furthermore, formed an unbelievable paper on Chandra's Death (1987).

In history of Indian writing in English, scholars like RK Narayan, Raja Rao, and Mulk Raj Anand accelerated its growth. This pattern was proceeded forward by Salman Rushdie and then authors like Rohinton Mistry, Arundhati Roy, Anita Desai, Vikram Seth and Amitav Ghosh. Ghosh is a conspicuous contemporary Indian English author in post Midnight's Children (1981) period with various accomplishments in his pocket. He is known for his fiction and nonfiction. He is a writer contributed with postcolonial mien. He doesn't have faith in geological lines. Subsequently the settings of his books every now and then cover past lines. In his works, one can find the clouding of edges between genres, blend of self-depiction, history, and fiction. His anecdotal works are The Circle of Reason (1986), The Shadow Lines (1988), In an Antique Land (1992), The Calcutta Chromosome (1996), The Glass Palace (2000), The Hungry Tide (2004), Sea of Poppies (2008), River of Smoke (2011), Flood of Fire (2015), Gun Island (2019). Amitav Ghosh has achieved a major number of recognitions and appreciations for his exceptional contribution in the field of writing continually. His books not simply secured him a position of a writer of top notch yet stacked with indo-nostalgic essentials went with his very own fascinating mix perspective and strong post-colonial subjects. Sea of Poppies was designated at the Booker's Prize, and got the Crossword Book Award in 2009, and got thankfulness from his admirers for his mind blowing plot and storyline. The Shadow Lines won the Sahitya Akademi Award, India's most lofty scholarly honor. He likewise got Ananda Puraskar for a similar novel. The Calcutta Chromosome won the Arthur C. Clarke Award for 1997. Rest of the honors, he has acquired, are Prix Medicis Etranger, most noteworthy literary honor of France, for the book The

Circle of Reason, Frankfurt International computerized book Award for The Glass Palace and Crossword Book Prize for The Hungry Tide. Beside these, he has furthermore equipped for Grinzane Cavour Award in Italy and the Padma Shri in 2007 by the Government of India. He was presented the 54th Jnanpithaward in 2018.

Ghosh in his fictions attempted to provide a scope to re-instates the unrecorded, subaltern, othered, voiceless or the individuals who are disregarded by history and who are devoured by the people from centre. In a meeting with John Hawley, Ghosh asserts "I have been deeply influenced by the ideas of the Subaltern Studies Group. I think I share some of the concerns of the Subaltern Studies group because I am from the same milieu as many of the group members" (Hawley). Ghosh shows a withstanding interest in voiceless subalterns saying "my essential interest is in people and their lives, histories and predicaments" (Hawley). Ghosh manages the challenges of recuperating and speaking to the account of eminent in an incorporated way. With his aptitude, he attached to amalgamate this subject identified with them. He utilizes two motto in the talk of subaltern compositions. Initially in his writings, both fiction and nonfiction, the personal traits of the peasant mass has involved the focal stage. Furthermore, the narratives and issues are interpreted as a portrayal of the issues of subaltern class.

Amitav Ghosh's debut novel *The Circle of Reason*, initially published in Great Britain, presents history as an aggregate memory, typifying a harmonious connection between the past and the present. The past, a reference point for understanding what's going on now, is similarly reliant on the present which decides what we look like at it. Science, history, politics, governmental issues, culture, art, language--- these are just a portion of the strands which make the extent of this novel genuinely considerable. *The Circle of Reason* has been translated into several languages. His books mirror history which is consistently present in his novels. Indeed, even this first novel is an unprecedented achieved work of fiction as he inventively and effectively investigates additional opportunities for the Indian novel in English. His novels deal with the propensities and worries of the age. Ghosh endeavors to comprehend the lives of his counterparts in terrains as different as India, Bangladesh, Egypt, England, etc. His canvas is in every case enormous and his novels are colonies with an assortment of characters. Each significant character is depicted realistically as a portrayal is his strength.

Each part of the novel is overwhelmed by the mode as it has been named. While 'Satwa' is portrayed as a light of awareness by the majority of the researchers, Ghosh likes to call it reason. The idea of reason is absolutely western and it is related with numerous characteristics like the ability to think sanely, logical method of segregating among good and bad, a stateless notion, reformist demeanor and humanized lifestyle. Ghosh without making any noisy declarations unites Indian and Western components, even the title of the novel is reminiscent of this, however, ironically as the characters move towards the west, energy, and passing overwhelm.

The Circle of Reason manages the modern human concern of displacement, relocation, and the existential emergency throughout everyday life. The novel is grounded in a conventional Indian philosophical framework. Originating from the *Shrimad Bhagavad Gita* the doctrine of three gunas: Satwa, Rajas, Tamas, Ghosh names the three sections of the novel appropriately. Ghosh tries to structure the novel according to these. Part One is named 'Satwa: Reason,' Part Two, 'Rajas: Passion' and Part Three, 'Tamas: Death'. As such, the novel emblematically manages the three periods of human existence. 'Satwa' represents the pursuit of truth, 'Rajas' represents the life of passion and 'Tamas' represents obliteration. The excursion from 'Satwa' through 'Rajas' to 'Tamas', the three sections of the novel is anything but a clear account however one brimming with resonances harkening to and from and each logically unique and united.

Indeed, the story starts when an eight-year-old vagrant Alu comes to Lalpukur from Calcutta to live with his uncle Balaram and aunty Torudebi. He had been given his pet name by his phrenologist uncle since his huge head looked something like a potato and predicted an intriguing future in any event, so his uncle thought. Despite the fact that Balaram and his wife Toru debi had been for some time antagonized, they choose to take in Alu and raise him, since they had no offspring of their own. Alu, shows an outstanding capacity to learn different languages very quickly. However, in one of the numerous conundrums that go through the novel, he talks a little by any means. When at fourteen Alu quits going to class, Balaram, the alleged researcher shocks everybody by urging the boy to take up weaving. Alu starts by taking exercises from ShombhuDebnath, an expert weaver. Alu appears to be a skilled, just Balaram had anticipated; in addition to the fact that he is impressive at languages, that he seldom utilize, yet now he additionally outperforms his trainer in weaving.

How Balaram turned into a phrenologist offers us knowledge into his peculiar character. He had found a book on Practical Phrenology at a used bookshop in College Street on January 11, 1950, the day Madame Curie was visiting Calcutta. Then Balaram was working for the Amrita Bazar Patrika, a contemporary Bengali daily, and he went to interview her. For reasons unknown, he asks a question what appears to be a senseless inquiry. Madame Curie's hosts stated, she had flown at high elevations and this had depleted her. Balaram thinks: 'Professor Joliot was wrong; 9000 feet wouldn't tire a Curie. The Curies lived in the highest reaches of the imagination' (Ghosh, p.16)). At the point when his unconstrained perception draws chuckling from those at the gathering, and afterward from his colleagues back at the workplace, his delicate character takes a turn that has consequences for the remainder of the story. He chooses to leave news-casting by and large, and to give his full energies to phrenology.

The day after the occurrence at the air terminal, nonetheless, he additionally acknowledges a proposal of work from Bhudeb Roy. Roy, a stout man, has decided to run a school at a remote village called Lalpukur, around 100 miles north of Calcutta. Balaram becomes one of the teachers of that school. Roy rapidly turns into a political aggressor in that distant village, however, employing hooligans to implement his arrangements at the school and somewhere else.

If Balaram's interest in reason is important for the inundation of unfamiliar thoughts into the village of Lalpukur, that place isn't the image of an "Indian tradition" that can be set in basic resistance toward the West. Lalpukur was settled by displaced people from East Pakistan after the development of Bangladesh in 1971. The town, clearly an image of customary India, is itself the result of a diaspora. The individuals of Lalpukur were "vomited out of their native soil years ago" and "dumped hundreds of miles away --- borders dissolved under the weight of millions of people in panic-stricken flight from an army of animals" (Ghosh, pp. 59-60). Lalpukur, with its combination of innovations, its mix of Hinduism and Bruce Lee motion pictures (Ghosh, p. 75), is not a site of convention, however of hybridization: the town is "agitating like concrete in a processor, and Balaram was caught up with pursuing its shooting limits with containers of carbolic corrosive, his hair floating behind him, in the without germ air" (Ghosh, p. 76).

At the point when Balaram reduces the town of Lalpukur to rubble in his endeavors to apply European speculations to Indian life, Alu joins a tide of diasporic Indians attracted to the rich oil economies of the Middle East. The second section of *The Circle of Reason* is set in al-Ghazira on the Persian Gulf. Alu, there, resumes his speciality of weaving, yet is inadvertently covered alive when another solid structure in which he is working in as an indentured labor, breaks down. The abolition of this structure can be perused as a purposeful anecdote about the impact of postmodernity on the conventional social orders of the Middle East. However, once more, Ghosh's composition is too profoundly nuanced for such effortless parallel resistances.

The collapsed building, named The Star, is appeared differently in relation to the conventional commercial center, the Souq. It does not speak of a discrete culture established in one country. Rather it is essential for an organization of shipping lanes, affirming Balaram's contention that weaving produces not to one world but rather many. Alu has started weaving again at the loom of his Egyptian neighbor, Hajj Fahmy, who deserted his customary art for the more beneficial real estate business. Alu should now learn Arabic as he had before learned English. His mentor, an Egyptian brothel proprietor named Zindi, plans to introduce Alu as her supervisor when she purchases the Durban Tailoring House from another diasporic Indian, Jeevanbhai Patel. Patel is a Gujarati Hindu from Durban in South Africa, who has come to al-Ghazira after a marriage of which his parents objected. His developments summon the progression of the Indian Ocean trade and exchange: "the Indian dealers along the coast pulled [the couple] northwards like a bucket from a well. First they went to Mozambique, then Dar esSalaam, then Zanzibar, Djibouti, Perim and Aden" (Ghosh, p. 221). Zindi's home is loaded with migrant workers whom she desires to redirect from the construction business to the now declining hosiery trade: al-Ghazira "was a merchants' paradise, right in the centre of the world, conceived and nourished by the flow of centuries of trade. Persians, Iraqis, Zanzibari Arabs, Omanis and Indians fattened upon it and grew rich" (Ghosh, p. 221). Like the town of Lalpukur, the Souq of al-Ghazira doesn't speak to a stable real culture, yet an organization of exchange, exceptionally old, that spreads out like fabric through an immense, borderless locale.

At the point when Alu is stucked buried in the Star, his companions Rakesh and Isma'il go inside the ruins to look for him. The remains "was like the handiwork of a madman--immense steel girders leaning crazily, whole sections of the glass dome scattered about like eggshells"(Ghosh, p. 232). The "voice" heard by the disaster management personas in the second section, chapter eleven entitled "A Voice in the Ruins" ends up being a portable radio inadvertently turned on during the breakdown of the structure, which echoes through the remains (Ghosh, p. 232). The "voice" may be interpreted as voice of a voiceless subaltern.

The disarray sets us up for the troubling third part named "Tamas: Death", which means latency or demise. This part takes Zindi, Alu and Kulfi to El-Queda communitylike town in the midst of the desert Sahara while escaping from Jyoti Das, a cop. Alu, who views weaving as a self-development, can't weave as a result of a swelling thumb. Kulfi passes on in this segment of novel when Jyoti Das performed the role of Arjun, in a play Chitrangadaby Rabindranath Tagore coordinated by nearby Indian medical fraternity. The book Life of Pasteuris mentioned again as Mrs Verma understands that Alu is the nephew of Balaram, a friend of her father Dantu. The book opens unfavorably on the page saying "life would become impossible because death would be incomplete"(Ghosh, p. 396). Zindi likewise voices this infiltration of death: "I can smell passing in this house: its there recorded as a hard copy - one of us won't take off from this house alive" (Ghosh, p. 393).

Subaltern Studies Group, according to Spivak's view, has one of these disappointments of tending to itself as its continued search for the subaltern consciousness, issues and paradigms, which is by all accounts imagined as of now there, prepared and simply standing by to be found and made dynamic and cognizant. Spivak states that the subject can't be there, simply holding on to be found "in a positive and pure state" (Spivak 1988), this would make it like the customary essentialist self-deciding subject. In accordance with Derridean deconstruction, she suggests that the possibility of a subaltern subject is really a sort of subject-impact, an affected subject, brought about by intersection verbose strands, the bunches and arrangements of which structure an impact of a working subject. At that point, she carries on saying: "Reading the work of subaltern studies against the grain, I would suggest that elements in their text would warrant a reading of the project to retrieve the subaltern ciousness as the attempt to undo a massive historiographicmetalepsis and situate the effect of a subject as subaltern. I

would read it, then, as a strategy e of positivist essentialism in a scrupulously visible political interest”(Spivak 1988).

In *The Circle of Reason*, the subjectivity of Balaram, for example, is introduced as the pivotal point of Western scientific thought and localised subjects. At this level, Balaram can be acknowledged as a poststructuralist verbosely developed subject who is just a bunch in a vast expanse of talks. However, as he is placed in the particular recorded conditions in the novel he turns out to be considerably more corporeal. The utilization of vital essentialism, at that point, infers that we need to utilize aspects of hegemony we are deconstructing just to sort out the encompassing social and political circumstance. This is an irresolute methodology with the thought of key essentialism we are attempting to have it both ways: “neither the pure contingency of nothing but strategy without the comfort of identity effect; nor a naive essentialism that believes in itself” (Radhakrishnan).

The narrative technique of the novel positively comes through as a piece of the subaltern fortitude, while at the same time perusing this subalternity contrary to what would be expected: the real factors of subalterns in the novel are introduced and developed just like those of Western modernism. Both are rambling developments that change through common impacts. As with Spivak's model, morals are multiplied in the portrayal of the novel: it is both otherworldly and situationally explicit. While the degree of extraordinary moral correspondence shows up at the degree of substance, the situational laden morals is evident in the story telling technique, which permits a few verifiably and politically found issues and subjects to surface and make associations without losing their heterogeneous nature. Deconstruction works in two different wayssimultaneously between the domineering scientific discourse of advancement and the subaltern movement and voice. The possibility of binaries turns out to be progressively deconstructed, as the possibility of the immaculateness of subaltern customs and societies turn up.

All around one can reach a smooth resolution that history and politics ended up assuming their own jobs to observe amazing disappointments with respect to practically all characters in the novel. All the characters in the novel are perceived to be agents of subaltern concerns Hence an authority history kept on record by the Europeans is not trustworthy for it offers route to another set of experiences honest in its texture from top to bottom, elite to subaltern.

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Understanding identity: An analysis Tsisti Dangaremba's This Mournable Body: a Novel

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Abstract

The crisis of identity is one of the formidable issues faced by Post-Colonial nations. Ruled by the Europeans for decades and the sudden decolonization, has kept most of the natives blurred about their own identity as an individual as well as a nation. With the Colonial past, and penetrating Neo Colonialism and expectations of Global capitalism, it's a struggle to find one's exact position. TsistiDangaremba's novel *This Mournful Body* (2018), the final one in the burning trilogy, preceded by *Nervous Conditions* and *The Book of Not*, tells the story of Tambudzai in her late thirties, her struggles with the Colonial attitude, the loss of native identity, and deep rooted patriarchal attitudes. Her childhood and efforts to rise from the oppressive state were explored in the previous installments, here Tambu is a passive witness to the all the confusion, everyday struggle of the PostColonialZimbabwe in a capitalistic world. This paper tries to investigate the PostColonial identity, linked with the inherent patriarchy in the novel *the mournful body* by TsitsiDangaremba.

Key words: Colonialism, PostColonial, identity, Neo Colonial, capitalism, patriarchy, oppression

This *Mournable Body* by TsistiDangaremba, the final and concluding novel preceded by *Nervous Conditions* and *The Book Of Not*, explores the lives of PostColonialZimbabwe. *Nervous conditions* which focused on the life of Nyasha's conflict of being a hybrid and clash of European, and African culture and Tambudzai's efforts to rise above and get educated. In the last installment we can see Tambu in her late thirties struggling to the core to lead a successful life, in spite of all the oppression she faced, the discriminations she went through, and how the new PostColonialZimbabwe be the catalyst for her breakdown. Written in second person and addressed as "you" Dangaremba creates an enthralling yet disturbing experience. Tambudzai or Tambu is a layered character, she is complex, confused and problematic. Dangaremba explores the depths of her psyche, how is it in the verge of breakdown. The first installment, *Nervous conditions* which took its title from Jean Paul Sartre's preface to Frantz Fanon's *Wretched of the Earth*, describes that "The status of "native" is a nervous condition introduced and maintained by the settler among colonized people with their consent." (Sartre, 20). As Frantz Fanon discusses Colonialism is not limited to political, geographical, ideological, cultural domination, it also dominates the psyche. This psychological domination gives the consent in one way. Sartre shares a glimpse of Fanon's idea of psychological domination through his preface

"If this suppressed fury fails to find an outlet, it turns in a vacuum and devastates the oppressed creatures themselves. In order to free themselves they even massacre each other. The different tribes fight between themselves since they cannot face the real enemy—and you can count on Colonial policy to keep up their rivalries ;....."(18).

The first two books, *Nervous Condition* and *The Book Of Not* explored the story of Tambu in the growing up phase and the change from Rhodesia to Zimbabwe, *This Mournable Body* the readers witness Tambu as an unemployed woman, who resigned her white-collar job in an advertising agency, living in a hostel and is in the verge of eviction. Her meagre earnings don't suffice for her livelihood;

she strives hard to make the ends meet. Living in the Post Colonial Zimbabwe and Neo Colonialism penetrating to the lives, Tambu thrives hard to attain the notion of success which is measured from Eurocentric point of view. Being black, female – the double oppression resurfaces throughout her life, right from the life at Sacred Hearts College

You are at the convent on your first day, and your uncle is already disappointed that you are not allocated rooms on the same basis as white girls are. Your lavatory is flooded because you are not allowed to use the white girls' toilets where the incinerators stand and, without an incinerator of your own, you and your roommates have thrown your pads into the toilet bowl. The headmistress makes a public announcement at assembly concerning the "African girls," their dirtiness and their cost to the school."(Dangarembga, 160)

Tambu always get judged for skin colour first, then her abilities and is traumatized for life, as Sartre writes in the preface "In psychiatric terms, they are "traumatized" for life."(15) . Here the "they" signifies the " natives". Unemployed and ousted from the hostel she finds a place at wealthy widow's place, where she confronts violent behaviour of the native black people and finally landing a job at a school. The widow's son, very unruly in nature assaults their own mother and other tenants including Tambu, and try to sell the property. Here Dangarembga brings the glimpse of Neo Colonial Zimbabwe. 'Neo Colonialization' and 'globalization' are two part and parcel of the vexed problem that questions the end of Colonial rule. In a wider sense the term Neo -Colonial has come to signify the inability of developing economies, the erstwhile so-called Third World economies to develop an independent economic and political identity under the pressures of globalization. Dangarembga depicts the present lifestyle as "The ground between the stalls is covered in banana peels and oily potato chip packets. Plastic sachets swell like drunkards' bellies."(Dangarembga 24) , while living with the widow she witnesses the luxurious lifestyle of the natives, use of Flashy cars , food preferences, lifestyles etc... The sense of belonging is lost among the natives and people finds solace in violence. A young woman is assaulted and abused in abuse and people are there as just witness to it. Tambu too inflicts violence on one of her wards at school. As Fanon explains in his book the wretched of the earth violence, alienation, anger in cooperates in to a native's mind as a reaction against Colonial legacies. Fanon writes

"The violence which has ruled over the ordering of the Colonial world, which has ceaselessly drummed the rhythm for the destruction of native social forms and broken up without reserve the systems of reference of the economy, the customs of dress and external life, that same violence will be claimed and taken over by the native at the moment when, deciding to embody history in his own person, he surges into the forbidden quarters"(38).

Tambu struggles to place herself in the independent Zimbabwe, with constant negligence because of her race, from the beginning of her education and the questions from her own mother 'has she become white, just like others' she cannot find a place to fit in. Confused, violent to some extent she cannot identify herself with the elites nor her village people. The trauma of the war, the limbs, legs, lives lost during the war all adds dilemma to her life. Her sister who participated in war lost her leg and gave birth to two daughters. The problems with the government and natives that often resulted in violence also creates a toll on her mental health. She is lost and depressed the opening of the novel states this

"There is a fish in the mirror. The mirror is above the washbasin in the corner of your hostel room. The tap, cold only in the rooms, is dripping. Still in bed, you roll onto your back and stare at the ceiling. Realizing your arm has gone to sleep, you move it back and forth with your working hand until pain bursts through in a blitz of pins and needles.

It is the day of the interview. You should be up. You lift your head and fall back onto the pillow. Finally, though, you are at the sink.”(11)

Tambu suffers from Anxiety and Depression and often hears sounds that haunts her especially the howl of a hyena. While working at Green Jacaranda Getaway Safari's owned by Tracey, Tambu's former boss and classmate at Sacred Heart's who gained all the attention, while Tambu was side lined worsens the situation. Tracey's demands to innovative and the promotion of Pedzi the receptionist and her idea of "Slum Tourism", and Tracey's comparison of Tambu with Pedzi makes her life even more Visible. Tambu is made the head of village safari and heralded as 'queen of village'. Green Jacaranda Getaway is a neo Colonial initiative masked under the notion of celebration of culture, it gives people mainly from Europe, the "Exotic Africa". This exotic marketing is a common process in many Post-Colonial countries. But in most of the Post-Colonial countries it is intertwined with a problem. The problem is that who controls the process. The idea of "exotic natives" have been there since the advent of Colonialism, now it is controlled by Neo Colonial forces, Tracey's idea of Village Safari and stay is an example for this. Tambu convinces her own Native Villagers for the Safari and brings people from France. She behaves like a white person, who promises to bring a change and finally betrays the natives. Her mother and other natives in the village asks her how can she trust White people, to which she replies casually, 'she had known them for her life', she doesn't reply when the dancers ask for payment she nods like Tracey. She had pawned her own nativeness for the success that she presumed to achieve through her degree. In the end we see a broken Tambu, who resigns from green Jacaranda when the village Safari breaks out, and takes up a job offered by aunt Lucia. She works there as a delivery person, gives services to the employees and janitors. She finally begins to mend her relationship with her Family and Relatives, the ones from whom she tried to run away. Christen says in the end of the novel to Tambu on her new life,

“she says, your education is not only in your head anymore: like hers, now your knowledge is now also in your body, every bit of it, including your heart. You frequently offer to help her with her studies. This is a small first step toward maintaining your knowledge in the location of which Christine spoke.”(271)

This new life might pave her a way to regain what she has lost, her identity. She becomes at ease finally with her life. As Sartre and Fanon points out, the life of the native is always a "traumatized" and is in "nervous Conditions" as there is always a conflict with two cultures and life. Fanon's idea of the impact of Colonialization that have "depersonalized" the natives, individually and collectively, Dangarembga brings hope the return back to the community might bring back peace, and overcome the depersonalization. Nyasha who had eating disorders, as result of this turmoil and identity crisis is a workshop conductor who tries to help the native black woman this crisis of identity. Tambu too might find peace and solidarity and regain her once lost identity.

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A Study of Sri Lankan Diasporic Identity with reference to V.V. Ganeshanathan's 'Love Marriage'

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Abstract:

The debut novel of V.V. Ganeshanathan, *Love Marriage* renders the conflicts faced by the protagonist's family as ethnic Tamils through the stories of their marriage. Yalini is a girl of Sri Lankan origin who spends her youth in Canada. She is forced to trace her family roots and she encounters the secrets and traditions of her Sri Lankan ancestors. The novel is not a fiction though the characters are fictitious. Through this novel the author V.V. Ganeshanathan speaks the sufferings of the Tamils due to the war. It also discusses about the Sri Lankan diasporic identity. The characters in the novel are unique and drawn together by the identity consciousness. Being a Sri Lankan writer Ganeshanathan is able to pen down her sufferings through Yalini's words. This paper illustrates the theme of identity crisis with respect to Sri Lankan diaspora.

Keywords: Sri Lankan, Diasporic Identity, crisis etc

V.V. "Sugi" Ganeshanathan is a Sri Lankan American fiction writer, essayist and journalist. Her work has appeared in many leading newspapers and journals, including "Granta", "The Atlantic Monthly", "The San Francisco Chronicle", "Columbia Journalism Review", "HimalSouthasian", "The American Prospect" and "The Washington Post". Ganeshanathan is the author of *Love Marriage*, a novel set in Sri Lanka and North America. It was published by Random House in April 2008. *Love Marriage* was named one of "The Washington Post Book World's Best of 2008" and appeared on the selected as a "Barnes & Noble Discover Great New Writers Pick".

This paper entitled "A Study of Sri Lankan Diasporic Identity with reference to V.V. Ganeshanathan's *Love Marriage*" speaks about the sufferings of a Sri Lankan family who have lost everything including their identity due to the war that broke out in Sri Lanka against the Tamils, "Tamil people died, betrayed by their own country, which did nothing to save them" (16). However the main focus of the novel is on the marriages of the family and its consequences, it also widely gives the picture of the Tamils in their own land and their lives as mere refugees. This novel, *Love Marriage* by V. V. Ganeshanathan does not have a definite shape; it speaks about culture, identity, minorities, rootlessness, issues related to struggle for freedom along with the concept of family relationships. It describes the experience of the migrated people.

The narrator Yalini speaks about her birth and the war between the majority Sinhalese against thousands of Tamilians. The country which Yalini's father Muralienjoyed as a young man, considered it unfit to live when the riot broke out in Sri Lanka. This resulted in the emigration of Murali's family. This kind of emigration makes one to feel dislocated. They break their relation with their ancestral land. They attempt to develop a cordial relationship with the people where they reside. But their attempts may result in failure.

A diasporic text is often investigated in terms of location, dislocation and relocation. Even though she is away from her homeland, many incidents make her think and know about her native land. Sometimes she feels lucky because she was born outside the war, "I had been born lucky, outside of war and unable to forget it" (28). Though she feels lucky and years have passed and the one thing which did not change and remain forever is the war which nobody can forget and the reason for emigration and dislocation. Almost everyone in this family have shattered and they live in different places of the world. They all simultaneously suffer from identity crisis, "My relatives in Australia had called my relatives in Germany, who called my relatives in France, who called my relatives in England and Canada" (25).

The Tamil Tigers play an important role in the novel. They are one of the major reasons for the outbreak of war in Sri Lanka. The Tamil Tigers wanted a separate nation for their community but that was banished by the government. The Tamil Tigers emerge as a single entity who are always ready to sacrifice anything for their nation and even they are ready to sacrifice themselves. That one thing we have to learn from them is their patriotism and identity. Whatever happens to them, they never leave their country, neither lie begum alone. Kumaran, Yalini's uncle is a Tamil tiger and he in several areas describes his passion towards his country and the Tamil Tigers. However he worked hard for the Tigers, he was thrown out of the Tigers when he is diagnosed with health issues.

Yet another character who portrays the identity issues is Janani, Kumaran's daughter. Janani has come to the United States for Kumaran's treatment. But she neither wants to accompany them nor is interested in their decision to have treatment in a different nation. According to Janani, homeland is the place where one is born and where one has to die. She is a typical portrayal of a traditional Sri Lankan woman. Janani has broken the stereotypes and she had made herself a woman with dignity and identity thirst.

Each and every single character faces his/ her own identity issues when it comes to the plot. However, the reason behind their identity crisis is common, the thirty years war. This war is the main reason behind the story. The main aim of the author is to bring out the cruelty of the war and the sufferings undergone by the natives who are in no way a cause of the war. The result of the war, as in any other country is similar but this is a country which has lost everything even their motherland in the name of fear for life. These people have left the country with so many dreams, thinking that they would be in their country soon, but that has never happened and it remained as a dream..

This novel broadly discusses about the aftermath of the war between the Tamils and the Sinhalese. It also speaks about how Sri Lankan politics affected and continue to affect a particular family. This war that extended for about twenty five long years created a commotion in the parts of Sri Lanka. Most of the characters in the novel are affected by the war and as a result they face so many terrible consequences. Due to the ill-effects of the war, people were forced to move from their homeland and settle in another foreign nation under the name of Refugee. These refugees do not possess any specific identity and they are denied of their rights. Refugees' condition is far different from the people who reside in other countries for their profession. Ganeshanathan reveals the entire theme of the novel through Henry Reed's lines from the poem, "Lessons of the War". The author indirectly says that the people have suffered enough for the past days and they are going to suffer in the upcoming days and still then they are happy and the only reason is that their native land,

Today we have naming of parts. Yesterday,
We had daily cleaning. And tomorrow morning,
We shall have what to do after firing. But today,
Today, we have naming of parts. (Reed)

The Sinhalese however lost their identity in their own motherland; they fight for their freedom to be restored and identity to be regained. The people though they stay in different places as refugees, they never forget the smell of their own land. They always wanted to spread that smell over their places. This aspect shows their love and patriotism towards their country. They might have left the place for time being but their hearts had never actually left the place where they had memories to be cherished. Though their struggle has no end they always wanted to be as Sinhalese rather than some foreign country citizen. The author has penned down her ideas as a fiction, but not actually a fiction though, it speaks naturally about the sufferings of the people. This novel is an eye-opener to the people who thought that it is impossible to do anything without the support of the family and society. It also portrays that the war is not the end of lives; it may be also the beginning of a new era.

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A Cultural Reading of Adi Tribes in Mamang Dai's the Legends of Pensam

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Abstract

A discussion on “culture” involves the behavioral pattern of a particular group of people. It encompasses their knowledge, customs, traditions, beliefs, faith, occupation, values, religion and other possessions experienced by the members of the society. Culture is not a stagnant term with a fixed meaning; it comprises a multiplicity of meanings. In simple terms, culture is the “way of life” of the people or the identity of the particular society. In the above context, the scholar now discusses the culture of Adi tribes which explain the ideologies of their identity. Mamang Dai, the novelist who hails from Adi tribe provides a glimpse of their world to her readers through the novel The Legends of Pensam. The novel is comprised of nineteen tales who are interconnected with one another. Through the oral narratives of Hoxo and Rahut, Dai collects the accurate details of the Adi tribe. This paper “A Cultural Reading of Adi Tribes in Mamang Dai's The Legends of Pensam” attempts to study the customs, traditions and beliefs of Adi Tribe through the lens of culture which includes their attachment to the land, love for nature, food habits, dress sense, the belief of animistic faith, occupation, rituals and the space of Adi women. Mamang Dai's The Legends of Pensam deciphers the identity of Adi tribes from a perspective of tribal culture. This paper is a window into the Adi culture.

Keywords: culture, Adi tribe, identity, oral narratives

A discussion on “culture” involves the behavioral pattern of a particular group of people. It encompasses their knowledge, customs, traditions, beliefs, faith, occupation, values, religion and other possessions experienced by the members of the society. Culture is not a stagnant term with a fixed meaning; it comprises a multiplicity of meanings. In simple terms, culture is the “way of life” of the people or the identity of the particular society. Paul G. Hiebert in Cultural Anthropology defines culture as “The integrated system of learned patterns of behaviour, ideas, and products characteristics of a given society” (25). The objective of culture is to understand its complex forms and to analyze the social and political contexts of the particular community. Inclusively, the term culture creates the identity of a group of people living as a single community. Perhaps, the cultural study helps the people to understand the diverse cultures which exist across the globe. In the above context, the discussion now shifts towards the description of Adi tribes which explain the ideologies of their identity.

Indian English Literature holds a prominent place in the globalized scenario which includes the uniqueness of the writings of North East India. Assam, Arunachal Pradesh, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura are the eight main states of North East India. Nearly 1000 tribes live in this region and the histories of these tribes are collected by the researchers' maximum through the oral narratives. Each tribe differs in their traditions, customs, values, myths and their rituals. Adi tribe dwells in Arunachal Pradesh, the largest states of North East India, which borders Bhutan, China and Myanmar. The majority of 70% of the population of tribal society live in Arunachal Pradesh. Bareh comments in The Encyclopedia of North-East India that “The Adi tribe is the biggest tribe of

Arunachal Pradesh.” (Vol 1 .167). Mamang Dai, the novelist who hails from Adi tribe provides a glimpse of their world to her readers through the novel *The Legends of Pensam*. The author was born on 23rd February 1957 in an Adi tribe family in Pasighat, Arunachal Pradesh. She is the first woman IAS officer of her state, but later quit her job to pursue her studies in Journalism. Presently, she lives in Itanagar in Arunachal Pradesh. As a poet and novelist, she explores the cultural space and identity of her community in her works. She has received the prestigious awards of India, Padma Shri in 2011 and Sahitya Akademi Award in 2017 for the novel *The Black Hill*.

The novel *The Legends of Pensam* is comprised of nineteen tales who are interconnected with one another. Bareh mentions that, “[t]he word Adi in the tribal language means people living in the hills, and this name is preferred by the tribe instead of being called Abores, which is the old name of the tribe.” (167). In the language of Adis, the word “pensam” means “in-between” which reveal the hidden realities of their culture. Mamang Dai, along with her friend Mona, an Arab-Greek extraction and Mona’s husband Jules, a Frenchman visited the Adi tribe in an effort to understand the beliefs and faith of the Adi world. Through the oral narratives of Hoxo and Rahut, Dai collects the accurate details of the Adi tribe. In an interview given to Subash N. Jeyan for *The Hindu*, Dai discloses thus: “Ours is an oral tradition you know, I was trying to meet people and collect and record these oral narratives. You know the small histories which were getting lost and when you talk to people even small things can trigger these memories off”. Through the oral narratives of the characters of the novel, Dai vividly portrays the experiences of Adi tribes who live in the Territory of Siang River and its valley which stretches northwards to the Tsangpo (in Tibet) gorge where the river enters India.

This paper “A Cultural Reading of Adi Tribes in Mamang Dai’s *The Legends of Pensam*” attempts to study the customs, traditions and beliefs of Adi Tribe through the lens of culture which includes their attachment to the land, love for nature, food habits, dress sense, the belief of animistic faith, occupation, rituals and the space of Adi women. Mamang Dai’s *The Legends of Pensam* deciphers the identity of Adi tribes from a perspective of tribal culture. This paper is a window into the Adi culture.

Mamang Dai in her novel *The Legends of Pensam* presents the green natural world of Adi tribes as part of their culture. Dai has commented on the green natural world thus: “The green of living! (112). The season of floods, blue hills, hissing rain, forest, wild fruits and yam and delicate green shoots unfurl into monstrous fans and umbrellas are the part and parcel of their livelihood. By the way, the colour green acts as a healer and provides solace to the self of the tribal community. Hoxo, “a boy who fell from the sky”, opens his eyes to see the world when, “he saw green. A green wall of trees and bamboo, and a green waterfall that sprayed his cheek...” (7). Always the colour of green is the “escape and solitude” (8). Apart from the beauty and serene atmosphere, the Adi tribe considers nature as mediation. It becomes part of their culture. As small boys, Hoxo and his friend Rahut explored “the hills further and further away from the village, and every day, for many years, they climbed to the flat top of their favourite hill and flung themselves down on the open ground just talking and speaking their thoughts to the trees...” (8-9). both the friends feel delighted in speaking with nature and considered it as a “living entity”. As an eco-novelist, Dai portrays the scenic beauty of the natural world with due respect and love for her land.

The most prominent feature of Adi Tribe is rootedness to their land. Their customs and beliefs which are prevalent in their land make them more intimate to their soil. One of the characters Nenem called as “river woman” and mother of Losi, forgoes her love for Captain David because the land was her soul. As the daughter of the senior headman, Nenem had the opportunity to pursue her studies, but the hostel life and the surroundings made her sick. When she returned to her home, she felt her health restored. Even Captain David volunteers to take her with him; Nenem does not want to be separated

from her land. Her marriage with Kao rejuvenates the experiences of Nenem to start her new life in Motum. In the cultural context, Nenem's migration to her husband's place gives her, "shelter, stability, security and comfort" (McLeod 210), but not in travelling to alien lands. During the festival of Solung and the celebration of her first marriage, Nenem feels "This was her land. She had chosen it over love. She did not ask herself if she was happy" (115). The affinity and belongingness of Nenem towards her land gives her a sense of identity. On the other hand, the novelist Dai points out that Kao and Nenem lived to protect and guard their land and the ancient customs of their clan. In another context, the tribes never allow the foreigners to encroach their lands. Due to the menace that the Britishers (miglun) will abduct the land, the tribes massacred the foreigners. In the Abor Expeditionary Field Force, British political officer Noel Williamson, his friend, a tea-garden doctor named Dr Gregorson and forty-seven sepoys and coolies were killed by an angry Adi and other men of his tribe in the village of Komsing. Thus, the tribes try to protect their land from all the invasions; because of fear that without the land they might lose their identity.

Hunting is the main occupation of the tribal culture. To exhibit their valour and bravery, men of tribal society prefer to go for hunting. Even tribal men knew hunting is risky; the inner rage and confusion carried them beyond the mountains and rivers for collecting food for their families. While going for hunting Hoxo's father Lutor, Omum's husband Kalen, Pinyar's husband Lekon and many were killed during a hunting accident. Sometimes the deceased hunters were remembered only through songs and stories. Another customary practice among the tribes was sharing and exchanging the hunted animals with the family members and friends during the festival times. Nenem cooked the gifts brought by her visitors during the festival of Solung. Barih mentions in The Encyclopedia of North-East India that, "[t]he Apong and meat is presented by the boy to his would-be parent-in-laws at times like some festival or when some sacrificial rite is performed in the boy's house or after the hunting expedition," (178). Another important practice of Adi tribes was the bride price. Mithuns (like yak) is given as the bride price and the tree rat (red squirrel) in pair is given as the gifts on the occasion of betrothal. Most marriages take place in the month of winter, because the tree rats are found in the month of winter. In Arunachal Pradesh, meat occupies the most important place in the lives of Adi society.

The dress sense of the tribal society differs from tribe to tribe. By the design of the cloth which is wrapped around the waist of woman are associated with a particular tribe. Monpas,

Naga, Thangsa or Gale are dresses that are worn by the people of Arunachal Pradesh and accompanied with the other accessories like "cylindrical earrings beads, silver coins and amulets" (29). Through the lifetime of Pinyar, traditional wear is worn by Pinyar, a widow to observe the traditional customs of her society. In Adi culture, the rice and the dried fish or chillies are their favourites and customary dishes. An important drink of the Adi tribe is "Apong" (rice beer), which was enjoyed by the village elders and the visitor Jules. The ancient elders of Adi tribes feel that the rice beer is the "joy of living" (66). They also believed that "A house is lucky if its women make good apong" (66). Drinking the rice beer filled in bamboo tubes and serving to the visitors are the customary practices of the tribal society. In the tribal society, the lineage of the family is called as clans. The people of Adi society never marry in the same lineage. The marriage of Nenem and Kao takes place between Doying clan and Poro clans. The Adi society feels happy to mingle with the other clans because in future they would visit the people and resolve cases with their powers of oratory.

Animism or spirit - based belief is followed in Arunachal Pradesh. It is their custom and tradition in everyday life. Dai narrates in her novel The Legends of Pensam, myths are accepted as truth which eventually becomes the regular course of the life of a human being. Dai mentions that Hoxo's father dies after seeing the Biribik serpent, which is considered to be an ill-omen. Actually Hoxo's father Lutor was killed by his friend mistakenly when he was shooting a prey. The belief amidst the Adi

society was that the people who see Biribik serpent might face death which happened to the fisherman. The strong belief in myths prevails among the tribal society. The novelist Dai highlights that the myth and superstitious belief become part of the tribes. In another incident, Togum's son Kepi had some kind of Down Syndrome but it was connected with the ill-omen because Togum killed a snake. The lack of education made them attribute things beyond control of the tribal society to the spirits.

Pinyar, a widow believes that all her misfortunes were the result of not following the rites and rituals of making si-ye cakes, which had magical power. The preparation of si-ye cakes was inherited from supernatural beings called miti-mili. Pinyar said thus: "Only women were allowed to handle it ...But sometimes some households forget to observe the rules, and then our men die in the forests" (28-29). Again, the robbery or burglary is connected with the spirits. When the thieves entered the land to steal the granaries of the tribal people, the tribal society thought it was the working of the spirit. Also, "the road was inauspicious" (149) and that "[t]he road was bad news" (151). It shows the innocence of Adi society in trusting their fellow beings.

In the culture of the Adi tribe, miris or the priest had to perform ritual to ward off the evil spirits. When Pinyar's son Kamur killed his son, Pinyar protects her son from the punishment by saying that "my boy is being hunted by an evil spirit because we failed to observe certain rites in the past", and she adds, "...All the great priests will come to exorcise the bad spirit. I have called them." (33). The priests enjoyed a status of great importance and respect in the tribal society. In the tribal society, the people believed that the priest had the knowledge of the divine and therefore it was they who declared the festivals and performed all the rituals which are associated with their culture. Another important custom of Adi tribes is that they forgive the people who commit serious criminal offences. The novelist Dai points out that "[t]he punishment for killing a man is death, unless a meeting can be called immediately and the aggrieved party is convinced that the matter is negotiable" (11). This proves that the punishment for crime is based on the negotiations among the tribal society. The person who killed Hoxo's father in the hunting accident lived in exile and the man who killed Pinyar's husband was forgiven by Pinyar. The tribal society followed their customary laws, even if they know that the person is guilty of killing.

The women of the Adi tribal society are bestowed with the skill of working hard and followed the laws and rules of the society. Dai applauds the women who "...have been in the forest all morning, cutting wood, cracking dry bamboo and piling stray branches seasoned by sun and rain into stacks to be carried back to the village" (73). At the same time, they loved their family members and society. They never complained of doing their household chores. In Adi society, women are ready to oblige the rules of the society as well as the patriarchal society. Shulamith Firestone and Ellen Wills opine: "Male supremacy is the oldest, most basic form of domination. All other forms of exploitation and oppression (racism, capitalism, imperialism, etc.) are extensions of male supremacy; men dominate women..." (127). The husband of Dumi marries another woman and expects his wife to oblige him. It is customary that men in the tribal society can marry another woman. The novelist points out that, "[i]t is better for fathers and sons to follow in the footsteps of their ancestors" (144). The words of older people are ingrained in the minds of young men and women about the customs and practices that had to be followed. The bride price is a unique custom in the tribal society.

The cultural practices of any society have always been a means to exhibit the customs and traditions of their society. Through the culture of the Adi tribal society, the people have established an identity which is different from the other societies. They are enmeshed with an environment which is either good or bad. It is a set of rites and rituals, beliefs and practices, myths and superstitions or customs and traditions that continue to control their lives. These parameters become their identity in the globalized world.

To sum up, the culture creates an identity and at the same time the accumulated behaviour, customs, values, experience and knowledge of a number of people for a period time at a particular space gives rise to a specific culture. It is the principle of life that a person should follow the culture of his or her society. Mamang Dai has an excellent proficiency of blending the rhythm of daily life of Adi tribe with that of cultural etiquette.

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Consumer – Identity Crisis in Mao II Falling Man

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Abstract:

The purpose of this article is to expose the postwar consumer identity and search for self in Don DeLillo's *Mao II* and *Falling Man*. Don DeLillo is an American novelist, short story writer, playwright and essayist. His works have covered subject as digital age, politics, economics and global terrorism. These novels explore the American obsession with consumption of the "consumer culture". DeLillo recognizes the postmodern culture "images, styles and representations. In a consumer society everything is marketable. Both the novel's examine the search for self. The protagonists are searching for a new-obsolete modernist form of self in a distinctly postmodern environment. *Mao II* and *Falling Man* continues to explore how terrorism affects. It also presents the reader with a possible alternative to DeLillo's prototypical postmodern character looking for a modernist self.

Keywords: Simulacra, hyperreal, photocopy

This article examines the relationship between American media, advertising and the construction of a post war American identity. American media manifests itself in several different forms, impact the consciousness of the American people not even recognized before the post war. The success of media and advertising joins on that very fact – that they are able to create hyperreality which simulates real life without actually being real life. This hyperreality is simulation, a simulation that in effect validates real life by copying it Media and advertising simulate in a non real realm that holds as much cultural significance as reality. American culture and identity by manipulating American's consumption of products like material possessions, news and art.

Don DeLillo's fiction is highly concerned with post war consumer identity. His novels explore the American obsession with consumption he satirizes the hegemonic control that media and advertising holds over the "consumer culture".

In the essay "The Romantic Metaphysics of Don DeLillo, Paul Maltby notes that "brand names convey a magic and mystical significance". In DeLillo's fiction "they are often chanted like incarnations" (504).

John Frow One of the critic who first established the connection between Baudrillard's simulacra and DeLillo's fiction. He explores the relationship between actual events in DeLillo's fiction and what might be considered simulations of actual events in which his characters do things that are actually only copies of acts already performed by others. These simulations are part of the cultural Milieu which are never questioned by the participants yet identically re-enacted over and over again like photo copies of the original.

What you see is not what we see
What you see is distracted by
Memory by being who you are all
This time for all these years.”
Falling Man(105).

The above line explores the Perceptions of reality.

According to Baudrillard – simulacra are copies that depict things that either had no reality to begin with or that no longer have an original... Simulation is the imitations of the operation of a real-world process or system overtime (22 oct 2015).

Drew's "Falling Man" photo explores the important function of the visible human body in the age of late capitalism. This image is suggestive of something outside of the nation's adaptation of "collective trauma" and was locked out of the national media narrative as a result. It exposed the truth that as a consequence of an accumulation of American international power and destruction, the human body was often the hidden waste product of these global institutions, being a symbol which exposes this truth it must remain unseen.

“I am not saying we should not Grieve. Just, why don' we Put it in God's hands? She Said. Why haven't we learned This, after all the evidence of All the dead? We're supposed to Believe in God but then why Don't we obey the law of God's Universe, which teach us how Small we are and where were All going to end up?
Falling man (227)

DeLillo's Falling Man addresses cultural changes within the age of postmodern in difference and global terror as the reaction to the image of a falling body becomes controversial following the events of 9/11. After being initially removed by the media Richard Drew's provocative photo titled. "The Falling Man" captures a body falling against the backdrop of the World Trade Center and is covered and re-examined in DeLillo's novel. DeLillo uses the bodily form as reference point to expose and analyze the hidden atrocities of American exceptionalism – a system that accepts and allows actual human bodies to become the waste by – product of these global exchanges. Images and reality have become blurred in the era of post modernity and the outrage over Drew's intriguing photo immediately after 9/11 should raise suspicion as to this image's cultural significance. The image is suggestive of something outside of the nation's adaptation of "collective trauma" and was locked out of the national media narrative as a result. It exposed the truth that as a consequence of an accumulation of American international power and destruction, the human body was often the hidden waste product of this global institution's being a symbol which exposes this truth it must remain unseen. The injured body thus remain unnoticed as a bi – product of the era late capitalism.

“The future belongs to crowds.

(MaoII-4)

This novel shows the conflict between the arch individualistic man of letters and the mass mind of instant electronic communication. It shows how the mass media give rise to terrorists and totalitarian leaders such as Mao zedong or the Ayatollah while posing a serious threat to individual identity,“The inner life of the culture” (Mao II 41). As photographer Brita understands the logic of popular image culture in which perceptions become commodified is circulated through the media. Her idea of culture is an excess of aesthetic modish and political images & discourses where there is no clear created by individual fantasies and media generated ones. Again such an idea of culture undermines the wholeness.

Delillo's description of the masses on TV points toward ideological and aesthetic conflicts between Bill and Karen. Bill's obsession with seclusion and Karen's attraction to anonymous masses represent the two ideological positions of individualism and collectively. Bill's individualism is the basis for the autonomy of his art but it leads to self – enclosed isolation.

“I did not know it at that time, but these two pictures would represent the polar extremes of (Mao II 23). The arch individualist is the mass mind from the mind of the terrorist to the mind of the mass organization. In Mao II Delillo's explores the relationship between a “real” person and a “copy” of that person in the form of a photograph or film recording, photographs of Bill Gray & Mao Zedong present ways for each man to manipulate his own public image, effectively “mediating” his existence by constructing a copy of himself. In the case of mediated identity a static, reproduction image holds much more power than a dynamic image.

To conclude, the more widely circulated an image the more power it holds – coveted pieces of (mass culture) “art”. However this is an art form that is completely disposable post consumption. The art form depends on the manufacturing of copy after copy in order to maintain relevance.

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Karen Louise Erdrich: Ojibwe's Perseverance in Education

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Abstract

The right for the education of Natives has evolved into an empowering and reflective concept from the policy of Indian Control of Indian Education in 1972. It affirmed the Native people retain the responsibility to deliver culturally-based education to Native children. It brought out the courage to define their education in terms of their own voices and motivated to challenge the whites. Barman quotes their native education as: "They defined education based on life principles embedded in our worldview while balancing theories of dominant western models. They expect that education should strengthen Native languages and cultures, moving away from acculturation and assimilation as final ends to revitalizing and renewing cultural identity and dignity".(qtd.in Social Sciences, 3)

Keywords: Tribal rights, Ojibwe, Colonial policy, Tribal Politics.

In the tribal communities of the America education disparities persist. The indigenous people recognized as members of Tribes in the America are distinct and numerous with their sovereign status, legal and political right. This is evident by statement of the Bureau of Indian Affairs as:

"Tribal legal and political right are rooted in the inherent sovereign status that each tribe has, and is affirmed by the U.S constitution and in U.S Supreme Court rulings as noted by the Bureau of Indian Affairs, when the governmental authority of Tribes was first challenged in the 1830's, U.S Supreme court Chief Justice John Marshall articulated the fundamental principle that has guided the evolution of Federal Indian Law the present: That tribes possess a nationhood status and retain inherent powers of self-government".(qtd.in Social Sciences, 3)

The researcher had thrown light in this issue among the Indigenous people named Ojibwe who lived in the North Dakota Reservation through Louise Erdrich's Antelope Woman. The inequalities in the American educational system have resulted in the poorest educational attainment among the Ojibwe's their lacks of education had made weak in their ability to raise voice against their own social problems. The educational system of the America prolonged to continue with their settler colonial logic causing cultural and physical destruction to the natives. They are forced to be exempted from their homelands with forth adaptation. For instance, in one of the American Sociology Studies published in an American Sociological Association journal, Evelyn Nakano Glenn argues as:

"One logic of settler colonial policy has been the ultimate erasure of Native American. This goal was pursued through various forms of genocide, ranging from military violence to biological and cultural assimilation via the belief that the savage, heathen, uncivilized indigenous were not making productive use of the land or its resources" .(p.67)

The cruel logic of the whites dispossessed the Ojibwe's educational opportunities. It failed them to overcome their social crisis, harmed their ability to be health, and made them to loss their cultural teaching and the roots and connection to their own Indigenous homelands. The whites ha their desire to conquer the homelands of natives and used their technique, erasive of Native Americans, Patricia Hill Collins, in her criticism and social inequalities are inter-twined in their education system. In her work she argues as:

“What the United States needs is another kind of public education-one that encourages us to become an involved, informed public what this country needs is a recommitment to schools and other social institutions whose mandate lies in delivering the kind of public education that will equip us for this task”. (Collins 2007, p.ix)

The development of their education can be achieved to a greater extent by enriching them with the deep knowledge of their native land, resources, culture and so on. Their spirit of preserving their homeland and culture bring forth various social changes within them. These transformations can be violent if only there persists a deep concern for the survival of Indigenous languages with the settler colonial logic, the whites planned to erase the tribal language by the force removal. At this juncture, there arises the risk of extinction evident in Antelope Woman, the Elders, the fluent speakers of native language has fore warned them the dangers of the loss of native language.

“My message to the Ojibwe people is that learning to read and write your own language is very important. It is the only way to save your native language and culture for the future generation. We are losing our elders everyday as they depart to a better place...encourage the younger generation to pursue an education, learn the language, teach their children to speak, read and write, and do their part to help preserve the native language and culture of the Ojibwe people”. (51)

The whites had an insight of fear regarding the education of the Ojibwe people and their connection of the Ojibwe people and their connection with ancestors and homelands. To dominate them, the whites wanted them to be disperse and literally sick. To grab their resources the whites incorporated new laws for the Ojibwe society and wanted them to be educated in their own framework of education. The entry of English –dominance in Native's education began here. Though the Ojibwe's struggled to resist the Linguistic genocide of Tribal languages but there was an intentional eradication of Indigenous languages by the whites and disempowered the Indigenous community. E. Koohan Paik argues the linguistic genocide of tribal language as:

“A routine tactic in successful colonization is to colonize the minds of the people by killing the native language. Within language is an entire universe containing history, culture, pride, identity, and well-being. To replace and indigenous language with a colonial tongue immediately puts the native at a disadvantage. As the colonized mind realigns to the worldview and universe embodied in the new language, it begins to rationalize the world through colonial eyes. Soon, the colonized people see all things native as inferior, including themselves, so they acquire to assimilation and exploitation. Once the mental landscape has been conquered, the rest is easy”. (Paik 2006).

The Ojibwe society comes to terms with the deep sense of alienation and frustration. In their perspective, their spirits are damaged continually by the tortures of whites and they are helpless to find

an alternative approach for progress in life. Inspire of their greater effort to educate the Ojibwe they are brought down by the cruel actions of whites.

The United States framework of education among the Ojibwe's is made evident by Erdrich's characters of Antelope woman. They are forced to get education within the whites control and the Ojibwe voice was made to be silent by perishing the rise of native education. The quote from Antelope Woman explains the framework of the American education by elucidating Erdrich's character Augustus, the son of a white man in Antelope Woman. "At home, he read with his father, and both agreed with Pythagoras that the essence of things was to be found in numbers. At school, Augustus's best subject was math. The family spoke English with him..." (27). Here, the children of Ojibwe are taught in the way of the white woman. In contrary their children are given better education from their childhood. They are made to read, write and given tasks to analyse the texts, even at their home. So, they excel in their own culture and tradition. This opportunity is closed for the Ojibwe's.

To emphasize the importance of native's education and its development, the tribal elders play their vital role. It is made evident through the character, Shawano in Antelope Woman. He teaches a boy, Augustus about their habits, culture and tradition. His teaching is quoted in Antelope Woman as, "Old Shawano taught Augustus how to pick wild rice, weave nets, tap maples, and how to dream the whereabouts of animals and to follow their tracks and use wind to catch them. He learned from Shawano an old – time Indian's habits" (37).

One can contrast the educational priorities of Indigenous elders with the United States education systems. In the educations system of the Americans, their methods are out of balance with an emphasis on electronic device. An ideology of individual achievement is defined by the achievement based on a standardized test. In indigenous education students can be engaged to Indigenous storytelling tradition. The act of practicing storytelling, students indulge in the act of learning and teaching cultural lessons and connects one another to a greater extent by one's personal experience. For that, the Indigenous elders should be given prior importance to explore deeper about their ancestors, homelands, culture to the younger generations. The effective way to raise the voice of Ojibwe's is to bring forth native education, thereby making individual and social transformation. It will motivate the natives to challenge the whites. Finally Indigenous communities can develop educational institutions to help and support them to maintain their cultures, languages and Indigenous homelands.

In a post – colonial world, Native Americans must create a home of their own ability. This paper allowed the readers to witness the Native Americans difficulty in erecting home in an ever encroaching Western world. With presenting the historical and contemporary tribal life, it explores the various avenues in Erdrich's writing about reconstructing the tribal literature. Hence, Indigenous communities can experience the changes in Educational institutions that support for the Native's to salvage their culture, customs, family, and community.

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Loss Of Innocence In J.D.Salinger's The Catcher In The Rye : A Study

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Abstract

All things truly wicked start from Innocence- Loss of Innocence from J.D.Salinger's The Catcher in the Rye through the protagonist. The protagonist of the novel The Catcher in the Rye, Holden Caulfield. He sees himself as someone that catches the children falling off the cliff while playing in the Rye. The kids represent childhood, the field represents innocence and the fall from the cliff represents the fall from innocence. Holden must face that fork in the road of adolescence when one realizes that maturity entails a loss of innocence-that greater knowledge of oneself and others and the circumstances all comes with a price. In Holden's case, he cannot bear to accept the death of Allie, the death of pure innocence that had no good reason to suffer or die. Innocence goes with idealism and a certain inability or unwillingness to bear and accept the harsher reality. Holden cannot bear to hold onto his innocence because innocence brings its own harms; people continue to disappoint him. Thus the cost of maturity is much less; innocence has been quite painful, too. When the entire world around him appears phony, and in this respect Holden's maturity involves a deep loss of innocence such that he perceives that the reality of the world is its very irrationality.

Keywords: alienation, loss of innocence, coming of age, isolation

Developing an identity or sense of self and a person desires to have can take time and may be challenging. Not having a strong sense of self or struggling with identity issues may lead to anxiety and insecurity. American literature, especially contemporary American literature, an identity crisis is frequently occasioned by conflict. Conflict between a person or group and another person, group, or natural force is what drives one into change. Contemporary literature is defined as a literature written after the world war II through the current day. Contemporary literature reflects current tendency in life and culture. It give back the author's perspective. It also arise some questions like facts, historical perspective and present two contradictory clashes side by side. It entails literature which is written after the world war two through the current and contains several unique identifying characteristics. The main characteristics of the contemporary period carry reality based stories with strong characters and a credible story. It is setted up usually keep to the present or modern era, so the futuristic and science fiction novels are randomly includes in the category. The main difference between the modern and contemporary literature is their time period. Modern literature refers to the literature dating from the late nineteenth century to nineteen sixties while the contemporary literature mentions to the literature dating from the second world war to the at present. The reason for the importance of contemporary literature is it offers more varieties in English classes. By including more and more modern literature that has more relevant ideas related to the students past, present and future than a Greek tragedy. So that the students get their better own relationships with what they have to read. Contemporary means 'with the time' and exactly refers to the literature written during the lifetime of the reader.

Mark Twain who considered as the father of American literature and an inimitable. A soldier of fortune is credited with initiating American literature Conflict between a person or group. The American Revolutionary period [1775-1783].It is a notable for the political writings of Benjamin Franklin, Alexander Hamilton. American writers expressed about two things, they are disillusionment and nostalgia. The history of American literature, in its earliest days during the 1600s, American literature consisted mostly of practical nonfiction. The major theme of American literature is mostly The American Dream, Loss of Innocence, alienation and isolation. The reason for the uniqueness of the American literature is it explains basic characteristics of all kinds of literature such as characters, plot, settings, images and themes. It also embodies the ideas of Americans and makes certain places known. They have their unique culture in their writings. The American literature is influenced in the connection is that history, current events, and social events have influenced American Literature. Jerome David Salinger was an American writer. And he was best know for his novel The Catcher in the Rye published in 1951. Before this novel's publication, Salinger published several short stories in the Story magazine and served in the world war II. He was born in January 1, 1919 in New York, US. His occupation was a writer. His notable works The Catcher in the Rye(1951), Nine Strokes(1953) ,Franny and Zooey(1961). The Catcher in the Rye was an immediate popular success. It talks about the adolescent alienation and loss of innocence in the protagonist Holden Caulfield was influential, especially among adolescent readers. He used the style while writing the novel The Catcher in the Rye is highly self-conscious and a vernacular one. Which defines the main character while keeping the reader be conscious that the story is a creation of its narration. He used the voice is characterized by Holden's colloquial and frank use of language. The Catcher in the Rye is a novel by J.D.Salinger. The Catcher in the Rye is narrated in a subjective style from the point of view of the protagonist Holden Caulfield, following his exact thought processes. There is flow in the seemingly disjointed ideas and episodes in the novel. As Holden sits in a chair in his dorm, minor events, such as picking up a book or looking at a table, unfold into discussions about experiences. The Catcher in the Rye has been consistently listed as one of the best novels of the twentieth century. The only person who might ever have played Holden Caulfield would have been J. D. Salinger.

Holden Caulfield, was 16 years old boy and lives in California after the end of the world war II. Holden studies in a boarding school in Pennsylvania. Now the Christmas holiday begins. He says that he wont come to the school after the Christmas holiday because he is going to discontinue from a boarding school and going to join a new school. Already the boarding school is his fourth school. He say goodbye to hi history teacher Mr.Spencer, who is well-meaning but long winded old man. Spencer advice him a lot but Holden embarrasses by criticizing his history exam. Holden back to is his room and his neighbor Robert Ackley questioning and mannerisms. Holden accepts to write an English composition his roommate Ward Stradlater who is living for a day. One day both are normally hang out well together at that time Stradlater date with and Gallagher whom she was Holdens girl friend. He want to product her. Holden and punches him, Stradlater wins the fight and he continuously insulting him. Stradlater leaves him on the floor with a bloody nose. Holden decides to leave Pencey and to go New York. Holden meets the mother of a wealthy Pencey student, Ernest Morrow. Holden asks the driver while travelling in taxicab that whether the ducks in the central park lagoon migrate during winter but the driver didn't response to him.

And later Holden enjoys the evening with the three tourists by dancing and drinking. And he agrees to have a prostitute named Sunny visit his room. When she started takes off her clothes Holden, says he call her for only talk which annoys her. Sunny takes money from Holden's wallet and punches on Holden's stomach. Next morning Holden feels depressed and in need of personal connection calls Sally Hayes a familiar date. And after Holden wants to meet his old classmate,Carl Luce for drinks at the Wicker Bar. Holden annoys Carl whom Holden suspects of being gay. Luce says that Holden should meet a psychiatrist to better understand himself. He spots a small boy singing If a body catch a body

coming through the rye, which lifts his mood. After the play, Holden and Sally go ice skating at Rockefeller Center, where Holden suddenly begins ranting against society and frightens Sally. He impulsively invites Sally to run away with him that night to live in the wilderness of New England, but she is uninterested in his hastily conceived plan and declines. The conversation turns sour, and the two angrily part ways. He sneaks into his parents' apartment while they are out, and wakes up Phoebe only person with whom he seems to be able to communicate his true feelings. Although Phoebe is happy to see Holden, she quickly deduces that he has been expelled, and chastises him for his aimlessness and his apparent disdain for everything. When asked if he cares about anything, Holden shares a selfless fantasy he has been thinking about in which he imagines himself as making a job of saving children running through a field of rye by catching them before they fell off a nearby cliff .

When his parents return home, Holden slips out and visits his former and much-admired English teacher, Mr. Antolini, who expresses concern that Holden is headed for a terrible fall. Mr. Antolini advises him to begin applying himself and provides Holden with a place to sleep. Holden is upset when he wakes up to find Mr. Antolini patting his head, which he interprets as a sexual advance. He leaves and spends the rest of the night in a waiting room at Grand Central Station, where he sinks further into despair and expresses regret over leaving Mr. Antolini. He spends most of the morning wandering Fifth Avenue. Losing hope of finding belonging or companionship in the city, Holden impulsively decides that he will head out west and live a reclusive lifestyle in a log cabin. He decides to see Phoebe at lunchtime to explain his plan and say goodbye. While visiting Phoebe's school, Holden sees graffiti containing a curse word and becomes distressed by the thought of children learning the word's meaning and tarnishing their innocence. When he meets Phoebe at the Metropolitan Museum of Art, she arrives with a suitcase and asks to go with him, even though she was looking forward to acting as Benedict Arnold in a play that Friday. Holden refuses to let her come with him, which upsets Phoebe. He tries to cheer her up by allowing her to skip school and taking her to the Central Park Zoo, but she remains angry. They eventually reach the zoo's carousel, where Phoebe reconciles with Holden after he buys her a ticket. Holden is finally filled with happiness and joy at the sight of Phoebe riding the carousel.

Holden finally alludes to encountering his parents that night and getting sick, mentioning that he will be attending another school in September. Holden says that he doesn't want to tell anything more because talking about them has made him find himself missing his former classmates.

Loss of Innocence: The Catcher in the Rye and Rebel Without a Cause. Each day, someone loses his or her innocence due to a seminal moment that changes his or her life forever. In this world there are many humans who have an innocent character and mindset after they become a man or women. Age is just a number like that the innocent character doesn't has any age limits. For example the people who is between five to fifteen age only be an innocence person. That's an wrong thinking. This concept of lost innocence represented in both the novel The Catcher in the Rye and the film Rebel Without a Cause. Holden desires to be represented as the catcher in the rye. He sees himself as someone that catches the children falling off the cliff while playing in the rye. The kids represent childhood, the field represents innocence and the fall from the cliff represents the fall from innocence. This is the Holden's starting stage of innocence in the novel Catcher in the rye. How Holden affected by innocence and how he suffered a lot due to loss of innocence.

Holden Caulfield is intelligent guy and more sensitive person to protect himself n. He narrates in a Cynical and jaded voice. He finds the hypocrisy of the world around him almost unbearable and by his cynicism he tries to protect himself from the pain. He is fully disappointed of the adult world. Holden realize that it is the right time for him to shift on the adulthood and that his time for youth and

innocence has come and gone. And he again realize that the only thing changing every time he goes back is himself. He is beginning to mature and truly losing his innocence.

Holden thinks of him often and speaks to him when things are darkest in his life. Allie is a brother of Holden and he is associated with the theme of death, but his role is not that simple. He also represents hope and the gifted innocence of childhood. Holden clearly loves his brother. The loss of Allie represents loss of innocence- Holden then went crazy and punched windows so maybe that's when Holden went crazy. It also shows the loss of connection because they were friends and now Holden is alone. After the death of his brother he become lonely and he missed him a lots. Allie was keeping Holden grounded and when he died Holden lost it. Allie died of leukemia at the Caulfields' summer home. He was eleven years old; Holden was thirteen. Holden, distraught over the loss of loss of innocence is a common theme in fiction, pop culture, and realism. It is often seen as an integral part of coming of age. It is usually thought of as an experience or period in a person's life that leads to a greater awareness of evil, pain and suffering in the world around them. Innocence can imply lesser experience in either a relative view to social peers, or by an absolute comparison to a more common normative scale. In contrast to ignorance, it is generally viewed as a positive term, connoting an optimistic view of the world, in particular one where the lack of knowledge stems from a lack of wrongdoing, whereas greater knowledge comes from doing wrong. This connotation may be connected with a popular false etymology explaining innocent as meaning not knowing People who lack the mental capacity to understand the nature of their acts may be regarded as innocent regardless of their behavior. From this meaning comes the usage of innocent as a noun to refer to a child under the age of reason, or a person, of any age, who is severely mentally disabled.

Nonetheless, the word innocence is used to describe childhood innocence as a notion created and controlled by adults. As Jean-Jacques Rousseau describes 'childhood as a time of innocence' where children are not-knowing and must reach the age of reason to become competent people in the present society. However, this is not the case anymore as technology advances, this has given children in the contemporary world a platform where they are referred to as digital natives, where they appear to be more knowledgeable in some areas than adults

Innocence could also be viewed as a Westernized view of childhood, and the loss of innocence is simply a social construction or viewed as the dominant ideology. Thinkers used the romanticism discourse as a way to separate children from adults. Ideas surrounding childhood and childhood innocence stems from this discourse. Innocence is related to guiltlessness or lack of knowledge. In literature, a character may lose his innocence by becoming aware of the world around him or by doing something that evokes guilt. For instance, in *The Catcher in the Rye*, a classic coming-of-age novel, the protagonist Holden Caulfield is in the midst of losing his innocence. He has been expelled from four schools, he sees most people asphonies, and he is dealing with the death of his brother. However, he is not ready to consider himself an adult, and the book frequently deals with the theme of innocence. Caulfield wants to protect the innocence of children, which is symbolic of his need to protect his own childhood or innocence. At the end of the book, he resolves his emotional trouble, pledges to do well at his next school and expresses optimism. This symbolizes his acceptance of his looming adulthood and his symbolic coming of age or loss of innocence. Each day, someone loses his or her innocence due to a seminal moment that changes his or her life forever. This concept of lost innocence is represented in both the novel *The Catcher in the Rye* and the film *Rebel Without a Cause*. Protagonists Holden Caulfield and Jim Stark strive to preserve the innocence of others in order to protect them from the turmoil they see every day in the real world. Similarly, both highly developed characters take on the role of protecting someone they care for immensely.

In *Rebel Without a Cause*, Jim befriends a boy named Plato who has trouble fitting in with the other teenagers at their school. When the two friends and Judy go to an abandoned mansion late at night, Plato opens up and shares his belief that his parents have completely cast him aside. It is apparent to Jim that his friend is beginning to see the true colors of the world, so he steps in to try to preserve his friend's innocence as long as he can. He and Judy pretend to be a couple who are looking at the mansion in hopes of a new home for them and their kids. Plato starts off by pretending to be the real estate broker, but quickly switches to portraying their son when Jim starts acting as a parental figure to him. By acting like a father to his friend, Jim is allowing him to live the youth Plato is afraid he has already lost. However, in *The Catcher in the Rye*, Holden talks with his little sister Phoebe about what he really wants to be; a catcher in the rye. He explains what that means when he says The cliff Holden is referring to is the seminal moment in which innocence is lost. He wants to catch or shield them from growing up. Holden knows what it's like to fall off the cliff and see what the world is actually like, so he wants to keep them happy and oblivious of the metaphorical cliff they are constantly nearing.

Holden is profoundly alone. His parents are absent except for insisting that he progress along a conventional path and stay in school as long as he can before he is kicked out or tires of each institution. His parents do not let him regroup but send him off to the next school. At Pencey, Holden finds no adult to trust with his feelings; most people everywhere are phony. Some adults even seem so selfish that they are willing to abuse children. Overall, Holden views adults with intense disappointment, even cynicism. Meanwhile, the gradual deterioration of the body disgusts him. Upon visiting an old professor, much of his thoughts are dedicated to the awfulness of the old man's body. There is no allure in growing older.

Authority does not seem related to wisdom, either. Adults tell Holden to find direction and thus stability, but he views such advice as both suspicious and naïve; playing such a game is inauthentic. Going his own way autonomously, as a law unto himself, does not work out so well either, so it is unclear where Holden might find legitimate authority. Holden is very lonely, and his adolescent loneliness seems to run much deeper than the feelings so commonly felt at that age. He admits to his loneliness openly, and it gives him evidence that perhaps he might still have some emotions left. At the same time, Holden takes few steps to mitigate his loneliness. Whenever he feels the urge to meet someone, to call up a girl, to have a social experience, he ends up sabotaging it before he can get hurt. He thus protects himself so fully that he effectively shuts off any possibilities of alleviating his own loneliness. He might want to call Jane, for example, but he hangs up before she gets on the phone. He might want to sleep with a prostitute to feel human comfort, but this will not do. He might want to interact with friends at a bar, but he ends up saying something hurtful so that they abandon him.

Although Jim and Holden do not attempt to make the mature become innocent again, it is because they know lost innocence cannot ever be found. Preserving the youth of the people they care about before they lose it is how they tackle this problem head on. Even though innocence cannot last forever, these two characters want to shield others from the harsh realities of the world for as long as they can in order to make the world a better place.

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Marginalisation and Ethnic Racial Socialization in George Rygas“Ecstasy of Rita Joe”: A Study

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Abstract:

This dissertation dealt with the brutality of racism and marginalization, and how it destruct the life of protagonist ritajoe .Georgeryga express the cruel stage of racial activities in his play “ECSTASY OF RITA ZOE”. This action takes place during 1960's , that time this play was written . George ryga used the characters to vividly depict the tragic consequences of marginalization .ritajoe a young woman who left the reserve for city to get the job for make her life better, but she was bullied by the colonized white people that was forcefully presented. She was alienated by them. White people accused innocent ritajoe with the criminal case of alcoholism, theft and prostitution. But she never fails to defend herself. She experiencedher journey bitterly with unfamiliar environment , and unacquainted social norms. Ryga presents the inner conflict of ritajoe in every situation. At the end of the play she was culminated by the rape and murder. The play falls with the tragic end.

Keywords: Marginalisation, Alienation, Racismand Accusation.

Identity crisis are believed that it was one of the major crisis that people face in development. Identity crisis is a time of exploration and intensive analysis. Identity achievement that occurs when an individual has gone through an exploration of different identities and made a commitment to one. In this play “Ecstasy of Ritajoe” George ryga , who expose the marginalization , injustice, and identity crisis through the characters of Ritajoe and Jaimie Paul.

Georgeryga is significant writer , his play “The ECSTASY OF RITA JOE” considered as most notable drama in canadian literature. Canadian literature is the literature of multicultural country, which was created by the indigenous people and also by the people who belongs in ancestral backgrounds in languages such us, canadian French, canadian English, indigenous languages and many others. Those indigenous literature has been nobelized in recent years and depend upon the languages and cultural practices. Since 1980s canadian ethics and cultural diversity has been bluntly explored and reflected in its literature, with the most prolific writers, theywere focusing on the ethnic minority identity and their cultural differences.Those indigenous peoples of Canada were culturally separated , each group has its own culture, language and literature .

Indigenous people faced lot of struggles and sufferings .They forcefully suppressed by the colonized people and some of their own community people who also support the colonizers. In the play ritajoe is best instance for that the people in own community who support them, that's none other than ritajoes father David joe , he never rebel against the colonizers, instead he accept their colonized movements in silently. He is like a Indian who white man likes. This one is hardest path here.Because its really painful when their own native people who doesn't fight for their own rights , instead they support white people.Thats really unfair and injustice one like they burn their selves. Indigenous literaturebring the complexity and racial issues of native Indians. It mainly focuses how their right and privileges was handover by the colonizers.

Canadian writing began as an imitation of colonial literature , it has strongly developed its own national characteristics because of the emerged migrations canadian novels have tended toward stricter realism. Margaret Atwood is probably the best known modern canadian novelists .George Ryga is the author of Canada's best known English language play " The ecstasy of ritajoe, first produced in 1967. He maintained a taxing work program as a short story writer, novelist , radio, and television dramatist poet and film scenarist.Many real world incidents were focused in his writings of " the ecstasy of ritajoe" .Ryga is political writer , to honour his commitments to his art and to this world .Ryga strongly believed that artist had a responsibility to write counteracts to treat the marginalized among us fairly , to challenge the formal boundaries of political agreement that must not be taken as natural but must be interrogated in everyway.

Ryga takes the role of fierce and fearless social commentators in most of his plays , and his work is renowned for its vivid and thrilling theatricality .ryga never hide anything in his work ,he portrays everything bluntly.rygas writing mainly focuses on the racial activities and the injustice occurred to the native people .His ecstasy of ritajoe is controversial paly during 1960's .According to ryga the writer should be more truthful to their writings , the wont be biased they should convey the realism. Ryga never explores the controversial in contemporary literature in his play .As a prolific political writer ryga picturized all the evil things which happened to the aboriginal people .

Rygas others plays and novels, The hungry hills(1965) , In the shadow of the vulture(1985) also explores the problems of alienation, self-doubt and personal unfulfillment.Eventhough Rygas writing style exhibit the social activism it never lacks the humarism.Rygas also played the role of political satire. He express the strong hidening message in comic way . He is one of the distinguished writer during those periods. As a writer he always play a vital role through his writing methodology. He shine as a great authoric figure, his writing shows how farhe was dedicative and socialempiricismauthor. His comic works include the night desk(1976) and seven hours to sundown (1977) .In those above works he express the politics through comic satirism.

George ryga was a considered to be one of most prominent canadian writers of this time . Ryga was the son of two Ukration immigrants who arrived in Canada in 1927. He grew up in a remote and rural community near Alberto. When he started to work odd jobs in order to help support his family .he continued his education through correspondence courses and won a creative writing competition that gave him a scholarship.over the course of his career , ryga developed a reputation for his radical politics .Those impacts of immigrants parents and reputation for political career which makes ryga to became a prolific aboriginal and political writer.

Georgeryga ecstasy of Ritajoe is one of the prominent tragic on marginalization. Its about the life of joes family.(ritajoe, davidjoe, Eileenjoe, and Jaimie Paul.) Rita joe is native Indian who left the reservation to The city of white Canadians. Shewent to city to make fine life to her , but where she finds lot of difficulties and sufferings .she was falsely accused by the policeman. She works in an Whiteman tire company where she returns late , the policeman gave her a 5 dollars and accused her as prostitute . They put lot of accusation on her . Such us drunkard, and thief. She was used to stand before the magistrate. That magistrate also a biased one. Rita tries to defend herself but all witness is stand against her. The magistrate asks ritajoe to pay fine amount or go to jail? But she replied she had no money to pay at all. She is also accused as a thief, but she had no strong evidence to prove herself. As native Indian women, the innocent Ritajoe was suppressed by the white colonizers. In the court session there is lot injustice was happened to her.

Where the court Rita think about her sister Eileenjoe she working as a tailor but no one gave their clothes to stitch, further she remembers her close friend Jaimie Paul situations still he is not even get the job .All of them had a hope to start to their life in city but unfortunately everything gets failure due to discrimination and marginalization they couldn't attain what they wants to get . Their expects gets unexpected .what they think about future that extremely get worse than their thinking .Every accusation that strongly customized and structured against ritajoe. On the another hand Rita father David who is not even claim against the white people. He agreed and accept with their marginalization, accusation and their brutal activities against the native peoples.

In the court session ritajoe have to prove her conduct well , for that ritajoe schoolteacher Mrs. Donohue(English origin) came for witness , Donohue assassinate ritajoe character before the magistrate .ritajoe didn't expect those she got shocked , and says everything is lie, she wants to go home , she cried a lot for that false accusation .miss Donohue is from Englishorigin , she is not even observe ritajoe during her childhood , but she wants to projects her character badly that's what she did.Rita pleads to magistrate and tries to defend herself, but magistrate wont ready to listening those.

Mr. Homer the another white man who also tries to marginalize ritajoe before the magistrate. He told that he runs the center for Indians, I gave soup and sandwich to her. In the middle of the conversation she acts like crazy and tries to attack me.ritajoe cant able to listen those lies and accusation on her.

In the workplace too rita finds difficulty because of her boss Steve. He gave her a job not for the sympathy but for molest her .he tries to do so but clever ritajoe got escaped from those activities .wherever she didn't find a peace, she always have to fight for herself. She got frustrated on that. In the court she remembers every dark incidents happened to her.

At the final session of the court, all the witness comes against the ritajoe, the magistrate declared that rita is sentence for thirty days in prison.jaimiepaul outburst in the court .All those things goes like , domination of majority and survival of minority.

In the prison the priest comes to ritajoe and asks her to confess to all her sins. But ritajoe didn't agree those , she replied god knows everything , you all may done injustice to me, but God knows the

truth. Priest got angered on those words .he again her to confess by using his tricks but she never allow herself to do so.

In every incident ryga depicts the pathetic situations of native Indians how they were marginalized and suppressed by their skincolour, and poverty. They were all falsely accused. Ryga demonstrates every difficult situation in keen way.

The innocent and victimized ritajoe comes to city to make her life betterment but all she get is she was marginalized and oppressed in various levels such as, she was suppressed in court, police station , church, working place, and neighborhood. Those injustice not only happen to ritajoe that's happened to hundreds of Indian family .rita friend Jaimie he didn't get the proper job which drives him alcoholic.Eileen joe Rita's sister who is great dress maker she had a dream that she can earn so much by her skillbut the sad part is she is not even got a single order to make the dress. Rita is denoted in stereotypical racial terms, the established of the charges against her becomes merely a predictable rather than drive on fair and objective judicial scenery of evidence. Magistrate ignores ritajoe statement that she was accused falsely on the charge of prostitution.

At the end of the session , the another brutality which happened to ritajoe and her friend Jaimie paul that rita was seduced and murder by the four white men, Jaimie tried to save her but they killed both of them and put their bodies before the railway track. This was the most terrible incident which happens to both of them. Their life get scattered by those injustice and cruelty which showered on them. This play examines the how white people treat native people as slave .ryga depicts that obviously

The white region oppressed the black is the noted one in this play. Ryga has touchingly word painted the suffering life led by these characters The suppression attitudes of whites against the Indians that's like carrying vengeance against other races .In this horrible stage of marginalization death one after another takes place .The innocent ritajoe and Jaimie paul are not just merely individuals , they also represents the youth of Indian community .Their suffering is not indicated the sufferings of two youngsters its all about the condition of youngsters of Indian community in Canada.

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Identity Crisis in Arthur Miller's '*Death of a salesman*'

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Abstract

The term of this paper is to analyse the imbalanced ecological conflicts between Man and Nature in the play, *Death of a salesman* by Arthur Miller. Miller shows the audience the destroy of the nature by social development and the irremovable beauty and happiness that nature brings to human beings. The fast development of the society makes the protagonist, Willy Loman a victim of increasingly worse natural inhabited environment of American society. He is like an animal in the box, strained and terrified. The intimacy between man and nature is separated by the nightmare of the modernized city.

In *Death of a salesman*, Miller analyses the imbalanced relationship between the man and nature. The imbalanced Ecological conflicts between man and high urbanization industrialization and commercialization not only alienate the relationship between man and nature but the relationship between man and man. He thinks that the nature is not only the living environment but also the source of men's joyful spirit. Only when the relationship between man and nature become harmonious, men can live a healthy life. This drama gives the development of modernization some important warnings.

Keywords: Ecology, American society, imbalance

Arthur Miller's dramas have a Pronounced social content . The chief message that Miller convey is that man should be concerned not only with his personal life or with the problems of his family but with his role as a citizen of the world outside his family. This is the theme of Miller's major dramas. *All my sons* (1947) *Death of a salesman* (1949), *The crucible* (1953) and *A view from the Bridge* (1955) and with some modifications, of his two latest works, *After the fall* and *Incident at vichy*, both produced in 1964.

Arthur Miller was born in NewYork on 17 October, 1915. He suffered very much during his early boyhood. He was unimpressive at school, with no academic achievement to his credit. In his autobiographical works entitled *A Boy Grow in Brooklyn*, he talks of his school days with wry humour : 'I was in fact, thoroughly invisible during the earlier four years, and this is by all odds my most successful accomplishment so far '.

Miller passed out of school in 1932. He was too poor to go to college. So, he worked part-time in an automobile – parts ware house on fifteen dollars a week. Earning just enough money for one semester, he entered the university of Michigan and studied Economics and History and soon become fed up with these subjects. During his college days, he earned money by working at night on the staff of a daily newspaper.

America was in the grip of a severe depression when Miller left college. He held many unlitary jobs to support himself. He worked as a Truck driver, Waiter, Crew-man on a tanker and so on. His

acquaintance with ordinary jobs went in to the making of his plays later. The real life incidents and the characters are shown in his place.

Two events had a profound effect on him. One was his association with the communist movement in America. The witch-hunting described in his play *The crucible* is a symbolic rendering of the harassment of communists in America in Miller's time. He was denied a passport to attend the opening of the *Crucible* in Brussels. Miller went to the extent of refusing to name the communist leaders whom he had met in various contexts. This infuriated the congress. Later, however, the government's hostile attitude changed. His merits as a dramatist were recognized and he was elected to the National Arts and letters Institute.

The other event that affected him deeply was his marrying of the celebrated film actress Marilyn Monroe in 1956. The marriage lasted only four years. After the breakup of this marriage, Miller married one Miss Ingeborg morath, an Austrian photographer, in 1962. The economic depression and stagnation that America was passing through at the time of Arthur Miller is reflected in the play. Miller was sympathetically disposed towards communism which he felt to be. Panacea for all social ills. In *Death of a salesman*, Miller shows.

Willy Loman, a sixty three year old salesman, cancelling his tour and returning home thoroughly exhausted. Willy's wife Linda is presented as very loving, and understanding woman. When Willy tells her that he could not control the car which started bouncing off the road, Linda understands that Willy tried to kill himself by driving the car recklessly. Linda felt him gently to take an aspirin and go to bed so that he could resume his tour on the following day.

Willy and his sons Biff and Happy. Biff is working as a cow boy on a ranch in Texas on a very meagre salary. He has come back home after a long interval. But the fact that he has not settled down to a decent job even in his thirties irritates Willy. As for Happy, he is unhappy because he is tyrannized over by his superiors in office. He avenges upon them by seducing their sweethearts. Both Biff and Happy are irresponsible. They do not think in terms of earning enough to support their aged father. Willy's plight is that his salesmanship, marked by joviality and light heartedness, has become outdated. He is not able to transact much business. His employ Howard, young calculating man devoid of humanity, has taken away Willy's salary and gives him only commission on the slender business that he transacts. He is not able to make both ends meet. He borrows fifty dollars every week from his neighbour Charley and Makes Linda believe that it is his own earning. Linda sees through Willy but does not expose him for fear of wounding him and intensifying his anguish. These show the strained relationship between Willy and his sons.

Willy tendency to sink into hallucinatory reveries at the slightest provocation, because there is nobody to listen to him patiently and sympathetically. Willy relives his tension by talking to imaginary people. More than once he imagines the boy Biff covering himself with glory in his school days as a football player. He is so much intoxicated by thoughts of Biff rising to great heights that he ignores his son Biff's offences. Willy recalls how Biff looked invincible like the mythological hero Hercules in those days.

Miller shows 'haves' riding roughshod over 'have - nots'. Howard and Bill olive are prosperous employers. But they are not prepared to share the good things of life with labourers. Willy has spent the best part of his life, visiting far-off places and pushing his company's products. He has established the wagner company on a firm footing. But now he is too old to travel far and wide. Instead of offering him a sedentary job in the local office, his younger employer coolly sacks him. This is an inhuman act-Willy is treated like an inanimate object. As he himself says, the treatment meted out to him is like eating an orange and throwing away the peels. In youth Willy was like an orange. In his old

age he is like the condemned peels. Bill Oliver, another young employer, is no less inhuman than Howard. Biff seeks to obtain a massive. "You can't eat the orange and throw the peel away – a man is not like Piece of fruit".

Loan from Oliver to start a business. Oliver refuses even to meet Biff. In sheer despair, Biff steals his pen and run away. "And they'll get married, and come for a weekend. I'd need would be a little lumber and some peace of mind". Biff and Happy leave home early in the morning to borrow fifteen thousand dollars from Bill Oliver and start a business in sports goods. Willy is very happy about his son venture. He immediately imagines a bright future. He says that the proposed business is sure to bring them a lot of profit. He thinks of buying 'little place out in the country'. Where he would sow seeds and raise a vegetable garden. He also talks of growing a couple of chickens. His imagination runs riot. He says that he would build two guest houses where his sons, getting married, could spend the week- end with their families. He says that he could easily build the guest house himself, provided he has some wood and the peace of mind to concentrate on construction work. Here we can see Willy's tendency to imagine matters without thinking of adverse realities. These shows the normal man's desire and dream in society.

Linda tells Willy that they have still to pay some instalments of their Studebaker car and Hastings refrigerator. Willy complains that the goods bought on credit are usually worthless and break down again, causing much expenditure to the owner. By the time the last instalment for these goods is paid, they become completely useless and the owner has no other alternative but to dump them in junkyard. Willy says that producers deliberately produce shoddy goods that will not last long. The customer is forced to buy again a new one. This incident shows common man and his difficulties in normal life.

"They time those things. They time them so when you finally paid for them, they're used up".

Miller describes the highly competitive modern society as a jungle where only brutality and dishonesty through another reverie in which Willy absorbed in his recollection of his brother Ben who leaving home at the early age of seventeen, reached Africa by accident and came to possess many diamond mines there. He exudes confidence and camaraderie. He has a mock-boxing match with Ben and, tripping his legs unexpectedly to get the better of him, teaches him the lesson that, to rise in life, one should not hesitate to adopt foul means. Willy main flaw is that he is a dreamer and cannot face unpleasant realities. He does not analyse in the cold light of reason how the fund necessary for the business will be. He does not listen to Biff's account of why the proposal has fizzled out. Willy blindly attributes Biff's refusal to meet Bill Oliver to his spiteful character. Biff spites his father and so refuses to act according to his father's wishes, says Willy. Biff tells his father burn out his dreams and face the reality that Biff is a good – for – nothing bum who cannot earn more than a dollar an hour wherever he goes and that Willy is a drummer who has ended up in 'an ashcan' Willy's decision to commit suicide is also motivated by the dream that the insurance company will release a lump sum to Biff. He does not scan the rules governing the insurance company with regard to suicidal cases. He blindly believes that, because he has been paying the premia regularly the insurance company cannot dishonour his policy. He shows as a dreamer he lost his identity in the modern society.

Willy is partly responsible for his pathetic end. Willy Loman lives in a world of wrong dreams. His idea of success is wrong. He believes that if a man is well built like Adonis and if he is 'well – liked' he will be success in life. But reality is not this. Biff and Happy are unsettled and not able to earn in spite of the fact that they are "built as Adoniss". Bernard who is 'anemic' and Charley who is only "liked and not well- liked" prove to be successful in life though Willy thinks otherwise.

In the present scenario man is the product of environment. So Arthur Miller concentrates on the social, political and economic problems which are responsible for the tragic end of the hero. Loman would have been successful as a carpenter or a mason. But in the society he lived, white – color job is preferred and so he became the salesman. But he was not able to make both ends meet. His sons found it difficult to settle in life. By committing suicide, Loman left the insurance amount for his aims.

Thus 'Death of a salesman' is the tragedy of an individual searching for his identity and also society is at fault for exploiting Willy. Miller has designed in such a way that there is a silver lining in suffering. The hero realizes his weakness. The Psycho- analytic concept of tragedy is that it is a 'search for' and 'not finding' of self. Freud said that the villain is the innerman. Miller has followed this in his tragedy. There is no villain in the play. Willy Loman's failure to get identity as a salesman and as father worries him a lot.

Miller's play "Death of a salesman" studies man, not in relation to fate and God but in relation to his social environment. It is atypical American play portraying the disintegration and Sense of isolation or alienation in the industrialized mechanical American society. Loman represents 'Everyman' and his loss and search of identity of everyman in the modern world.

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Inner Conflict in Donna Tartt's *The Golden Finch*

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Abstarct:

Inner conflict is a constant battle that hinders human being to face many inconveniences in their everyday life. Whether they easily overcome it or not which belongs to one's mental strength. Theo Decker is a protagonist obsess over his theft of the Goldfinch painting, it leads himself into anxious spirals over it. Throughout the novel, Theo's Trajectory is defined by swings between extreme adolescence and maturity. The terrific death of his mother causes him to come of age in a moment of pain. He feels immense guilt over his mother's death; it pulls him to drinking and using drugs, falling him into a cycle of addiction. Theo's struggle to reach the truth and meaning of his life. He often undermined himself with illegal activities and destructive behaviors. This recurring theme of internal conflict is common bond between Theo, Boris, and Pippa. It creates a definitive melancholy and grit within the overall narrative. Atlast Theo gets rid of his all fallen actions and childhood trauma.

Keywords: Addiction, struggle, illegal activity, melancholy

American literature is a predominant literary area that produced literature in the English language of America. America was merely a group of colonies scattered along the eastern seaboard of the North American continent-colonies from which a few hardy souls tentatively ventured westward. After the triumphant rebellion against the motherland, America became the United States, a nation. During the end of the 19th century, the rise of science, industry, and the way of thinking and feeling brought many modifications in people's lifestyle. All these factors in the development of the US molded the Literature of the Country. The American literary tradition thus began as part the broader tradition of English language literature. However, it also exists in immigrant languages. Several American writers reflect the Society in their works. The Political Writings in American literature deliberate about the social issues like liberty, racial discrimination and changes of modern culture. In the 20th century, American writers are more interested in the field of Socialism.

American contemporary literature, the main characters are on a quest for identity. They are searching for who they are and struggling to find their place in the modern world. This quest to find one's self is often a lonely one, where the main character feels out of place, isolated, or misunderstood in society. In the contemporary period, they examine realistic events and situations to portraying the inner experiences and sometimes irrational psychology of human beings.

American Female writers were in a unique position to provide representations of America's social expectations of women. Much like male writers of the era female writers provide works of

Realism and Naturalism. The women writers have focused on the female experience and perspective which have been largely neglected by male critics and literary historians. The feminist movement strongly shaped writing. As the country emerged into the Industrial Revolution female authors were forging a place for themselves in literary canon. However, female aestheticism looked like a step forward in the current era. American female writers have made a mark on American history and culture. They write on such vital issues as sexuality and gender, women's rights and privileges, wars of their eras, civil rights, literary criticism, mental illness, child-rearing, and identity. The tradition of women writing has been much ignored due to the inferior position women have held in male-dominated societies. Most famous American female writers are Toni Morrison, Willa Cather, Kate Chopin, Maya Angelou, Alice Walker, Alice Walker, Sylvia Path.

Donna Tartt is one of the most revered writers among American female writers. Donna Louise Tartt was born on 23 December 1963, in Mississippi's Greenwood area. She tried her first hand at writing in 1968 when she composed a poem. Tartt attended the University of Mississippi from 1981 to 1982 before transferring to Bennington, where she graduated with a Masters Degree in Arts. At Vermont, Tartt befriended other writers, including Bret Easton and Jonathan Ellis. From there, she began writing her first novel, *The Secret History*, a book set in a fictional Bennington college whose narrative revolves around a murder, and where the details are revealed in the initial stages of the novel. In literature, this technique is referred to as a reverse murder mystery. Ten years later, Tartt publishes *The Little Friend*, whose narrative revolves around a 12-year-old girl seeking revenge for the murder of her brother.

Donna Tartt is especially noted for her debut novel, *The Secret History* (1992), and her third book, *The Goldfinch* (2013), winner of the 2014 Pulitzer Prize for fiction. *The Secret History* depicts the knavery, ecstasy, and agony of a small, exclusive galere of classics students at a liberal arts school in Vermont. These are erudite students with lofty an aspiration, whose collective thirst for edification is seemingly insatiable, and inevitably leads them to evil. *The Little Friend* is a mystery adventure, centered on a young girl, Harriet Cleve Dufresnes.

Tartt's third book, *The Goldfinch*, she was probably inspired by the spirit of preserving art and culture, evidenced by widespread phenomenon of building museums in the modern world. The other two novels *The Secret History* and *The Little Friend* set the foundation for *The Goldfinch*. However, *The Goldfinch* is different from Tartt's other novels because of its central theme. *The Goldfinch* follows Theodore Decker as he oscillates between high society and art world's black market. The painting that inspired the title is a 1654 work by Carel Fabritius. It concentrates on vivid characters, mesmerizing language, and breathtaking suspense, and the deepest mysteries of love, identity, and art. This novel mainly examines the pain of loss and internal conflict between adolescence and maturity.

Internal conflict is when a character suffers with their own opposing desires or beliefs. It happens within them, and it drives their development as a character. It is widely defined as the internal struggle that occurs within a character's mind. A character might struggle with an emotional problem such as loneliness, love and pain. It is a battle inside a character. In literature, internal conflict plays a prominent role in the characterization. Whereas the flaws and sufferings make characters more alive and sympathetic to the readers. Internal conflict strengthened the plot construction and helped to build a character. This manages a good angle on one shoulder and the evil demon on the other shoulder. It induces a clash between competing desires. Internal conflict is a character element that is utilized to add depth, mood, morality and humanism.

The novel tackles a large theme of internal conflict over the characters. Theo protagonist, the loss of his affectionate mother drags him into mental sufferings throughout the novel. He struggles by

the death of his mother leads him to fight for his identity. After her death he shifted to several homes. He is tormented by an unbearable longing for his mother, and down the years clings to the thing that most reminds him of her. On the other side, Theo Decker fails to cherish the innocence of childhood. Early in the novel, Theo experiences the death of his mother, and the consequential loss of innocence that goes with this death. He preserves some hope, and carries that hope with the painting. The painting is part of his innocence the belief that his mother might come back, that he might never have to deal with repercussions for stealing the painting, and that he may fully recover from the trauma of the bombing. Theo's pathetic situation strengthens the construction of the theme. His loneliness, guilt, and dejection over his mother's death pave the way for his destruction behaviors. After The sudden death of Larry Decker, he becomes a partner with Hobie in Antique shop. This partnership shoves him to get involved in illegal activities by selling fake antiques. A small, strange captivating painting that ultimately draws him into the criminal underworld. This drives the story forward. He is trapped in the addiction of using drugs and committing petty crimes. Theo often undermines himself with illegal activities and fallen actions. . As Theo grows older, he becomes significantly more jaded and distraught. But, at the end of the novel, he decides life is worth living, even if it is painful, as he searches for glimmers of magic, of hope and light.

The internal struggles heavily into the novel, several characters have battles with themselves like Boris and Pippa. Boris is Theo's best friend, who finds more resemblance in their life. His mother has also died and his father is also an abusive alcoholic. Boris is destructive and impulsive. He spent his adolescent years isolated. He also engaged in drug dealings and committing crimes. Pippa, Theo's main love interest, who lost her uncle in a terrorist attack at the museum. She also spent her adolescent with deep pain. Although she loves Theo, she leaves him for their similar experiences in life.

This recurring theme of internal conflict is a relational bond between Theo, Boris, and Pippa. Adolescence and maturity is a common battle among these three characters. It creates a definitive melancholy and grit within the overall narrative. They involved themselves sinking into the depth of pain and melancholy. This novel emphasizes the self identity and the meaning of life. In the end, they overcome the battle of inner conflict by their self realization. Finally they set out the remedy for their fallen actions.

Addiction factors pervaded the novel, as several characters, including Theo, Larry and Boris, struggle with drug addiction. Theo's addiction is a way of numbing himself and self-medicating for his anxiety and guilt. Boris becomes an addict after years of childhood neglect and abuse. Larry also faces significant childhood abuse, and self-medicates with alcohol and prescription opiates. These characters may have an opportunity to overcome their addiction, but they also rely on their drug-taking to cope with their trauma.

The Goldfinch dealt with the sufferings of a 13 years old grieving boy named Theodore Decker. In the beginning of the novel he visits the metropolitan museum of art with his mother. The sudden explosion in the gallery caused the death of his mother. The gallery is bombed and Theo is surrounded by shrapnel and several dead bodies. He was disoriented during the terrorist attack he stole the masterpiece The Goldfinch. Dying, the older man places a ring in Theo's hand and asks him to handover this to Hobart and Blackwell. The loss of his mother led him to suffer in his come-of-age. Theo's father Larry Decker abandoned him and his grandparents refused to take care of him. Theo is taken in by wealthy man Barbour. But, he is still in shock over his mother's loss, he examines mental illness and guilt for his mother's death. He tried hard to distract himself from the spiral over him.

When Theo returned to school after the mishap, everyone treated him differently. He is totally ignored by his dearest friends and Tom cable, who caused his suspension. This situation makes him feel

isolated and dejected. Theo visits Hobart and Blackwell, an antique shop to handover the ring. He realizes the girl he saw at the gallery was Pippa. He finds out that the dying man in the museum is her uncle, Welty and he meets his business partner. He is engaged to Pippa until she moves to Texas with her aunt.

The unexpected arrival of his alcoholic father Larry Decker with his girlfriend, Xandra leads to his depression. He shifted to Las Vegas and hid the stolen painting in his room. He gets attached with Boris, whose father is an abusive alcoholic and his mother is also dead. Larry Decker forced Theo to withdraw his college savings but Theo's Lawyer declined. Larry tries to escape from his debts but his misfortune ends up in a car accident. Now, Theo is forced into a care home in New York. He constantly adjusts to new surroundings. He starts a new life with Hobie. Eight years later Theo becomes a partner of an antique shop. Still the threads of his theft followed him. Now, he hides The Goldfinch painting in a storage container. Theo reunites with Platt Barbour and finds out Andy Barbour and Mr.Barbour died in a sailing accident. Even Though he is in love with Pippa, he proposes to Kitsey, the sister of Andy.

Theo sells fake antiques to pay for the shop. But he is captured by Lucius Reeve, who blackmailed him to sell the Goldfinch. These illegal activities create the loop for addiction of drugs and drinking. While trying to pick up some drugs. He runs into Boris. Boris reveals that he stole the Goldfinch and used it as collateral in drug deals. This caused the death of the housekeeper. Boris insisted that he would return the painting and asked Theo for help. They meet Horst, an art dealer who know information about the painting location and he plans a heist with Boris. Theo enquired about Kitsey and Tom cable's affair. He confronts about it, but she insists they continue their engagement. Lucius continues to threaten Theo by letters. At Theo's engagement, Hobie reveals that Lucius Reeve is arrested for stealing and reselling vulnerable elderly people's antiques. Boris urges Theo to fly Amsterdam straight away to the painting. Before going to the airport, Theo presents a very expensive necklace to Pippa and leaves the letter to disclose his love for her.

Finally they reclaim the painting in Amsterdam but are trailed by Martin who is sent to kill them. The result of this drug dealing ends in a shootout. Theo kills Martin and Boris gets injured. They are separated and Theo spends his isolated days in Amsterdam. All his destructive actions are sorted out by Boris informing the authorities about the thieves. He helped the authorities to discover the Goldfinch and many other paintings. He shared the reward with Theo.

In Newyork, Theo divulges everything to Hobie. Then he repents to resolve all his wrongdoings. He goes on a road trip to buy back all the fake antiques that he sold. Pippa returns the necklace, and expresses her love for him. Even though they can't be together because of their similar fatal experiences. He also rectifies his immense guilt of his mother's death. The novel ends with the self-realization of Theo, that life is a worth living for art, and the magic of art and joy.

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Biracial Identity Crisis and Anti- Egalitarianism in Kathryn Stockett's "The Help"

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Abstract

The paper entitled "Biracial Identity Crisis and Anti-Egalitarianism in Kathryn Stockett's The Help" explores the problems that are faced by the mixed-race or the biracial individuals and also about the impact of elitism. It also examines how the government supports exceptionalism. The novel portrays the mental trauma that is being faced by the biracial individual, where racial segregation becomes the predominant dispute. Biracial individuals normally refer to the ones whose parents or ancestors belong to different racial background. A society with anti-egalitarian thought does not tend to categorize biracial people in any race. People from mixed black and white race are taken into account neither as black nor white. Mixed-racial people question the sense of belonging and their roles in society as they are not accepted by others. In a diverse nation, preponderance of people tend to believe in elitism. Specifically, the people who belong to the white community believe that they are far superior to other race. They hold anti-black attitudes which can be traced historically. Multiracial people evidently continue expanding their race in America. Society's hostility towards multiculturalism makes the people to look at the biracial and the multiracial community with malevolence. The paper also attempts to magnify the identity crisis being faced by biracial people and how society advances them.

Keywords: Identity crisis, multiculturalism, elitism, racism, subjugation

Kathryn Stockett is an American writer, novelist and editor. She was born in 1969 in Jackson, Mississippi. She is best known for her debut novel *The Help*, which is about black maids working in the white households in Mississippi during the 1960's. This novel had been sold over ten million copies in more than 42 languages and it was also adapted into film. (Kathryn)

The Help has received immense success as it talks about the dynamic relationship between the blacks and the whites. Being grown up in Mississippi, she has witnessed the plights of the black domestic maids and the lines between them. Kathryn Stockett says, "That was just a normal part of life, the rules between blacks and whites" (448). She also comments, "I don't presume to think that I know what it really felt like to be a black woman in Mississippi, especially in the 1960's" (451). Her diction and declamation make the novel so appealing and captivating.

Kathryn Stockett's *The Help* tells the story of black maids working in White Southern homes in the early 1960's in Jackson, Mississippi. The story focuses on three women: Aibileen Clark, Minny Jackson and Miss Skeeter. The novel shifts among the three protagonists and thereby their experiences are conveyed through the alternative chapters. The novel shows light on how multiculturalism is impermissible in Mississippi. The fiction predominantly talks about the subjugation of blacks and slightly about the crisis of biracial identity and African American people origin. But this catastrophe drives the protagonist to defy the social norms and fights for the emancipation of the black's life.

The Help focuses on the predicaments of the racial segregation, which is seen through the characters Aibileen and Minny. The black maids who wait for the white people and they represent the

entire suppressed black community. Skeeter, a white woman who has graduated from Ole Miss helps the maids to voice out. Consequently, they endeavour to change the biased world. Through her reminiscences of the past, it is told that she has been raised by a black woman Constantine in whom she finds solace. Hilly, a white woman who acts as an impediment in the lives of every black maids represent the Anti- Egalitarian society. The whites are taken aback at the audacity of the blacks, after publishing a book, which exposes the sad truth of the dominant whites.

To begin with, Constantine who works as a maid for Skeeter's family is a biracial individual. She lives in a small Negro neighbourhood named Hotstack. She has a sister and is brought up in Corinth, Mississippi. Her parents are dead. She says that her father resembles Lincoln as he is a white man. She utters, "Cause my daddy was white. I got the tall from my mama" (66). Constantine's father is white and her mother is coloured. When Skeeter comes to know this, she stutters for she knows "...he wasn't married to Constantine's mother, because that was against the law" (66). He can't visit his coloured wife and daughter for the society believes in social stratification.

Though Constantine is born of mixed- race, she doesn't acquire the physical features of her father. She is identified as black though her father is white. She receives the paternal love but is limited in the Anti- Egalitarian society. She says, "Oh, my daddy looooved me. Always said I was his favorite" (66). When her father apologizes for the deplorable situation, she undergoes extreme sadness and distress. Constantine says, "...I reckon I had a list a things to be upset about, being poor, cold baths, rotten tooth, I don't know. But he held me by the hand, hugged me to him for the longest time. When I looked up, he was crying too and he...did that thing I do to you so you know I mean it. Press his thumb in my hand and he say...he sorry" (67). The society is not ready to welcome the mixed-race people with warmth. Skeeter is so afraid to share this story to her mother as she knows that Constantine will be ostracized after the truth is unveiled. Constantine says, "Some things I just go to keep for myself" (67). The uncertainty and confusion in the person's identity is told through the character Lulabelle, daughter of Constantine. When Skeeter wants to know about Constantine's whereabouts, she inquires Aibileen about her. Aibileen says that Constantine has met Connor while she works for Skeeter's family and they two have a child. She says, "Remember, I told you Constantine had a daughter.... Law, she came out pale as snow. Grew hair the color a hay. Not curly like yours. Straight it was" (357). Through Lulabelle's parents are black, she acquires the white features through a quirk of genetics. The child is not accepted even by their black folks at church. When the whites give birth to a baby, it flinches though her father is black. Even while adopting the child, she is taken to the coloured orphanage. Her skin is white but she is not accepted as a white girl. Her parents are black but she is not labelled as a black entirely.

Her identity is questioned as the society doesn't label her as neither black nor white. Aibileen says, "Be a hard, lonely life, not belonging here nor there" (97). Constantine has to renounce her baby as she doesn't fit in either race. Aibileen says that she can't give her child to be raised by her sister as she says, "Her sister...she just couldn't handle it. Being Negro with white skin...in Mississippi, it's like you don't belong to nobody" (358).

The girl is not the one who has been suffered in the Anti-Egalitarian society as Constantine too. When Constantine is in the train station with Lulabelle, the white folks will be staring at them wanting to know why a white girl is with a black woman alone. She can't withstand the society's prejudices and thereby hoping to get her adopted she leaves her to the orphanage. But her motherhood intervenes and she writes to orphanage wanting her child back. Sadly, she is adopted already. The people, who follow the conventions of the society blindly, don't accept multiculturalism. Solidarity is what expected in a diverse nation but these minorities are made submissive by the so called privileged white people.

Skeeter's mother also represents elitism like Hilly. She is the one who has mistreated Lulabelle Bates for her code-switching. She says, "they're different.... Those people have children and don't think about the consequences until it's too late" (362). She seems haughty while describing about Lulabelle. Skeeter's mother tells that the entire DAR chapter has come to her house and Lulabelle too has accompanied them. She says that Lulabelle converses with Sarah von Sestern and behaves like a guest and then she fills the form to become a member of DAR. She is intolerant and contemptuous of her attitude. When Skeeter's mother comes to the awareness of Lulabelle's identity, she is taken aback. While the girl is having a conversation with the president of the Southern States of the DAR, she pulls her and asks her to leave the house. She says that she treated her fine when she thinks that the girl is white. The obstinate woman asks the girl to get out the back door and not through the front door with the white people. She says, "I couldn't have that girl going around Jackson, acting white when she was colored" (363). She is reassured that the none finds that she is biracial.

Discrimination against the black's is still prevalent but the multiracial people are more at disadvantage for they undergo serious confusion with one's role and sense of belongingness. The black maids who serve the white families are the descendants of the enslaved black people. Aibileen's grandmother is a slave who is brought to Mississippi. Even those black maids undergo identity crisis as they are brutally treated in the white society and can't go back to their country for they have lived most of their years with the white community.

Another historical evidence is incorporated which shows how the society believes in supremacy of the white race. It is the case about James Meredith who is an African American and the first black student to step into Ole Miss. It causes uproar and the President Kennedy backs the student by ordering the governor to step aside. "When Meredith arrived at the school's Oxford, Mississippi, campus under the protection of federal forces, including U.S. marshals, a mob of more than 2,000 students and others formed to block his way" (James).

Skeeter's mother tells her, "I won't have you encouraging them like that" (83). This shows how the society encourages discrimination. Many people perceive that miscegenation is the only solution to bring peace. But the dominant community has shunned the race mingling. They feel that a white whose blood is mixed with a black, is a black. Anti-Egalitarianism is evident through another historical evidence where the President suggests the combined meeting of two races after the death of a black man Medgar. But Mayor Thompson replies to him, "I am not going to appoint a bi-racial committee. Let's not kid ourselves. I believe in the separation of the races, and that's the way it's going to be" (197)

Feagin, Vera and Batur say in *White Racism: The Basics*, "Antiblack feelings, ideas and actions are widely developed and disseminated by parents, peers, the media and the educational system" (3). Joe R. Feagin and Hernan Vera define whiteracism as "the socially organized set of attitudes, ideas, and practices that deny African Americans and other people of color the dignity, opportunities, freedoms, and rewards that this nation offers white Americans" (qt. in Fitzgerald). In the novel preponderance of white people especially Hilly is sarcastically said to have "white voice" (404). But there are also references where the whites back the suppressed people. Individuals born of mixed-race must be accepted as other races. The people must learn to defy the social norms and stereotypes against the minorities.

In the rapidly changing world a change is essential. The people must learn to accept multiculturalism. No race is inferior or superior to other. As multiculturalism is increasing in America, the white people must support the blacks and biracial or multiracial people. To understand more about the diverse cultures, one race must back other race.

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Modern Concept Of Identity And Multiculturalism In Cracking India By Bapsi Sidhwa

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Abstract

I would say proudly that India has been multiculturalism besides identity. The novel Cracking India by Bapsi Sidhwa who described here that how Lenny is living in India before and after partition of India and Pakistan. She is the narrator to remember her experience even she is from Parsi community and watching that how the people changing their identity by partition at 1947-1948 in Lahore. Lennys nanny Ayah who is lovely and supporter of Lenny for this reason she remembered Ayah ever in her life from age four to young woman. All information instructed by Ayah to Lenny based on girl baby how to behave in society? Specially among men but Ayah activity will be contrast to her voice of instruction towards Lenny. Ayah is good lady after partition of India and Pakistan her name and dress totally changed. So here I want to explain how Lennys mind affected by migrated mind people of her surrounding in Lahore.

Introduction

Identity is the most important things for human being to organize their community, this is good habit but when it is developing to destroy other identity it will be evil. Identity does not from heart it is from physical level only. One can change their physical appearance based on circumstances but it is too difficult to change by heart. Immigrant people are living other country from their own country and learning how to adopt that country. Some people exiled by from their own country like Sri Lanka people exiled to India and living as refugee. Here Bapsi Sidhwa's Cracking India shows the land separated into two country of India and Pakistan and the people want to mingle among other people. By the name of God the land had separated into two even god is ONE, history named this accident as partition. That is why the author complained to god that "I am sorry to say it so boldly. You are no less fickle than we".(p-1) She confused about god is or not and by remembering god give the statement of this for society. Her family also migrated from Iran the same way her living state going to improve by immigration of line drawn by Sir Cyril Redcliffe. Mythological, I think his name and line has same colour and the colour sucked from innocent people living in that provinces.

Parsee (Parsi)

Parsee or Parsi the word derived from Persian which mean inhabitant of Pars in Persian language, people who migrated to India ,so that Indian calls them Parsi of a group of followers in India of Persian prophet Zoroaster. Iran naming Indian as Hindu when Indian exploring Iran. Parsi people migrated to India to avoid religious persecution by the Muslims. They live chiefly in Mumbai and in a few towns and villages mostly to the south of Mumbai but also a few minorities nearby in Karachi ,Pakistan and Chennai. There is a sizeable Parsee population in Pune as well in Bangalore. A few Parsee families also resides in Kolkata and Hydrabath. Although they are not strictly speaking,a caste,since they are not Hindus, they from well defined community. The exact date of Parsee migration is unknown. According to tradition, the Parsi initially settled at Hormuz on the Persian Gulf but findig themselves still persecuted they set sail for India arriving in the eighth century. The migration may in fact , have taken place as late as the tenth century or in both. They settled first at Diu in Kathiawar but soon moved to south Gujarat, where they remained for 800 hundred years as a small agricultural

community. The religious discrimination moved Persian people to India as Parsi . After long year the same incidence happening in Parsi girl heart of Lenny, who has affected by Polio so cannot move from a place to place but helped by Ayah in Lahore. Ayah only the soul-mate for Lenny, pushing pram for Lenny.

Identity Of Characters

Lenny

Lenny is the protagonist and narrator of this story, she has eight years old at the time of partition of India that create Pakistan. The protected and pampered daughter of the wealthy Parsi family in Lahore, she not only observes the violence that engulfs the city of but also witnesses and participate in the consequent upheaval that affect both her family and her surrounding friends. As the events unfold and the horror that the partition create encroaches on childhood, she gains her fuller understanding of her own nature and the adult world.

AYAH

Ayah, Lenny's nursemaid, a beautiful Hindu woman, simply called Ayah serves as Lenny's link to the outside world and provides her with the warmth and Lenny's aristocratic mother fails to give. Besides serves for Lenny Ayah attracted many variety of male admirers, whom she treats for the most part with disdain. She is a cynosure of all men.

Mrs. SETHI

Sethi is Lenny's mother. she runs the household efficiently and controls an entourage of servants. A woman of the privileged upper class, she keeps herself busy with her social obligations. Behind her elegant persona exists a woman who nurses the pain of infidelity and an abusive marriage.

PAPOO

Papoo is the sweeper's daughter who lives in the servants' quarters behind the Sethi bungalow. Despite her mother's ill treatment, she displays admirable courage and resilience. Her family destroys her rebellious spirit and marries her off to a much older man with a roving eye. Papoo's coercion into marriage reflects a social mindset that legitimizes sexual slavery and subservience.

RODA

Roda is Lenny's godmother. The family's matriarch, she is the pillar of the strength in Lenny's life. She refuses to be a mute spectator to events and dares to challenge the pervasive presence of sexual violence in society.

THE ICE-CANDY-MAN

The Ice-candy-man is an intelligent and glib raconteur who tries to woo Shanta (Ayah). She flirts with him but chooses to reciprocate the love of the masseur instead. The spurned suitor is then overcome with a maddening desire to propose her. The holocaust that follows the partition fills with him with a vengeance and transform him into a beast.

Mr. SETHI

Mr. Sethi is a Lenny's father, works in an office .He is loving family but not always very emotionally available. He spends a lot of time reading his newspaper at home. Lenny likes seeing her mother and father affectionate with each other, but it is rare. Father is worried about money. he also begins having an affair towards the end of the novel and hits his wife.

ELECTRICAUNT (Mini Aunty)

As her nickname implies, She is Lenny's aunt by virtue of being cousin's mother. Electricaunt is a resourceful widow. She moves quickly, which is why she is known as electric. She is obsessed with the colour blue.

NEST OF RELATIONSHIP

Many characters have included in the novel as it is nationalized novel. Lenny is Parsi, Ayah is Hindu, Ice- candy-man is Muslim, Mr. Singh is sikh, Mr. Rogers is English man Hamida is Muslim etc... All religious peoples lived in the nest of nation in good relationship and when partition has started the nest burdened to carry not their weight but their identity crisis . So nest has totally misshaped

without use and no one living the nest of relationship. Ice-candy-man loves Ayah and married her but not in good manner. Actually migrated people living normally as physical activity but in India partitioned as two that red migration never faded all people those who are living that provinces. whenever india and Pakistan try to mode of understanding massacre of train incident make the people to take revenge the Hindu, here some people satisfaction by their wrong idea but really poor people affected and slaughtered by themselves in the name of religion which taught them be brutal and cruel to kill their friends, neighbor and lovers.

Lenny's Heart Migrated to Ayah.

Ayah living peacefully even she is 18 years old to do nanny work to care Lenny. Lenny's family not interested to care her except her Godmother. Many time Ayah's lap is the pillow for her heart, here Lenny heart migrated from her family and living in a group of Ayah and her suitors, their attitude also make her fear of loss of Ayah because everyone proposing Shanta. Besides nanny teach her about society of male gender and how to behave among them even the lion in the zoo is controlled by security but human mind cannot control so be aware from surrounding people. Every one shows love toward nanny as she is fresh skin and as the authore explained about her physical structure even she is brown lady, men are surrounding circulating her like a planets in sun family. when author praised her nanny beauty in another way of thought she also expect such kind of structure then only people love her.

Here Lenny heart is longing love from family, she got that love from nanny, Ayah mostly escaped from suitors proposal and their starring on her body everything by her clever mind, but she failed to be clever at Ice-candy-man because he mostly attached with her by helping Lenny. All people living in the grass land and shared many information like hair-growth medicine and conversation ran over the center of happiness besides Lenny's heart the land of India also enjoyed such kind of people living that place.

The happiest movement going normally among the people, whereas India ready to part its land into two in a secret manner Sir Cyril Redcliffe entered india and selected one staff for gathering information about area and states of india provinces. The partition, though already started at beginning of twentieth century and it is increased when British government announced to give the freedom for India people, discrimination started among Hindu, Muslim and Sikh. The area of India has separated into Pakistan, Bangladesh and India by British government.

Migrated Red Line

Red is the symbol of sacrifice this meaning never failed when partition period. There has not red paint available to draw a line so that Sir Cyril Redcliffe used the poor peoples blood as pure and aroma, which aroma always nostalgia for two country people. When the blood oozed from heart and drawn the provinces of India and Pakistan, that blood-shed wants to settle the same heart that impossible decision to that red line, once the blood oozed down it cannot return its place. But nostalgically it is imagine as disappeared line. Red is very attractive to reach long distance and India made it to see the line as long as possible. All Indian ,Pakistan peoples given their support to develop red line by their blood for separate the land and destroy the love of people. They lovely people still living in the line to be love and sacrifice the love but we ignored. There is no eraser available to erase the line ,it is need more love and when we show our love towards our people that time only both country people will be take breeze their soul.

Gossip

Gossip is very important role in every situation and many places. Initially we first give our preference to hearing than later analyze is that gossip true or false. The migrated line did not give chance to analyze as it is completed all work before analyzing. People are mostly good and bad weapon in gossip. Lenny

heard her knowledge from Ayah but when she analyze it was true and false. Mini aunty is full of bad gossip saying about peoples images and it was rectified by Lenny's Godmother.

Ayah And Hamida

Hamida kidnapped by Hindu people and controlled her as slave and rapped many time as home prostitution. Ayah also kidnapped that is she did not as she believed her lover, who cheated her by the name of love. Still women are used as good and material as men are not allowed to live the women. Even India got independent, delayed to give independent life to girl still they are depending men. These might be old and familiar to read but still it appears until concerned person got their rights. Ice-candy-man he used her and revenge the Hindu community through Ayah and Hamida sacrificed her life to her community. Human mind won't accept sudden new things and accident manner. A person go to new job ,new places ,new position, meet new persons specially student also not willing to present their own idea on the stage of class room these are examples of new places it will be familiar by condition of emergency.

Ice-Candy-Man

When the environment changed he changed his business from ice to nurturing birds, it was difficulty and burden to him, here he could not know to manage nature's changes the same way he behaved when people have changed their provinces. The lines from the text that, "On bitterly cold days when ice sales plummet, Ice-candy-man transform himself into a birdman. Burdened with enormous cages stuffed with sparrows and common green parrots". He got enraged by cages so disgusting manner threatening birds, " that I break your neck , you naughty birds! you do too much chi chi! So the author already mentioned at the beginning of of the story how the human attitude changing related to circumstances by Ice-candy-man. Suppose Ice-candy-man destroyed his birds and its cages it will be loss for him, but here partition period by killing other people is not loss for anyone as they are interested to kill other people in the name of religious. So that he took revenge on his beloved and cheated his friends.

Summing Up

Revenge, still, this is continuing from partition. Revenge is common feelings of hardness as it is hurting the doer and receiver, as the doer got from others and it is continuing like clock and circle. Mahatma Gandhi did not taken revenge should not follow, he praised non-violence. He only lived his Ahimsa well, remaining try to follow not finished. Few Pakistan people destroyed Hindu temple in Pakistan, now they feel guilty and asked apology for their bad attitude (Dinamalar, March 15,2021). The two countries are following agreement for river between them, but two country people feel regret and following the same discrimination by evil leaders. By the true love Lenny and Godmother rescued Ayah in a fainted condition. Then she will remember what happened in her life at Pakistan as bad feelings not like monument.

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Quest for Self Identity in Githa Hariharan's Novel "The Thousand Faces of Night"

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Abstract

India is the olden country with rich heritage and traditional values. In Indian novels the writers gave importance to women characters. Women play a role as a daughter, mother, creator and idolizing character in the integral part of Indian culture and societies. Githa Hariharan is one of the Indian English writers who have been producing a body of the Indian Literature that is committed to feminist and social issues. She enlightens the women, who struggle battle with men and society in her first novel "The Thousand Faces of Night". The Three women of different generation Devi, Sita and Mayamma try to find out their self-identity in their own way. They truly represent contemporary Indian women who are bringing about silent revolution. Here, they stand with the third wave of feminism strongly advocating individual liberation. The novel brings alive the underworld of women's life. The young upper class western educated woman Devi and her mother Sita and the lower class servant maid Mayamma, their expectation is very high about their marriage but they received unexpected disappointment. This novel reveals the unending struggle for their rights and their quest for self-identity in the present world. Through the study of women characters, Githa Hariharan provides us with a peek into the Indian tradition and culture and the position of women in the Indian Society. It is about the journey of Indian women through tradition to Modernity in search of Self-identity. This paper exposes how women try to rise above the female hegemony and gender issues are portrayed by Githa Hariharan's novel "The Thousand Faces of Night".

Keywords: Self-identity, culture, gender issues, feminism, peek Indian tradition

Githa Hariharan has started her career as a writer by attempting to write on a subject that is close to heart to many women writers, like the theme, the female subjectivity. Through her woman character she portrays the changing image of woman in the modern and the postmodern era. Tradition, transition and modernity are the three themes which the women in Hariharan's novel pass through. She has not only concerned in documenting reality, but also she has used her novels as a medium for exploration of new reality.

In the novel The Thousand Faces of Night, Hariharan links the plight of her women characters with the Indian myths as Mahabharatha, Sanskrit stories etc., to the gods, goddesses, legendary heroines in the epics of India. The stories were instrumental in supporting the subtle patriarchal concepts. The lives of the three women in The Thousand Faces of Night- Devi, Sita and Mayamma expose the different dimensions of women's oppression. The reworking, re-visioning and retelling of the myths as allusions of the character's story is the highlight of the novel. The story of the three women tells about the society's portrayed pattern. The society's expectations and taboos laid by men of the world are

vividly portrayed. 'Story within a story' is the narrative technique which Hariharan employs in the novel. The Thousand Faces of Night brings alive the underworld of Indian women's lives.

The three women are in the novel, Devi, Sita and Mayamma. They represent three different generations, and more than thousand facets of women in India who still have no better existence than night, dark, obscure and filled with gloom. Mayamma, a maid servant at Mahesh's house, undergoes lots of pain at her in mother-in-laws' house and not complaining about her pain she adjusts all the problems for the sake of her survival. Sita, in the novel is initially complicit in the gendered roles but later she does not hesitate to cross the bar along with her daughter, Devi. In her desire to become a good wife and a perfect daughter-in-law, she sacrifices her talent (music), but her desire could never be fulfilled, as a result of which she faces of sense of awkwardness and futility. Devi is representative of present-day intellectual women, she is bound by tradition but her strong sense of individuality cannot exactly tolerate an unfilled married life.

The novel opens with the first person narrative Devi, the protagonist of the story. She is an American girl looks for a typical example of Indian myths and epics. Though Devi has moved intimately with the American friend Dan, her Indian cultural consciousness prevents her in accepting the proposal of Dan. Since Dan belongs from Black American cultural background, Devi rejects his proposal. After completing her post-graduation in America she returns to India. She feels excited and longing for her native place Chennai. She recollects her childhood days, the days she has spent with her grandmother in the village.

In every summer Devi visits her grandmother's village with her parents. Her grandmother used to tell her mythological stories. Under the influence of her childhood mythological stories she has developed an aspiration to be like a women of the stories and she has developed her mind set to be a warrior in fighting against any oppression.

Aspiring for her daughter's bright future, Sita, Devi's mother arranges a Swayamvara, like her grandmother stories. Being a modern girl, she could not adjust herself thoroughly to a traditional life as she has influenced by the modernistic ideas of the west. Within the structure of the male oriented society Devi, could not define her identity that is as wife, under as arranged marriage, or even as rebellious lover.

Though Devi is not interested to marry, she accepts the proposal for not hurting the feelings of her mother. The mother "weaves a cocoon, a secure womb" (The Thousand Faces of Night, P.13). In relation to her situation Devi recalls her grandmother's story. Grandmother told her that in ancient age, brides had the liberty to choose bridegrooms of their choice. Devi further mentions:

In my grandmother's stories, there was room only for heroes and heroines. Princesses grew up secure in knowledge of what awaited them: love, a prince who was never short of noble, and a happy ending. No question, however fine and niggling, took my grandmother by surprise. She twisted it, turned it inside out, and cooked up her own home-made yardsticks for life. (The Thousand Faces of Night, P.20)

Her first story was of Princess Damayanti that was taken from the Mahabharata. In that story Damayanti was brave and select Nala as her bridegrooms. Her grandmother includes the first story with a moral, "A woman gets her heart's desire by great cunning" (The Thousand Faces of Night, P.20). The story of Nala- Damayanti fascinated her. From the story Devi established the concept of Swayamvara and also she learnt that women have a liberty to select her bridegroom.

Another story, grandmother picked to display the pathetic resemblance between legendary and routine women characters. This time her grandmother dwells upon Mahabharata. She talks about Amba. In that story Amba was kidnapped by Bheeshma and he came to know that Amba got married he asked her to go to her husband king Salwa. Unfortunately salwa refused to accept her. When she realised that she couldn't get help from anyone, she has decided to take revenge to Bheesma. Amba went to the forest and she did penance towards Lord Siva. Lord Siva gave her a garland and promised her, "whoever wears this garland will surely kill Bheeshma" (39).

She took many births and finally she became the cause of his death. The story reared a brave attitude to Devi "she day-dreamed more and more about female avengers" (40). These lessons indelibly imprint themselves in her mind. She confesses: "I lived a secret life of my own; I became a woman warrior, a heroine, I was Devi. I rode a tiger, and cut off evil, magical demons' heads" (41). She realised that the stories were not simple instead they were charged with lessons for her. The protagonist, Devi is not only observes the mythical characters but also observes that the lesser lives around her did not always rise to the heroic proportion. In the group was Gauri, a maidservant of her grandmother's house. Gauri, who got married to a man and fell in love with her brother-in-law. Her act makes everyone angry in the village. The reason of the people's extreme anger was that Gauri should be happy with her husband no matter how he treats her. To their consideration she broke social norms by showing dislike for her husband and fleeing with her brother-in-law.

It shows the society's expectation from women that they should be docile and should unquestionably accept whatever is given to them by the society. After she heard all these stories, Devi got a habit to imagine herself as a heroine, a blend of all heroines of the tales. With all this, she expected to encounter them in her future life like them. The novel informs that she has always been different and her talent and her unfeminine determination have set her apart from other female characters in the novel.

She understood the life of women after her recollection. Devi decides to marry Mahesh after meeting five or six bridegrooms. In her new house she finds two new persons there, her caretaker Mayamma and her father-in-law, Baba. After her marriage Mahesh left Devi and he often went to business tour. "His solicitude is to see that his goods are delivered to his consumers (even his wife Devi is no better than his customer)" (The Heroine in Githa Hariharan's *The Thousand Faces of Night*, P. 69). As like all other male gender Mahesh also treats her wife as an object to satisfy his "organized sexual urge" and he treats Devi as an object in his house. Devi feels lonely in the house; she is unable to adjust the atmosphere. She is unhappy and dissatisfied with her martial life. To left her loneliness she spent her time with her father-in-law, Baba. He also used to narrate story to her. But his aspects of stories declared that a woman must live according to the terms and conditions dictated by the society. After her father-in-law passed away Devi became lonely in the house. After a long thinking she decided herself to plans to join in a job but her husband rejects her plan. This remains her gender issues and she search for identity in the society.

Instead he suggests that to stay at home and help old Mayamma in daily household works. Like Baba, Mahesh too believes that woman gets respect only if she is devoted to her husband and family. Regarding the behaviour of Mahesh, Monika Gupta a critic considers that "he is chauvinist and hardly bothers about his wife's emotional needs" Githa Hariharan's *The Thousand Faces of Night: An Analysis* (93).

In the name of marriage all men are dominated women as well as they suppressed women as much as possible. Marriage brings an unfortunate predicament which all women must suffer. Githa Hariharan highlighted Gender issue in the particular incident. She also emphasis how male and

female varied in the society. Both are human beings but the society discriminate men and women. After making a comparison between her past and present life, it becomes difficult for Devi to stay at ease with unfulfilled past and unsatisfying present. She becomes restless to willingly accept some changes in her life. At this situation she received an invitation from Gopal, one of her neighbours to meet a singer. Devi goes in live-in relation with Gopal. She becomes part of his staff and accompanies him in his musical tours. For some days, her new experience gives her pleasure. But sometime she realizes that both Devi and Mahesh belong to two different worlds. She compares that he is from the light and she is from the darkness; he is from the popular world, she is from the unpopular world. She feels uneasy about her relationship with him. Because her own experience is breaking into fragments and light weight, when she discovers Gopal as a male chauvinist and time server, she does not hesitate to break the relationship. Her feeling an intense passion for Gopal in the beginning was instinctive. Devi was disappointed and then she decided to run further. Devi finally realizes that:

My grandmother fed me fantasies, my father a secretive love. My mother sought me out with hope, and when disappointed, pushed me forward in the direction she chose... I have made very few choices... But I was too well prepared and not prepared at all. America, Jacaranda Road, Mahesh, Gopal. I have run away from all my trails. (The Thousand Faces of Night, P.137)

She thinks that she becomes an independent woman and finally Devi made a choice to reach her mother Sita. It means that Devi realizes only a woman can understand another woman. The novelist, Githa Hariharan suggests that only a woman can portray their real aspirations of another woman. Devi's self is hurt by lack of proper care and attention of her husband and the autocratic attitude of her father-in-law. Hence, the wounded self becomes the liberated one. Indeed, Devi liberates herself from the pressures of feminine role-play to attain a state of free creative individuality.

Devi's relationship with her servant maid Mayamma is one of the given and take. Yet, Devi does not treat Mayamma as a second rate citizen. She goes even to the extent of listening to the episode narrated by Mayamma. It is really a healthy attitude of a woman becoming a benevolent protector of another woman, and this in fact creates a 'binding' among women. Githa Hariharan portrays Devi as an ideal liberated woman to be better than others.

Mayamma is the housekeeper of Devi's father-in-law house. She is portrayed as an ideal female character. Mayamma's relationship with her husband is not a healthy one. When her husband ill-treats her and beats her for being barren she is wounded. Her purpose of existence depends upon being the mother of a son. She does not rebel against her authority due to the age long servility. Mayamma is not even understood by her mother-in-law, who is equally suppressed by others. Mayamma and her mother-in-law represent the category of women who could not know what freedom is. They represent docile and servile women.

The next female character in the novel is Sita, the mother of Devi. She is a cool, self-confident, middle-aged widowed mother. Sita takes the Gandhari of The Mahabharata as her role model. When Gandhari is hurt by the fact that she is wedded to a blind man, she revolts by blinding herself. When Sita is offended by the words of her father-in-law, she takes the promise of not even touching her veena. Sita does not speak of it but she practices the protest. Sita is a very courageous and having a good judgement of woman even at any point of difficulty. When her husband dies in an alien place, she does not lose her heart but she takes everything as it comes. She brings up Devi well and gives her the education she needed. Not anxious by the question of her daughter's marriage she performs the marriage of her daughter with Mahesh. It proves that even without the help of a man, a woman can achieve things. It shows Sita, a woman of a step towards empowerment.

Sita, when informed her son-in-law about the elopement of Devi with Gopal, she does not mind his words. On the other hand, she asked her son-in-law, not to spread rumours about her daughter Devi. It illustrates women's power of decision making. Sita knowing well about her daughter's mind, when Devi returned to her house she welcomes her with the motherly affection. She looks at Devi from the proper perspective and hence she welcomes Devi with kindness. The call of the veena, the return of Devi to the fold of her mother and renewal of the relationship indicate the beginning of the new era 'women's era'. The novel ends with the beginning of the meaningful binding among women.

Devi is not like her mother and her caretaker, Mayamma, she is not sacrifices her life. She knows how to escape from the male world. Through her experience with her mother, grandmother and her servant maid she learnt how to liberate herself from the male dominated society. With the help of her grandmother's stories, she is able to face the male domination and finally she is liberated from her martial life. Finally, she decided to reach her mother's house. She thought that a woman can protect another woman, the protagonist, protect by her mother Sita.

The taken novel focussed on the story of Devi's quest for a self-image. Having failed to define her identity within the frame work of the male oriented social structures that is as a wife in an arranged marriage, or even as a rebellious lover, Devi finally returns to her mother, to stay and fight and to make sense of it all, and to start from the very beginning. It is in relationship to her mother that Devi hopes to find an identity for herself. The story of Devi is a woman in the process of becoming on her own terms, is interwoven with the narratives of Sita personifying perfect motherhood and Mayamma, whose motherhood is socially defined as failed.

Githa Hariharan shows the real life of women in her novels that tend to lose their "total self" because for them it is very difficult to remain self-dependent and they depend emotionally on men. Hariharan's women's— Devi, Sita and Mayamma her novel are self-dependent. At the same time they possess the qualities of their cultural stereotypes: like the mother, they sacrifice. Share and care to give whatever is on or within themselves, but if in turn they feel destroyed they withdraw themselves from the male world.

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Self Discovery of women in the select novel of Amitav Ghosh 's "*The Hungry Tide*"

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Abstract

In Indian Literature, The twenty first century novel *The Hungry Tide* was written in the year 2005 by Indian Writer AMITAV GHOSH. The novel *Hungry Tide* is a Psychological novel which can be seen in the way of repression of female characters. Though many writers spring to write about the controversy themes, still in the Indian Literature some writers tends to write about the Suppression of women, Subjugation of Female in Indian Countries. The women in Indian countries are forced to be under the Male Chauvinist society. Their whole life in depended upon the male around them. Women were not allowed to go beyond their limits in ancient Indian Country. The writer brings the background of the novel in the easternmost coastal area of the Bay of Bengal. This place is known as tiny Islands, the Sundar bands. The female characters in the novels are Piyali Roy; the Marian Biologist came as a cetologist to seek the marine mammals. Nilima; the wife of Nirmal, she sacrificed her life for the welfare of other women in the tide countries. Kusum; is a modern rebellionist who fought for the Morichijhapi Massacre in 1979. Moyna; the wife of Fohir, she was forced to sacrifice her dreams to look after her family. All the female characters are struggling to achieve their dreams and liberation among the male Chauvinistic society. All the women are suppressed to live in boundaries. Their independence is prohibited. This presentation shows how women attain their identity and discover their self in spite of lot of repression.

Keywords: Male Chauvinism, struggle, self –empowerment, identity, self discovery.

Introduction

Indian writing in English was onset when the Indian Institutions has set the English Literature as a subject in their universities. Later Indians are anglicized in the language skill and improved in the use of language and started to express their thoughts against societal norms and superstitious belief in the country. In 1864 the first Indian novel Rajmohan's Wife was published. Later many writers spouts their ideas for their people and their thoughts. Among them R.K Narayan, Rabindranath tagare, Ruskin Bond, Vikram Seth, Arundhati Roy, Jumapa Lahiri, Sashi Deshpande, Amitav ghosh, Bharati Mukherjee, Anita Desai, Perumal Murgan, Bama, Kiran Desai, etc. expressed their thoughts for the liberation of Dalit and women in the society. Among them Amitav Ghosh is an Indian- Bengali author. He has Contributed more about the identity and discovery in women in his novel *The Hungry Tide*. He is a novelist and essayist, editor, Professor and a publisher in the Penguin Books India. Amitav Ghosh famous novels are *Sea of Poppies*(2008), *The Shadow lines*(1988), *The Glass Palace*(2000), *The Hungry Tide*(2004) etc., Ghosh's fiction is characterized by strong themes which is identified as post colonialism. His concepts are Personal and unique; Ghosh's prose is too pedantic and too precise; *The Hungry tide* answers the question about the quest of women for the self discovery as who they are in the world? What is the reason for their in this world?

Role of Women Empowerment In Literature:

Women Empowerment mainly concentrated liberation in individual level. Empowerment of women is the progress helping women in getting education and necessary skills in the modern society.

Women empowerment acknowledges the gender discrimination seen in the society. Women are marginalized at every level of societal norms as in physical, mental and psychological level. Authors started to give the context of women's development is a way of defining, challenging and overcome barriers in women's life. Multi dimensional is a process that enable women to realize their identity and sphere of life. Many writers like Margaret Atwood, Virginia Woolf and Tony Morrison wrote for the empowerment of women in several novels, poems, short stories, and satires. Women empowerment demonstrates the definition of relationship between the structure and society. Its multidimensional has become exercise in the society. As years passed, the writers of Indian writing in English contributed their thoughts and idea to the society through varies novel and fictions that made the society to think about the flaws which pushes down women to be suppressed. Later writers gave their contribution to themes like quest for self- identity, equality, liberation for women and also contributed against violence in religion and society, Patriarchal society and male- chauvinistic.

PIYALI ROY

Piyali Roy is an American born citizen of Indian Origin. She comes to Sunder bands to make research of world's rarest species of dolphins. Piyali faces dangers in several ways; she is new to the tide country, as she is a born American, Piyali faces language barrier. While traveling in train with Kanai Dutt a co passenger interrupts with Piya as a translator. Piyali tries to avoid Kanai, he ruthlessly disturbs by interrupting with her. After landing in the country Piyali seeks help from the pilot guard Mejda. Mejda is an abusive man who does not listen to Piyali words and then gives her Physical abuse with his waying of looking. "But her experience with guard has bruised her confidence and she felt as though she recovering from an assault" (THT 64) later she afford with Fohir and consoles herself Fohir is an Illiterate Fisherman but innocent in heart. The Oppressive Patriarchy which debases women identity makes women not to get their identity. She was pulled out the ship and left over in sea eventhough she fought herself and completed her research.

NILIMA

Nilima is also other outsider to the tide country. Nilima loves Nirmal a professor while pursuing college. They elope to get married, because her family was reputed family among the village. In 1950's it was hard for a women to stand alone against the society. Nilima with her western education and urban life style suffers a lot to cop up with Nirmal and life. But somehow she manages to adjust new ways of life. Nirmal her husband does not seek the adjustment of Nilima he just runs behind the idealist communist dreams. Nirmal had no care for the Nilima as solo strong woman Nilima tries hard with the tide country and started a trust with good infrastructure such as hospital, school, guest house which was similar to NGO organization. Kanai says about Nilima as "In their family, Nilima was legendary tenacity has built Badaban" (THT 19). Even though Nilima does good things the Society consider her to a barren woman. Nilima was childless, she is failed to fulfill the Essential duty of a women. So with this reason the patriarchal society attempted to choke her voice. Nilima did not have her own child but she had thousands of children to take care in Badaban. The barren women is not allowed to happy in te society but Nilima wants her self identity to be proven so she does not listen to the society. At last succed in the way she wanted to live.

KUSUM

Kusum is strong lady who brought the Mission Morichihapi in Nirmal life. Kusum as a teenager travels outside the world in search of her mother. Her mother in her young age was sent for prostitution in northern states of India. Horen says, such young girls are demand in prostitution business. A man called Dilip says that her mother was send to prostitution in search of Kusum. Horen helps Kusam in spite of leaving her wife and children and travel with her to Bihar. Kusum is not allowed to live liberally in tide country. She chooses an illiterate fisherman. He died while he went to sea. The wife in the land area had nothing to do to just remind to face the widowhood. "it was the custom for their wives

to change into the garments of widowhood”(THT 80). These women face the same plight and the life of abuse and exploitation, after demise of the dear ones. After being a widow she was sent as refuge to Pakistan and faces new phase of struggle in life. Kusum is torn between the love triangles of her illiterate husband, Horen and Nirmal. In spite of this plight she does not allow anyone to dominate her. She almost conquers for her own life. Though The Male Horen, Nirmal thinks Kusum as women with flesh to fulfill their desire but she wants to live for her people. So she lived and died as martyr in Marichiappi massacre.

MOYNA

Moyna is the wife of Fohir. She struggled a lot to define her identity. She survived hard to educate herself; she walked kilometers to another village to get education. Moyna is an ambitious girl who had the dreams to achieve in life. “She was not shy of pitting her will against the world” (THT 130). Her husband made her to catch Crabs instead of making her to work in an institution. The patriarchy family insists her to sacrifice her dreams. “The dream of becoming a nurse was no ordinary yearning; it was product of desire as richly and completely imagined as a novel or a poem” (THT 135). After the death of her husband the society makes Moyna to be suppressed with impoverished village norms. But Moyna strongly restricts these norms and followed her mother in law attribute and went in path of dreams and achieved her dreams.

CONCLUSION

This is the eternal tragedy of women who are considered more as ‘flesh’ to satisfy the hunger of men than human beings with desire and aspirations. Kanai’s description as “nasty young morsel” preferred by Tiger well testified to claim. Nilima sadly says to Kanai, “you’re all the same, you men. Who blame tigers when predators like you pass for human beings?”(THT 234)

The above predicaments bring out the Piya, Nilima, Kusum, Moyna are the victims of patriarchy. The rebel for the struggle of Self identity was hard to achieve in spite of their personal dreams. Likewise, the male chauvinistic society cruelly hunt the women’s life as Mejdha thought about abusing Piyali physically, Nirmal avoiding Nilima because she is infertile, illiterate Fohir does not have the knowledge of giving freedom to his educated wife Moyna. All these women face more hindrance in order to prove what they are in the society? But the one thing that makes us to think is in spite of these hurdles they fought for their dreams, success and achievements and attained to discover them as Piyali as a marine biologist, Moyna is a nurse, Nilima is a chairperson to the trust and Kusum a Matyar for her people.

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The Resemblance, Perseverance of woman in Gita Hariharan and Shashi Deshpande's Novels

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Preview:

In the early 19thC, with the introduction of English by colonial administrator's notable Lord Macaulay, into the curriculum of Indian Schools, Indian Writers began writing novels in English. These historical fiction authors are the subject of this feature. The first Indian English novel was 'Raj Mohan's Wife' by Bankim Chandra Chatterjee, in 1857. Subsequently, Indian writers were appreciably encouraged when the 'Board of Bengal', Rabindranath Tagore, was awarded the Nobel Prize in Literature in the year 1913 for the novel Gitanjali. Consequently numerous Indian English novels began appearing. Historical fiction constitutes a large portion of their canon.

Gradually a comparison takes place in the Indian English Novels among the writers. They started to trace the transformations and travels of literary genres and texts across the time and space in the novels. They focus their different cultures, nations and explore relationships, between literature and other forms of cultural expression. Further, comparative literature includes study of historical and contemporary literary theory and criticisms.

Revolutionary Themes In The Novels Of Gita Hariharan:- In all the novels of her, She deals with the theme of social, political issues. Gita Hariharan's novels focus on feminist components. Nevertheless, she portrays the marginalized females in Indian Society. "The Thousand Faces of Night" (1992) is Gita Hariharan's Maiden novel for which she was awarded the commonwealth writers prize (1993) and with this award she has marked her indelible presence in the realm of Indian English Fiction. She, while portraying the lives of three different generations of Indian women dexterously interweaves the stories of these women with the stories of some other prominent women of Indian Mythology.

She felt heart for those who are still struggling to come over from their own destiny by demanding a life of equality and liberty in a male dominated society.

D. Bala Priya Darshini commented the theme of the novel like this:

"The novel portrays women as vulnerable individuals carving for life and understanding while all the time being victims of their own gender makes the novel move on to arrive at varying levels of intellectual self-realization that enable the characters to either attain liberation or reconciliation through self knowledge. The novelist traces the battles of woman in her relationship with man and society not to urban existential amongst but to times immemorial unlike other writers such as Anita Desai and Shashi Deshpande."

Gita Hariharan was born in Coimbatore, India and she grew up in Bombay and Manila. She was educated in these two cities and later in the United States. She got a Bachelor of Arts (Honours) degree in English Literature and psychology from Bombay University in 1974; and a master of Arts in communications from the Graduate School of Corporate and Political Communication, Fairfield University, Connecticut 1977. She worked as a staff writer in WNET-channel 13 in New York and from 1979 to 1984, she worked as an editor in the Mumbai, Chennai and New Delhi offices of Orient

Longman, where she was responsible for the social science, fiction and women's studies lists from 1985 to 2005, she worked as a freelance professional editor for a range of academic institutions and foundations. She is at present, a writer based in New Delhi.

In 1995, Hariharan challenged the Hindu minority and Guardianship Act as discriminatory against women. The case, Gita Hariharan and Another Vs. Reserve Bank of India and Another, led to a Supreme Court Judgment in 1999 on guardianship.

Gita Hariharan, one of the champions of individual spirit, reflects that one's individuality gets disintegrated under the materialistic pursuit of man negating the existence of humanness and spirituality. She succeeded in showing the concept of individuality in her novels. 'The Thousand Faces of Night', 'The Ghost of Vasu Master,' and in 'Times of Siege.' 'The Thousand Faces of Night' projected the individuality of three women characters – Devi, Sita and Mayamma. Mayamma got married at early stage, had bitter memories but accepted her fate to bear the burden of her life. Sita Married at 20 proved to be a perfect wife, and a daughter-in-law. She too had hurdles in her married life and adjusted to the situations without losing her individuality. She changed things according to her own choice. She at the end of the novel had the support of 'Devi' in life. Devi lived in fantasies all through her childhood.

The novel begins with the arrival of its protagonist, Devi in India, who after completing her higher education in the United States of America, returns home for the sake of her widowed mother, Sita. In America, She, as a student has lived a life, free from responsibilities and worries, sharing her joys and sorrows with her friend, Dan, a black. Dan is the classmate of Devi and loves her because of Devi's genuine and simple nature. Somewhere, at his heart, he also feels sympathy for Devi, as both belong to those communities whose members had been the victims of racial discrimination in the past. Dan insists on Devi's not leaving America, as he wants to get married to Devi and for this he introduces Devi to his family.

Even Devi is liked by the family of Dan and gets an overwhelming response from every member of his family. But Devi develops a suspicion against the family of Dan, as she finds herself reluctant to accept a completely different culture and milieu from her own. On the urge of her mother sita, Devi came to India and wants to settle herself first by making a career of her own choice. But sita the mother of Devi planned to marry Devi for her future betterment. But at that stage Devi was confused because after being educated in the USA and having a boy friend Dan with her own choice, how can she gets married with an unknown person in arranged marriage but she remains silent. After the demise of her father the total responsibilities fall on the shoulders of her mother.

Hariharan, who wrote a straight forward manner, succeeded in picturing various concepts like woman hood, individuality etc. and also in describing the relevance of these concepts in modern Indian Society. Her novels present the efforts of patriarchy on women from different social classes and ages, particularly the varied responses to the restrictive institution of marriage, especially in the 'The Thousand Faces of Night'. It evokes characters from the mythology and lives of saints and relates them to the characters in the novel.

Gita Hariharan has made feminism through various symbols. She has mentioned that the concept of lives of females must be made up of live and let live. Hariharan's novel is quote driven, as her acknowledgments recommend as she thanks the writers of works. Hariharan's novel 'The Ghosts of Vasu Master is actually about well being on all the levels; that of the soul, the brain, as well as the body. Vasu master's actual physical ailments get some attention, while a few would like him to go along with

the road to enlightenment a swan has After that there's vasu Master's father, a physician of the really smart and understanding sort, who shows an assortment of ways of healing.

Hariharan depicted the sacrificing nature of traditional women through the character of Mangla in 'The Ghost of Vasu Master'. But in the same novel she had given another face of women by portraying Vasu Master's grandmother. Though she was an uneducated lady she was able to judge masters objectively and she didn't obey her husband blindly. She was dare enough to mock at his mistakes. Though in 'Time of Siege'. Gita depicted the role of women as a moral supporter to man as done by Meena. Thus through these three novels, Hariharan successfully portrayed the multifaceted role of individual self in the present scenario.

Perspectives Of Shashi Deshpande On Women:

There are some novelists whose novels deal with the theme of domestic affairs-women's lives Within the four walls of the house and the name of Shashi Deshpande is quite familiar to the readers of the domestic novels. While describing the characteristics of her novel M.K. Nayak remarks:

"Her writing is clearly part of Indian literature and emerges from her rootedness in middle class Indian society. Understatement is the hallmark of her work. She never indulges in verbal phytotechnics, her lucid prose never attracts attention to itself by using Indian words Nor she is interested in the exotic aspects of India; there are no maharajas, tiger hunts and holymen in her work."

Shasi Deshpande has been awarded the Sahitya Akademi Award for her fifth novel. "That Long Silence(1988)." With this novel, she has marked her presence in the realm of Indian English fiction. The protagonist of the novel is Jaya who is a house wife in an upper middle class in Bombay(Mumbai) living happily with her husband and two children in her own comfort zone. The calamity befalls on her when her husband is found guilty of fraud and the whole family moves to a poor locality. Her husband expects her to sympathise with Deshpande depicts the boredom and ensure of a woman's life through the character of Jaya. Jaya protests against the traditional and conventional norms of the society silently. Her protest against society is silent and never comes explicitly in the novel.

Not only the novel 'That Long Silence' but also all the novels of Shashi Deshpande deals with the crisis and struggle of herione's life and in order to protect her heroines from the psychological conflict, she takes the help of stream of cousciousness technique. Saikat Majumdar Commented about the novels of Deshpande: "Shashi employs interiority and figurative language in her fiction to apprehend the intricate fabric of the Indian extended family, and especially the place of women in this traditional structure, often portrayed as caught between the polarizing obligations to the past and the present.

Shashi the author for many novels short stories and essay collections. She also wrote several books for children. She not only won the Sahitya Academy award but also 'padmashri' in 2009. THE INDIAN EXPRESS NEWS PAPER published the article about Deshpande that " She would not be returning her award as was done by a criticism of writers including Sara Joseph, Nayantara Sahgal, Ashok Vajpeyi and Uday Prakash, stating that she'did not believe in handing back an award that was given to her by a body of writers. The author also welcomed the decision of the Akedami to hold an executive Board meeting on October 23.

"Hopeful they can all sit down and define their roles in a better manner and it can be an occasion to relook at the decisions and be involved with crucial issues that affect writers freedom to speak and writer," Deshpande Said.

At least 27 writers, poets play wrights and translators have so far returned their sahitya Akademi awerd with Punjabi writer Dalip Kaur Tiwna handing over her padma shri award against the rising intolerance in the country. It was printed in "The Indian Express", Shashi Deshpande was born in southern India and educated in Bombay (Now Mumbai) and Bangalore. She published her First collection of short stories in 1978. Today author of four children books, six novels and numerous influential essays, she is renowned voice in Indian literature.

Channel@Indianexpress - The Indian Express

'The Dark Holds No Terror' is an important novel written by shashi Deshpande, an Indian women novelist. This novel explores the trauma of a middleclass working women who has become a trap in the male dominated society. Deshpande picturises her men and women characters as the victim of modern society. She has mastery over the depiction of her characters as natural and genuine. In this novel Sarita is the female protagonist who narrates the story. The novel begins with Saru's return to her maternal home after a long gap of fifteen years and the novel ends with her return to her family with her husband Manu. This novel projects the typical Indian society, Indian men and women. Indian Society expects man as the head of the family who earns more than any other member of the family; who controls the family in every aspect of life. Saru realizes that always wife should be less and degraded and confined to four walls.

In one of the interviews of 'The Times of India' i.e An Author's Afternoon session, Shashi Deshpande is interviewed with Debnita Chakravati in the year 2018, Nov-13. In that interview Mrs. Deshpande Said, Winning a 'Sahitya Akadami Award' for her novel 'That long silence in 1990' was the most difficult one in her literary career and dealt with issues related to women. The interview was focused on her latest book listen to me. It is said that it is her biography in which she reveals her life, work and coming of age.

Shashi a writer par excellence as well as a voracious reader. "An author is always born it can never be created" She said she realized from her long span of literary experience that writing for children is perhaps the most difficult genre. Whenever she saw children reading Enid Blyton she wished they had English books on Indian themes. Her latest book 'Listen to me is on feminism which she thinks is one of the most misunderstood ideology in the world. Being a feminist and happily married she sees no conflict between the two. However, rape and abortion are absolutely against feminism. She said that 'listen to me' is completely undramatic one. She also included its not a story of her life but it leads to every woman in the world.

She loves writing the good old way with a pen and paper and finds the modern digital versions absolutely dull. She lamented the fact that the current generation has bid adieu to writing letters Shashi wrote the screenplay for Govind Nihalon is film 'Drishti'- Taj Mahal Song.

Deshpande's Political Issue: The renowned author Shashi Deshpande has quit the 'Sahitya Academy Award' for 'That long Silence' which was translated into 24 Indian regional languages only because she is distressed the role of the academy is doing nothing following the rationalists professor M.M. Kalburgis Murder Mrs. Deshpande says writers have to be the conscience keepers of the society and the Sahitya Academy say Deshpande never even mentioned to them that she intended to do this. Mrs. Deshpande says the writers to be the voice of the nation. They have to reveal the truth to the public. She also points out the present Indian Govt. that its not taking any action against the murder.

<http://www.ndtv.com/video/player/the.....>

Conclusion: With the survey of two Indian women novelists Gita Hariharan and Shashi Deshpande. I have put forth, the views in this way. Gita Hariharan's biography is short, her influences on her writings her works her concerns with genre and reviews on her writings. While studying her works. I come to no know that though she is a feminist writer, she has a wider sense of themes. She has portrayed in her novels the world of women hampering notions on them such as tradition religion and caste their dreams and desires. She has presented injustices on women with the use of archetypes.

On the other hand Shashi Deshpande's novels revolve around the circumference of real life experiences, evading the shadows of idealism. She travels in the terrain of human sensibility where all issues and obstacles are overcome gradually through self introspection. Her protagonists find their way to discover their identity and she also presented man-woman relationship and pathetic condition of women in male dominated society in her novels. The common thing among them is, they are concern about the social injustices, man-woman relationship, problem of adjustment in husband's home east-west encounter etc.

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Published in Historical Novels Review issue 88(May 2019) [https://www. Wrabbani.ca/author/](https://www.Wrabbani.ca/author/)

Patriarchal Societal Roles and the New Identity of Women: a Study of Githa Hariharan's Female Characters

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Abstract: The oppressed, ignored and rejected voices of women, as represented in women's literature, are mainly due to the restrictions laid down in the name of culture, tradition, and politics in a patriarchal society. This has denied women even their right to live as free and independent beings. But, the changing perspectives have made a drastic change in the belief of women that they are different from men: neither superior, nor inferior. Githa Hariharan's women characters have been subjugated in the dominant patriarchal society but they have asserted their identity by rebelling against the oppression. This paper traces the progress of Mayamma and Sita in *The Thousand Faces of Night*, *Mangala* in *The Ghosts of Vasu Master*, as well as the characters of the grandmothers towards independence and establishing individual identity within marriage and family.

Keywords: Patriarchal society, Oppression, Independence, Identity

The restrictions on women in the name of politics, economy, culture and society have been existing in all civilizations. The oppression on women has started to thrive when the society became a victim of patriarchy. The biases grew strongly by asserting women to take care of their husband, his family, maintaining social values and relationships and even prevented them from creating an identity on their own. The women's literature which started to voice out for the voiceless and biased women progressively awoke to strong self-examination and made them realize their status of non-being in their families and societies. This kind of awareness and their tenacious exertions to break away from the humiliating male dogma paved the way for the liberation of women through the rise of various feminist movements and women's writings. The changing perceptions and advancement have started to reestablish a new belief within women themselves that men and women are neither loftier nor lesser; they are unlike. Yet, these dissimilarities are not conflicts; but support each other and enrich the other.

The projection of the various progressions by the Indian women has been presented in the novels of Githa Hariharan from *The Thousand Faces of Night* till *In Times of Siege* which has been written within a decade. The suppression and bondage of the traversed women have been represented in the novels picturing the travel from the origins till their rebellion for the proclamation of their identity against the patriarchal society. The situation that prevailed in India that denied the development of women in the name of society, culture and tradition is show caused in Githa Hariharan's novels. She draws on myths and real situations to establish the authenticity as well as to prove the equality of women. In a fashion, she has examined the assertiveness that has upraised out as a hostility between modernity and tradition. Githa Hariharan has sketched the women characters to disrupt their muteness and insurgence and creating themselves as role models for the future. She hopes that only when women break their silence and voice out their needs intelligently they arrive at a desirable solution and create a progressive and positive situation not only for themselves but also for others.

The selected women characters, though belong to different generations, play active roles by participating in the protagonists lives. The situation in the two novels is spun around marriages but exposes the varying assertiveness of women in various time settings and explicit receptivity. Mayamma and Sita in *The Thousand Faces of Night* and *Mangala in Ghosts of Vasu Master* seem to accomplish every norm of comprehensive feminine progress.

A typical Indian woman character who accepts her fate and succumbs to live her life as per the fate is Mayamma. She is the house maid in the house of Devi's father-in-law. She never questions her life and lived her life as it used to be. She bore the brunt of cruelty that the patriarchal family had ordained for a woman as a daughter, a wife, a daughter-in-law, a mother and a deserted woman. She does not find a choice in the so called patriarchal society as well as she did not prefer one. But the life she lived was a predetermined one as per her choice. However, as years passed by, Mayamma showed her silent, hostile dissent when her son fell ill, though it was an enduring acceptance of fate so far. She became baffled but took care of her suffering and bedridden son, "but there is no tenderness left in her hand. He dies...She burns his horoscope with her son" (TFN 82).

The death of her son made her realize to search for something meaningful in her life. She started to lead her life as a housemaid in Devi's father-in-law's house and made it as her comfortable living zone. Her ability to be the central of the whole family, in spite of her agonizing life, displays the intrinsic strength of women who are able to bounce back to normalcy in spite of all their fragilities.

The another important character is Sita, Devi's mother in *The Thousand Faces of Night* was fifteen years younger to Mayamma but higher in social class and status. She was well educated, talented and married "at the ripe age of twenty when her cousins were already mothers" (TFN 136).

The talent she possessed in playing veena extremely well became the prime reason for getting her married. She had resolved herself very firmly that she would be an ardent house wife and daughter in law. Though she lacked physical beauty, she was accepted for marriage only because of her astonishing talent at playing 'veena'. The music from her playing veena would infuse the entire household. On one such occasion her father-in-law called out to her. When she did not respond he rushed to her and accosted her with, "From then onwards, she never gave any occasion to anyone for criticisms. 'put that veena away. Are you a wife? A daughter-in-law?'" (TFN30).

However, Sita had not submitted herself in this situation but had grown as a strange person thereafter. She even appeared to be dominant even to her daughter, Devi. She became more rigid that even Devi finds it difficult to share her thoughts. The suppressed feelings in her youth tormented her that made her look upon as a strange person. She goes about living her life in a mundane manner, without tenderness. Even her daughter did not share much rapport with her. Her life resembles that of her bonsai, which "sprouted only buds, no flowers...insensitive clippers" (TFN 98).

The art of good maintenance, good taste and hard work were Sita's administrative impressions. Sita's attractive taste in embellishing her house and garden, the appealing sense with which she maintains herself are constantly and definitely emphasized. She was a brilliant pupil pouring all her energies into her hours of practice on the veena, quick, deft-fingered and perseverant. She had spent long hours with 'veena' earlier followed by spending entirely in kitchen after the oppressive words from her father in law. From then on, with focused mind, she strategized and premeditated in becoming an expert at dealing and grasping economy. She thought, acted and lived for only three of them – her husband, her daughter and herself - promptly, resolutely, and above all, unremarkably. Through this, she had received her husband's reliable devotion. She took her husband by the hand and led him from promotion to promotion and enabled him to climb up the ladder of success in his life. She has taken up

the challenges that life throws her away, one after another and deals with each of them successfully without complaints since she knew how to make sacrifices without fanfare as a perfect 'feminine'. Her unyielding self-chastisement had gone into the making of flawless house custodian, and a blameless wife.

Sita's resolute decision corroborates with her strong will power. When her husband Mahadeven strays and has a brief fling with Annapurna, a young orphan, she crushes the brief entanglement by banishing away the girl from her house. Again, when her husband dies, her neighbors expect "the tearful homecoming of a widow" (TFN 99)

But she returns tolerant and quiet

"a slim, graceful figure, the hair greying a little about the temples, but still beautiful, and impeccably dressed, in a deep blue Kanchipuram silk saree" and takes control of her life. (TFN 99)

As she could rule with an iron hand she erased her husband's memories quickly and efficiently in a modern crematorium before returning to India and devoted her talents and energy to bring up Devi. Sita does not let any of her relatives interfere with either of her life or of her daughter Devi's. Bringing up of Devi seemed to be the greater and more difficult accomplice than spending long hours at musical scales for her. However, with a single-mindedness of purpose, she successfully arranged for her education abroad first and then after returning from America, her marriage with Mahesh.

Sita's success story exemplifies the perfect patriarchal construction of motherhood. Even the patriarchal pharaoh, Baba, Devi's father-in-law glorifies Sita saying, "I have never met a woman more efficient than your mother" (TFN 70). Sita chose the feminine role of a good daughter-in-law and wife. She has lived her life with grim determination, made a choice and paid a price in order to be the ideal woman. In order to achieve that, she trampled on her music and destroyed the artist in her. If she ever suffered the pangs of deprivation or regretted her choice, she never let the world know it nor did she waste her time on reminiscences of the past. She "banned her mind from trading in memories, confessions, judgments, and could have been" (TFN 139).

Mangala, wife of Vasu in Ghosts of Vasu Master, though a first educated girl in her family, as a wife, lost her individuality to such an extent that she merely became her husband's shadow and not his partner or neighbor. She went about her daily tasks as wife and mother with a feminine modesty. She was skillful in narrating stories especially ghost stories, which was an exotic gift. She was unnoticeable and was "a figure perennially on the retreat, a woman who had remained as obscure as my forgotten mother" (GVM 41).

It was only after she had passed away, Vasu found that he could not fill her place, even the three of them (Vasu and his two children) put together. He knew his affection for her only when he lived with her ghost. Vasu was cut off from women and children through the absence of female potency. The potential of Mangala's character is though unrealized by the protagonist when she was alive is well comprehended only after her death. The 'power' of this speechless creature pervades even after her death.

In The Thousand Faces of Night and The Ghosts of Vasu Master, the grandmothers belong to the generation of Indian women who remained confined to their households and were expected to be ideal and virtuous. In contrast, they are very different from other feminine characters. They are illiterates but not meek and docile as well as submissive like others. They are powerful to influence and inspire the protagonists to certain extent. Devi's grandmother upheld the view that a woman should be respected, loved and looked after by her husband and family. Her view is that "A woman without a

husband has no home” (TFN 32). But she is modern enough to say, in the absence of a family, a woman has every reason to and ought to protest. In this way the grandmother recognizes a woman’s right as an individual and human being.

The grandmother sows the seeds of dreams about her future in Devi’s psyche with her stories. Her narration of mythical stories like Damayanti’s swayamvara, and Amba’s avenge makes a great impression on Devi, and she, in turn, learns to interpret and to analyze the lives of all characters in the stories and starts to make comparison between myth and reality. When she grows up, these evaluations really help Devi to develop a sense of individuality and a mind of strife to retain it. Though the grandmother feeds Devi with fantasies she did not fail to show her the reality also. When Devi attained puberty the grandmother ignored the discomforts of her body saying that,

It means you are a woman now, my child. It means that you will be a Mother... but Devi, motherhood is more than the pretty picture you see of a tender woman bent over the baby she is feeding at her breast... A mother has to walk strange and tortuous paths. (TFN 88)

Githa Hariharan moulds women characters to break their silence and rebel without shedding tears making themselves role models for the future generation. They should also be intelligent enough to face the real situation to provide a desirable solution and thereby creating a progressive situation for everyone around them along with themselves. Githa Hariharan gives out a new voice which couldn’t be silenced anymore. The new voice tries to establish a new identity, which in turn, attempts to establish a new order.

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Glorification of Women in Sangam Poetry

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Abstract:

Sangam Poetry known for its rich content on ancient Tamils. It also displays a varied flora and fauna that is exclusively found in ancient landscape. Sangam Poems categorised based on the landscape or the tinais. The uri or the content reveals much about the lifestyle and status of people during its time. This paper intricately deals with the portrayal of women and the status occupied by women in the ancient society. Women were glorified and exemplified in their household and in the relationships. Akam which deals with the mind and house explicitly convey the position of women during the Sangam Age.

Keywords: Sangam Age, Sangam Poetry, Women, Glorification, Status, Position

Sangam Society from the point of view of the sexes, was not an egalitarian Society, and the men granted a markedly inferior status to their women, who consciously or by habit accepted that position. There was no contemporary demand for a revision of that status on philosophical or even practical grounds, and, till recently, that position has remained without appreciable change.

The culturally constructed women in Sangam Poems have been glorified and portrayed as Simone De Beauvoir says in *The Second Sex*, "One is not born, but becomes a woman." Women have been initiated into the carefully constructed society and been given an identity as a woman. Women's representation in the society is the destiny of every woman and it is aptly portrayed in the poems written centuries ago. The poems in this article are perceived and analysed based on the representations made and doesn't involve any implications or contrast in the present day's context.

The ancient country is known to us only on the basis of the representations in the lyrical world. This is a complete mixed portrayal of real and unreal. Most often poets integrate the real and unreal to exhibit what we call as the inner most feelings of the individual. This integration causes a construction and development of certain characteristics related to a particular gender. Sangam Poetry is no exception to this. The identity of women and their role in the everyday martial affairs is detailed to a large extent. Shaping of the society arises from this and we see constant evolution arising out of this. These narratives draw to focus on the history of the country and its role in creating identities. The geographical distinction using the five tinais adds more spice to the construction and development of identities of each woman indicated in the Sangam Poetry.

Womanhood is praised throughout Sangam Literature. The distinguish between the attainments in culture and virtue are explicitly portrayed in a glorifying manner. Avviyaar in her poems exclusively paraphrases through her lines, "You, you are righteous".

A woman gifted with fascinating beauty of form, and the loveliness and charm attractive to males, was called Karikai". Women endowed with sufficient graces to win the love of men were called "Mädhar". Women who were pleasurable to all the five senses were said to possess "Sayal". This particular characteristic of woman was capable of undoing the heroism of a man, according to a verse in

Kuruntokai, "In this verse a woman's softness and grace is compared to water, and the might of man to fire. Because women possessed softness and grace, they were called "Melliyalār" (frail persons). But women are endowed with enough strength and stamina to control their mind, keep it well balanced, and shun evil ways. Women possessed liquid charms, the swaying gait of a peacock, and a physical body endowed with tenderness," natural fragrance and susceptibility to sallowness due to love languishes. Women possessed soft flowerlike eyes, arms comparable to round bamboo pieces and fascinating foreheads curved and shining like the moon a few days young.

A woman was expected to be loving and gracious. The Tamil Community anxiously developed such womanhood. An Ainkurunuru song bears evidence to this fact. It is a composition by Kapilar, a Brahman of unsullied character. He has been praised for his morals even by his contemporaries, themselves. In this song Kapilar says that the chief of the hilly country prayed to God and begged for a daughter. It is an incontrovertible proof that during the Sangam period people had welcomed baby girls.

The Sports of young girls in the ancient Tamil society conformed to their tender age and limited capacity. They plucked flowers, plunged in tanks and rivers, rocked in swings, threw balls, built sand-houses, and played with small balls in games like "Ammānai." The Kuriñji girls drove away the birds that infested the Tinai fields with "Tattais." They knew how to string beautiful flower garlands too. Kapilar mentions 99 varieties of flowers in Kuriñjippattu. The young women were never melancholic; were always cheerful, were romping and lively. The little groups of girls indulging in sports and amusements were called "Āyam" or "OraiĀyam." A Narrinai poet speaks disparagingly of girls who sulked in their houses without mingling with their companions in play and amusements. He says that sulking is not a correct conduct, and it will ruin their health. In his composition the maid-companion invites the lady-love to go with her and plunge in the milky, bubbling freshes of the river. Young ladies made dolls of a kind of kōrai grass and played with them. Dolls were also made of pollen dust. An innocent little girl suckles her doll with her immature breast. The lady-love builds a toy house with her toy vessels and dolls. There is yet another maid who, along with her girlfriends, decks herself with a variety of jewels and engages herself in the performance of 'Tai Nōnbu' praying to be blessed with a suitable husband. "A little girl goes house to house singing, and distributes to the inmates whatever gifts she had got from others. The Neytal girls frolic with the crabs on the sea-shore; beatrice in the wooden mortars with pestles and string garlands of Valli flowers.

The girls of the Sangam age were given a good training in literature, music and drama. The Sangam literature bears ample evidence to the fact that many women had distinguished themselves in the art of music. The education received by women was different from that imparted to men. Young men were taught the art of warfare, the ambassadorial assignments, town policing and various professions for earning a living. On the other hand, the girls were given a good training in domestic science, to use the modern term. Even the mother liked only her educated son. Puraṇānūru says that a king followed the path prescribed by men of wisdom. The education imparted to the young men of the Sangam age was well designed to promote their physical health, balanced growth, and to fit them to their married life to follow. The girls got their instructions on the maintenance of their house-hold from their foster-mothers and lady companions (the daughters of foster-mothers). The companion sits on the same side of the boat where the lady-love sits; and follows her during her sports in water. The preliminary instruction, a girl receives from her lady-friend and foster-mother blossoms into a full fledged knowledge in Iyal, Isai and Nāṭakam, even before she outgrows her adolescence.

By nature women were soft and tender, and their tone was sweet. They nursed the art of music as they nursed their babies, singing them lullaby songs. Even the beasts of the forests were charmed by the music of women. In one of the Sangam poems an interesting episode is related, A 'Kurava' girl sang the 'Kuriñci-p-pan,' a melody native to the Kuriñci tract, so sweetly, that an elephant, which came to

forage the well ripe ears of Thinai corn, was fascinated by the music and fell into slumber. When women sang the Pālai-p-pan, even the cruel hearts of the Maravars of the Palai tract melted, and the hunting weapons slipped from their hands. It was not unusual for women to sing sweetly into the ears of their husbands and nurse their war wounds.

Dancing is an art in which the participants could express by physical signs the emotions which surge through their hearts. The ancient Tamil women were well versed in this art too. A dancer who knew the art of physically expressing her emotions (Virali) was called a Virali. Malaipatukatām gives a graphic account of the accomplished Viralis who could dance to the mellow tunes of Yāl. A young man and a girl meet together for the first time. Till this happy and accidental meeting they were strangers; yet they fall in love with one another. The lover addresses his lady-love in these words : “Your mother and father and my mother and father are not relatives at all. Till this moment we too have not seen each other. The showers fall from the skies and mix with the red soil they soak into. Similarly we have now become inseparable ones.”

A lady might be aware of the loose morals of her husband and the mental cruelty afflicted to her by him, yet, she would patiently bear with him, and would not reveal his lapses and her troubles even to her maid. Such was the high degree of chastity of the ancient woman of the Tamil society. The lover would tell his loved one that even if she served him poison, it would be nectar to him, A lady-companion recalls the endearing words of the lover spoke to his loved" one before marriage. He praised the margosa fruits given to him by his loved one as sheer delicacies made of jiggery.

The heroism of women is called "MūdinMullai" in Purapporul Grammar. Women born of families dedicated to defence of their country were also called "MūdinMakalir". We find from Purānāṅṟu interesting evidences regarding the extraordinary valour and intrepidity displayed by women during times of war. A brave woman had the misfortune of losing her elder brother and husband on the battle field. She had only a young male child left to her. She called him, dressed him in white, dressed his tuft, put a lance in his hand and directed him toward the battle field.

Women of the Sangam period were devoted to God, and spent considerable time at home in worshipping Him. Young virgins would go to Lord Murugan. They had already met their lovers in dreams. They now supplicated to Him to bring them and their lovers together in marriage in reality. Married women entreat the deity for blessing them with good children. Some lift their hands to Murugan to protect their husband in the exercise of his profession and also to bless him to meet with victory on the battle field. Married women offered worship to Siva, Māyōn, Murugan and other Gods. Ladies would hug their little ones to their bosoms, as they would the lotus blossoms, and would go to the temples along with their husbands carrying the Puja offerings like flowers and incense. The love, women cherished for their lords, was larger than the world, loftier than the skies and deeper than the seas. A Sangam poet called “Tūṅkalōri” has all admiration for a girl after whose marriage to a youngman, his poverty-stricken home began to fill with plenty and the family grew prosperous and happy.

A woman very intensely in love with her husband, died immediately she heard of his demise. This was considered to be top class chastity. Some women burnt themselves to death along with the remains of their husbands Their affection was considered to be of the second sort. Many women chose to lead a life of widow with all the sufferings it entailed. Their affection was considered to be of the lowest.

Dr. K. K. Pillay has observed in his "Social history of the Tamils-Vol.1" that "women were treated with consideration in view of their comparatively weaker physical capacity and power of resistance."

Thirumathi K. Gnanambal states in her book on "Home life among the Tamils in the Sangam Age" that "woman is the fountain head of love. She was free, independent and the equal of man, and she was treated with uniform courtesy and respect. She was not a mere household beast of burden. She was indispensable and the vital half of man. She was held in reverence and adoration in the Tamil Land of the Sangam Age."

A young man and a young woman established in a life of love and affection were not only called man and wife, but they were also "Thalaivan" and "Thalaivi" which appellations connote that they had been endowed with equal position and honour in the society. Because they shared their privileges equally, they were called "Kilavan" (he who had rights) and "Kilaththi" (she who had rights). Love manifests itself in the rights and freedom enjoyed by both of them."

In the Sangam works a woman is always spoken of along with her chastity. We have references to "a good woman who, distinguished for her divine virtue of chastity, has acquired additional consideration by begetting a good child which shines like a lamp in the house, and then again to a woman with the assets of chastity and a lustrous forehead."

Women are praised in the Sangam literature as always uttering sweet and useful words, as possessing beautiful red mouths yielding the divine nectar and as blessed with beautiful eyes, lustrous forehead and a swaying gait.

The Sangam poets had always been harping on the virtues of chastity, and culture. The sangam poem offers the high status and position women had attained during the Sangam period. We have seen how they had the extraordinary privilege and freedom of choice in selecting their life's partners, how they had been offering their husbands conjugal pleasures and the counsels of a minister, and above all how they had been treated as the queens of the home.

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Identity Crisis in Rohinton Mistry's "*Such A Long Journey*"

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His first novel, *Such a Long Journey* portrays the common lifestyle and anxieties of the Parsi community during post-Independent India, it also explores the social, political, and cultural chaos during the early sixties and seventies. The title of the novel, *Such a Long Journey* has been taken from the poem "The Journey of the magi" by T.S. Eliot.

A cold coming we had of it,
Just the worst time of the year

Eliot's poem is extremely emblematic. The journey of the three wise man who wants to visit the birthplace of Jesus Christ undertakes a hazardous journey and overcome many problems and difficulties in life. Similarly, this novel is also symbolic representing the long journey of the Gustard Noble who overcomes many ups and downs in his life. The novel is set in Bombay against the milieu of the Indo-Pakistan war in 1971 which gave raise to new independent country, Bangladesh. It also deals with the major political issues like corruption, domination, and unlawful government. The novel has won many awards like Governor General's Award, the commonwealth writers prize for the best manuscript and has also shortlisted for the Prestigious Booker Prize.

Such a Long Journey is one of the remarkable and best works by Rohinton Mistry which portrays the realistic conditions and political history of the Indian society especially the life of the Parsi community before and after independence. Mistry has well studied the history, social and political condition of India during his stay in Bombay and has adapted it in the novel, which is interesting and traditionally significant.

Jasbir Jain says that,

Rohinton Mistry's work raises a whole lot of other questions specifically related to the 'homeland' and political memory. Neither nostalgia nor memory in itself can account for this rootedness and preoccupation with the homeland and the environment boundaries of the city of birth.

Such a Long Journey is an imaginative story which explores the life and anguish of the middle-class Parsi people. Amrijit Singh says, "*Such a Long Journey* is the story of Gustad Noble, the little man who holds on to his dignity, strength, and humanity in a sweltering tide of disappointment, confusion, betrayal and corruption" (214). The author describes the pitiable circumstances and the melancholic story of Gustad Noble, who is the protagonist of the novel. He belongs to the middle-class Parsi community, who worked as a clerk in a bank. Being a clerk, he has to face many problems in life. He was a dedicated family man, works very hard to uphold his family's financial situation. Noble was a father of three children, elder son Sohrab, youngest son Darius and Roshan, his daughter. He lived in the Khodadad building with his family where most of the Parsis reside. Major Jimmy Bilimoria and Dinshawji are the faithful friends of him who also lived along with the Noble family in the Khodadad building.

Parsi communities are shaken by the rise of Shiv Sena in Bombay, the party promises to give job for the middle-class people. The party is against the South Indian immigrants, typically immigrants from Tamil Nadu especially the job seekers. The party Shiv Sena in the novel is despised by the Parsi people as the supporters of the Shiv Sena ill-treated the individuals of the Parsi community as a "Parsi crow-eaters". Furthermore offending the community's funeral cremations, Dinshawji and Gustadare frightened that the Parsis might become "second-class citizens" in the future. Gustad says, "No future for minorities, with all these fascist Shiv Sena politics and Marathi language nonsense. It was going to be like the black people in America-twice as good as the white man to get half as much"(SLJ 7). The novel charmingly reveals the certain political conflicts which affected the life of ordinary middle-class people. Dr. Paymaster says,

Our beloved country is a patient with disease at an advanced stage. Dressing the wound or sprinkling rose-water over it to hide the smell of decaying tissue is useless. Fine words and promises will not cure the patient. The decaying part must be removed. You see, the municipal corruption is merely the bad smell, which will disappear as soon as the decaying government at the Centre is removed.

The above quote describes the present political condition of India. Government is the only root cause of all the troubles and problems which occurs in India. Such problematic people should be thrown out of the country. Gustad Noble's hallucinations and ambitions are quite ambiguous. Many uncertain events have taken place in Noble's life. Firstly, his friend Major Jimmy who is a gentleman and also philosopher to him, suddenly disappears from the Khodadad building. Secondly, his son Sohrab refuses to register as a scholar in IIT where he got the admission. Noble has a great hope for his son Sohrab's future and wants to reclaim his family's lost prosperity. But his dreams are spoiled and he loses his hope on him. Moreover, Sohrab's unpleasant behavior during his sister's birthday was unbelievable which shocked Noble and he wanted to know the reason behind his unacceptable behavior. Sohrab replies: "It's not suddenly. I'm sick and tired of IIT, IIT, IIT all the time. I'm not interested in it, I'm not a jolly good fellow about it, and I'm not going there".

Sohrab discloses his wish to study Arts programme with his friends. Gustad was unable to control his anger in front of his wife Dilnavaz, who herself was stumped, wants him to be quite. Noble says it is his obligation to look after his son's future. Gustad fears that there is no life and occupation for the minorities in Bombay mainly due to unlawful government. Dinshawji reminds the good old days of the parsis: "What fun we used to have, parsis were the kings of banking in those days. Such respect we used to get. Now the whole atmosphere only has been spoiled. Ever since that Indira nationalized the banks".(SLJ 38).

Noble being an ordinary middle-class man had to face many trials in life. For example, the mysterious parcel which he had received from his friend Major Jimmy, slowly pulled him into a government deception including threats, corruption, and robbery which turns his life into a great tragedy. The mysterious parcel that contained ten lakh rupees invited a lot of trouble which puts him in addition to the existing problem. Moreover, the outside wall of the khodadad building that is considered as the 'sacred wall' and 'security' for his family is demolished by the government as a means of

extending the road. These untoward incidents affect Noble so much that he feels frustrated and alienated. The wall is symbolic of the Parsi community. Once it is destroyed, Noble feels that the security of the Parsi community is under threat. Nilufer Bharucha says that “the wall both includes and excludes. It is protective as well as reductive. It protects the Parsee community from the ingress of the engulfing Indian world. However, it also makes this world isolationist”.

The problems multiplied when Noble found that his friend Major Jimmy Bilimoria was arrested. He is one of his close friends and also like a second father to Noble's children. He utters about his difficulties and India's political situation during the tenure of Indira Gandhi as the prime minister. Major Jimmy was instructed through the phone by the PM Indira Gandhi to withdraw the sum of 60 lakh rupees from the SBI bank on the emergency basis. Later, police found that it was illegal money and PM refuses to accept that she was directly involved in the money scandal. Major Jimmy was arrested and tortured by the police. He was imprisoned for four years. Finally, he becomes bedridden and died due to heart attack before the period of his imprisonment gets over. This pitiable condition of the Major in the novel is very painful. Mistry beautifully describes the sorrowful situation of the Parsi people through Major Jimmy:

On the bed lay nothing more than a shadow. The shadow of the powerfully built army man who once lived in Khodadad building. His hairline had receded, and sunken cheeks made the bones jut sharp and grotesque. The regal handlebar mustache was no more. His eyes had disappeared within their sockets. The neck, what he could see of it, was as scrawny as poor behest Dinshawji's while under the sheet there seemed barely a trace of those strong shoulders and deep chest which Gustard and Dilnavaz used to point out as a good example to their sons, reminding them always to walk erect, with chest out and stomach in, like Major Uncle.

When Gustard returns from the funeral of Major Jimmy, Dilnavaz asks her son to speak to his father. But Sohrab refuses to speak to his father because he says to his mother about the father's reaction towards him: it's no use. I spoil all his dreams, he is not interested in me anymore. (SLJ 321). The family is disintegrated due to politics. The distress of the Parsi community is well portrayed in *Such a Long Journey*. The inhabitants of Khodadad building represent the unity among the Parsi community. Mistry hints that when that wall is destroyed the community collapses.

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Evolution of Identity through a metamorphosis cycle in the works of Bharati Mukherjee and Chitra Banerjee Divakaruni

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Abstract

Identity crisis is one of the major aspects that an immigrant faces on landing in a new land. It becomes a common theme in diasporic literature and in many cases the search for self-identity is portrayed as confusing, painful and only occasionally rewarding identity cannot be anything but simply a problematic issue, especially because of its dis-embedded nature. Hence, the diasporic individual seems to be active all the time. Displacement results in psychological metamorphosis of the immigrants. The ethnic identity formed by them with the social, religious, historical and political forces over a great period of time gets into recurring change. The immigrants experience cultural clash and the eternal conflict begins.

Keywords: Diaspora, Identity crisis, dis-location, hyphenated, un-housement, re-housement,

Identity is a state of mind in which someone recognizes their characteristics which leads in finding out who they are. The term identity can be defined and identified in many ways. The etymological meaning of the word 'identity' is derived from the Latin root 'idem' which means the sameness and continuity. Many writers have defined 'identity' in different perspectives. According to Jenkins, Identity "refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities". In the words of Chris Barker "identity is an essence that can be signified through signs of taste, beliefs, attitudes and lifestyles".

Diasporic or expatriate writing occupies an appropriate position between countries and cultures. Different cultural theories are created by the Diasporic writers who live on the margins of two countries. These new theories are generated in order to construct new identities. Dislocation can be considered as a break with the old identities and these results to harp upon memories. They experience the sense of loneliness in an alien land feel as they face non-acceptance by the host society and also experience ethnic discrimination. Uma Parameswaran has defined it as follows;

"...first is one of nostalgia for the homeland left behind mingled with fear in a strange land. The second is a phase in which one is busy adjusting to the new environment that there is little creative output. The third phase is the shaping of diaspora existence by involving themselves ethnocultural issues. The fourth is when they have 'arrived' and start participating in the larger world of politics and national issues". (Parmeswaran, 165)

As to the country's progressing from tradition to modernity, the IndoAnglian literature also divulges a series of women writers lining up with each other. In such transitional period women have been playing an important role as a herald of the change. These women writers started contribution falls under contemporary Indian writing in English. It provides insights, a wealth of understanding, a reservoir of meanings and basis of discussion.

The problem of migration took a different turn after 20th century and this paved a way for the popularity of the term 'identity' in diasporic literature. The mobility of people across the globe started increasing since the time of colonization /during the postcolonial era, the world has been witnessed an anomalous flow of people to different parts of western countries. People of different cultures, religious background began to mingle and mix and thus created new spaces of identity and values systems. Leaving back, one's own culture and emerging into another resulted in making the individual encounter identity crisis or quest for identity.

The immigrants may have ample reasons for their migration, but the sufferings and issues faced by them are mostly common. Identity is one of the major issues faced by the immigrants. As it one of the most prominent factors in the life of a person, it has a greatest effect in the life. It is not transparent static or unproblematic as it is a production an incomplete process. Bharathi Mukherjee rightly analysis the concept of 'transformation of the immigrants' identity with the association of the term 'un-housement' and 're-housement'

I write about what obsesses me—the re-housement of individuals and of whole peoples...Unhousement is the breaking away from the culture into which one was born, and in which one's place in society was assured. Re-housement is the re-rooting of oneself in a new culture. This requires transformation of the self (18)

Mukherjee's choice of terminology is significant. She describes migrancy as the process of being "unhoused" from one narrative of cultural and identity and being "rehoused" in another. According to Anselm Strauss "identity is subjected to constant processes of change". As transformation of identity is an innate part of each biography the tendency to compress this process of change by an individual encounters failure. As the change is usually processual, the following experiences gradually make an individual change his or her self-definitions.

The biographical situation of an immigrant produces many critical incidents which reflects the impact of this experiences on one's identity. Therefore, the sensitivity aspects of one's identity becomes more complicated. Thus, the diasporic individual is always in flux, managing to balance the past and the present new scenario. In this contemporary world the term identity is derived from multiplicity of sources – from nationality, ethnicity, social class, community, gender, sexuality and so on and an individual may experience some struggle between identities based on one's different position in the world.

Psychologists categorize identity as the internal mechanism of human selves, whereas sociologists and political scientist's emphasis on the objective conditions by which various identities are categorized.

In the case of social identity, the self and the social group are interlinked. It creates the connection between the two, where as in personal identity an individual comes to know the relationship of himself with the others. The process of identifying and differentiating makes a person to understand to which one supposedly group he belongs. When a person becomes aware of the connection of his or her identity with the society, he would tend to behave as he is expected by the place where he belongs. This attachment of an identity toward the external world is inseparable from how he understands the outside world. Thus, it is both intrinsic and extrinsic.

National identity and cultural identity are correlative. People are grouped by common culture and they have a political autonomy. Thus, a nation is nothing but a group of people with common history, culture, language and ethnic origin have their own government. The common elements like

values, norms, symbols, language and knowledge followed by a group of people are termed to be under one culture. Culture is the product of social action. But today the commonness of a nation had multiplied in all aspects due to globalization. It has created a hyphenated national identity. Thus, the group community have their own cultural identity. This cultural identity is consciously or unconsciously imbibed by the individuals to form their own personal identity. Its only when a person is forced or indulged in crossing the border the constant transformation in the identity occurs.

Cultural identity, in this second sense is a matter of becoming as well as of 'being'. It belongs to the future as much as the past. It is not something which already exists, transcending place time, history and culture. Cultural identities come from somewhere, have histories, but like everything which is historical, they undergo constant transformation. He further adds that the cultural identities are never unified, but rather fragmented and fractured ... and are constantly in the process of change and transformation. In other words, cultural identities are created in heterogeneous surroundings, where the cultural identity transforms and develops. Name changes plays a prominent role in the novels of Bharathi Mukherjee and Chitra Banerjee Divakaruni. Bharathi Mukherjee's novel *Jasmine*, is the journey of an immigrant, imposed with multiple names throughout the novel and engaged with the multiplicity of problems challenges migrant women today; focusing particularly on issues of diaspora, it explores the liberation of women from the conservative social order of patriarchy and the conversion of the immigrants with the possibility of identity transformation as an integral part of the migrant women's experiences. It is about the journey of an immigrant woman who crosses the boarder of her country India, in order to end up her life, but discovers an interesting fluidity in her identity.

The novel is about the ways in which a woman might negotiate matters of identity and agency within an overarching patriarchal world, where translocation does not completely offer freedom, but, that freedoms denied under the conservative patriarchal structures.

The novel begins as Jasmine the protagonist of twenty-four years old Indian widow pregnant tells her past events as her stay in Iowa. The narration shuffles between her past life in India and her present life in America. It is the heroic story of the harrowing crusade of a poor young and ambitious Punjabi woman who migrates from Hasanpur to the U.S.A. Loosing her identity at each stage of the journey, Jasmine manages to evolve a new identity at each stage. Whenever necessary, she designs her own code of conduct to suit the given situation. Bharati Mukherjee analysis complex layers of cross-cultural reality through a series of adventures, which the protagonist undertakes during her journey from Punjab to California via Florida, New York and Iowa. Her change of names symbolizes transformation, displacement and a search for identity. The story opens with the village astrologer, under the banyan tree, foretelling Joyti (the real name of Jasmine) about her widowhood and exile.

She experiences her first identity shift, in the move from feudal to urban. Prakash Vih's values are those of Gandhi and Nehru, unlike other men of his generation. He wants his wife Jothi to be more modern. The name Jyothi did not last long. He named her as 'Jasmine'. Her journey from one place to another developed a constant change in herself along with a new name as her identity.

Jasmine boldly chooses to travel to America in the determination to fulfill her husband's wish to Florida University where he was admitted for his studies and with a holy mission to commit Sati by burning all her husband's belongings. Hence, begins the journey of transformation, displacement and a search for identity. She sets out on her odyssey to "The Promised Land" of America .

America is free from conservatism and it's a land of multiple opportunities where Indian women feel liberated from all the old social taboos and clutches. hence, Jasmine who had decided to commit 'sati' as the old culture changed her mind of committing suicide and takes over the life in

search of her real life and identity. Jasmine decided to fulfill the wish of her late husband. She continues her journey as a modern girl challenging her life boldly “My body was merely the shell paid for” (121).

Jasmine meets Lilian Gordon a ‘hope giver’ of her life. Lilian educated her, strengthen her thoughts to survive in the new land. Under the care of Mrs. Gordon, Jasmine undergoes her entire transformation. Gordon asks her to shed off her Hasnapuri clothes and modesty and adapt herself to the new environment.

Mrs. Gordon renders her advice to reconstruct her physically and mentally. She renamed her as ‘Jazzy’. Gordon guided her to look like as American woman and Jasmine as to the modern name changes her style of walk and talk. The trendy modern name imposed on Jasmine made her to change her personality and the identity transformation was fully Americanized.

“I checked myself in the mirror, shocked at the transformation. Jazzy in a T-shirt, tight cords, and running shoes. I couldn’t tell if with the Hasnapuri sidle I’d also abandoned my Hasnapuri modesty” (133).

With the help of Kate, Gordon’s daughter Jasmine continues to transform herself into an independent American woman. Jasmine's life changes further when Duff gives her another name; ‘Day Mummy’. In the new surrounding marked by personal warmth. Jasmine becomes more Americanized, more confident with her English but her Indian values do sustain inside her. The trace of Indianness inside her makes her to feel guilty of getting into the family and seeing Wylie leaves her husband. As like the traditional Indian wife, Jasmine also feels impossible to think about breaking the bond with husband. Jasmine learns the transistorizes of human relationships in America. She now begins to understand the bitter truth.

Taylor, husband of Wylie, a physics professor at Columbia University, names her ‘Jase’ and starts transforming Jasmine into a sophisticated American woman. This time the transformation was not from any reaction, but it was rather from her very own yearning for personal change. She felt comfortable and happy with her new identity. She began to fall in love with Taylor as he seemed to be sillier and his clownish behavior made her to blindly fall in love with him and with the idea of herself as Jase.

She enjoys the present life with Taylor and feels happy of the woman that she has become. She starts making her fit into the image of American women and this shows that she prepares herself getting rooted. She cannot find the old Jyothi in her and even the old Jasmine. She has completely reborn after getting the name ‘Jase’. Jasmine finds her place as Taylor’s wife leaves him for another man.

“I change because I wanted to” (185). The third phase of Jasmine’s transformation takes place in Taylor’s house. she considers Duff as her child and Taylor and Wylie as her parents, teachers and family.

The rapid changes in Jasmine’s life reflect that nothing is stable in America. It’s not only the identity of Jasmine undergoes changes but rather the concept of human relationship also.

“In America nothing lasts. I can say that now and it doesn’t shock me, but I think it was the hardest lesson of all for me to learn. We arrive so eager to learn, to adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible, or so wonderful, that it won’t disintegrate” (181).

The identity transformation of Jasmine in the host land also created some psychological changes in the mind of Jasmine. The true love for which she has travelled to sacrifice her life for the

sake of her late husband soon vanishes as she steps in this new world. There is an inevitable psychological violence in an immigrant's life which is of positive character and values it as it hardens their will to survive. The transformative thus scene to be convulsive and violent.

In order to bring no harm in the life of Tylor she leaves to Iowa and meets Bud Ripplemeyer and gets a job in his bank. Jasmine leads a beautiful life in Bud's house. Bud is a tall handsome, fifty years old American banker, husband and father of two children. Bud instantly falls in love with her. He renames her as 'Jane' again it's a sign of evolution. This is the fourth phase of transformation in Baden, Iowa. She becomes pregnant without marrying him. There is a remarkable change in her attitude. She had once killed a man for violating her chastity but now she has given way to carry Bud's child in her womb. She even leaves Bud and reunites with Tylor for she chooses her own life awaiting with love. The novel ends by Jasmine moving back to California with Tylor to lead her real life.

Thus, Jasmine's identity is ever evolving. Mukherjee tries hard to exploit the resources of Asian exoticness to succeed and verify the American dream. According to her, "Western feminists do not understand the implication for the gendered Indian struggle and instead impose their vision of how an emancipated female subject should act irrespective of her background and ethnicity" (Mukherjee 49)

On the other hand, Chitra Banerjee Divakaruni's novel *The Mistress of Spices* is also a study on transformation of identity. It depicts the transformation of the protagonist from being 'Tilo' to being 'Maya'. The novel revolves round the reconstruction and redefining of identity of Tilo, the protagonist. The novelist has also personified the lifeless spices as living characters. Tilo is framed as the multi-dimensional character. She can be framed as a round character (Abrahams 48) with different characteristics and undergoes development at different stages of her life. Through Tilo, Banerjee has explored various kinds of problems encountered by South Asian immigrants. It mainly focusses on the individual women striving and seeking for self-identity. Most of Divakaruni's writings reflect hopes, aspiration, frustration in United States.

The first and the last chapter of the novel is entitled with the character's name Tilo and Maya respectively, whereas all the other thirteen chapters are given the names of the spices. This shows that the novelist has personified other minor characters of the novel and is introduced to readers through Tilo.

The pursuit of self-identity is one of the predominant themes in Divakaruni's *The Mistress of Spices*. Woman's introspective self-revelation is painted in her diasporic experience, and woman's new identity is found out by her self-discovery. Women try to be explorers by themselves in their lives. These ideas are clearly reflected by Tilo as an immigrant woman. Immigrants in their new land explore the pursuit of self-identity. On settling in the new island, the protagonist Tilo sheds her multiple identities till she obtains her new identity.

The novel follows the story of Tilo, a young woman and the owner of SPICE BAZAAR, who is mystically disguised as an old crone and living in Oakland, America where she is sent to fulfill her duty of healing the masses. Tilo is thrust into a new culture which she has to adopt and in which she has to survive along with the successful execution of her duty. Tilo is seen as bent women "with skin the color of old sand." (MS 4) and "this seeming body I took on in Shampati's fire when I vowed to become a Mistress is not Mine" (MS 5)

Tilo's bitter past remembrance is described by using the flashback technique. Tilo, born as an unwanted baby encounters many disguises and names all through her life that reveals her multiple identities. Like the chameleon which changes its skin colour in a way to maintain a favourable body

temperature, she keeps changing her names and herself throughout the novel. Hence, understands that how complex is the problem of identity crisis that Indians try to adjust on the foreign land. Tilo was named Nayan Tara 'Star of the Eye' which seems ironical because her parents' faces were "heavy with fallen hopes at another girl child" (TMS7). But, unattended Nayan Tara becomes 'Star of the Eye' who is blessed with the power of foretelling the future which is unseen by others and soon the fame of this ability of Nayan Tara begins to spread. Nayan Tara now becomes the real Nayan Tara 'Star of the eye' of her parents. But this identity of Nayan Tara doesn't last long. Her fame spreads across the sea and one day the pirates kidnapped her to serve as their lucky charm. She is then named as Bhagavathi – 'giver of life', as she helped them to receive richness.

She starts serving the pirates as the Queen of the Pirates. Caught under the typhoon she is saved by the sea serpents who were rarely been seen by mortal eye. The serpents knew about her destiny. They told her about the spice island. the only one who would assist and train her to become skilled with the power. Tilo ventured to go to the island but the sea serpents didn't want her to go away from them. They asked her to stay along with them and insisted to give her a new name as SarpaKanya (snake Maiden). But Tilo fled towards the island. Another short stay with the serpents she was given a name and a transformation of identity.

She is washed ashore to her new destiny and meets the first mother and a team of little girls. Nayan Tara learns the enchanted language of the spices. She is taught how to love the spices and in return how to be loved by them. In due course of time, she is fully shaped as a Mistress of spices. After the completion of her training she has to leave the island and with the comfort of the First Mother she chooses the land where she would serve people using the spices to overcome difficulties by being the Mistress of Spices. And thus, Nayan Tara who had entered the island without knowing her past desires to take a new identity and a name. Before stepping into the Sampati fire she chooses the name Tilo and Oakland as the place to serve people. Tilo is the short form for Tilotamma, which means sun-burnished sesame seeds – a spice of nourishment.

Tilo's multiple identities makes it clear how complicated is the problems faced by the Indian immigrants in foreign land. Of all the other countries, America is termed to be a land of opportunity and liberty. People choose this land to have a better survival. But the lives of the female immigrants seem to be crucial and complex. Thus Divakurani, through Tilo choses this Oakland to throw light on the various problems encountered by the Indian women folk immigrants.

Names and Identities are the first and foremost impression of human being. Names are always imposed or given by others whereas identity is formed by us. All the names such as Nayan Tara, Bhagavathi, Sparnakanya were the names imposed to the protagonist. But this particular name Tilotamma is chosen by the character herself. She decides to take the name for it means life giver and a restorer of hope and health. The First Mother warns her of choosing this name Tilotamma.

Tilo vows to become a mistress of the spice in the Oakland and agrees to cater to the needs of the Indian immigrants who encounter suppressions in the alien land. Her mind gets disturbed at the entry of Raven and falls in love with him. At the end both Raven and Tilo return back to Oakland. Raven rescues Tilo from a sudden earthquake and to state a new life she asks Raven to give her a new name for her new form and life and thus chooses "Maya" as the final name as she feels both Indianism and Americanism within her.

The immigrants try to assimilate, adapt and amalgamate with the society of their host country. They get assimilate with the concern of maintaining their original culture tradition and identity. Hence, rises the conflict of rootlessness/belongingness or search for identity. The first-generation immigrants are always concerned with retaining the social, cultural of the homeland whereas the second generation

face a different conflict as being born in American or been closer to the American culture struggle of people of colour in USA and the women immigrant find them as subjected to paternal demands and limitation than the male counterparts. Hence, the experience of this cultural element varies in different diasporic situations. This situational crisis forces the immigrants to feel that they stand on the borderline or in-between belonging neither to their motherland nor to the host land. Hence, develop a dual identity and the becomes a sandwich culture. Torn between two cultures two language and two place rises under these circumstances.

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Identity Crisis in Anita Desai's "Bye – Bye Blackbird"

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Abstract

The word "Exile" is to cover a range of displaced existence. The word "Exile" has negative connotation but if a self-exile of a Byron is considered, then the response to that word becomes ambivalent. Exile literature shows some sense and part of Diasporic Indian Language in India. The dilemma of the immigrants in Exile literature focuses upon its attraction, repulsion and their exploitation by the vested interests. Indian Diasporic literature novelists Anita Desai has chartered, the crisis disturbing the sensitive soul of immigrants. It also attempts to highlight, through a real study of the novel Bye-Bye Blackbird. Desai clearly explained the problems and troubles of Exile and the Diasporic individuals caught in the crisis of the changing society. Through her master style, she tries to capture the confusions and the conflicts of the Exile and shows how her novel pictures the view of Exile literature and Indian Diasporic literature. This paper is to serve as an introduction and encouragement to the study of Exile literature.

Keywords: identity, crisis, diasporic, immigrants, exhile.

Anita Desai's Bye-Bye Blackbird is an exploration of the trauma of dislocation, an acute sense of loneliness and the pangs of estrangement suffered by the millions of 'exiled Indians' who try unsuccessfully to balance themselves between 'home' and 'abroad'. The novel is an urbanized, simplified example of psychological depth, where more focus is given to the interplay of scheme of characterization for the treatment of cultural contact. Focusing on the marginalized, the expatriate, the outsider, London is depicted as a hybrid social space that carry the melting pot syndrome which sustains the notion of contact zone.

The novel carries the theme of negation and affirmation, hatred and love, apathy and fellow feeling-the phenomena of contact zone. The process of search for new values, the ideal of integration, and the quest of the individual to come to terms with his/her universe-a process of cultural mediations-build up the pattern of novel. The vastness of the migrated life, complex cultural difference and the problem of adjustment and easterner's constant efforts to come to terms with this unfamiliar land are keenly observed by Desai. Johnson presents Rutherford Calhoun as a writer and creator of fiction who narrates the whole events through monologue, which posses many truths. He presents the reality of freedom, slavery and contemporary stratus of African American people in the form of which collects the history of subaltern consciousness of slave the slaves. He has presented Allmuseri tribe to represent the endemic quality of inter subjective. A problematic situation here in the novel seems of the Allmuseri and exposes their lacks of 'unity of being' and complications of African-American experience.

The characters are torn between their root cultures and adapted one. Though they live in materially prosperous land, they are psychologically always drawn towards their origin. Everywhere, people have the tendency to define themselves along cultural lives: people often ask themselves where

they belong? And, who they are? Through these remarks, we can realize the fissured identities of expatriates alongside problems of belonging as a consequence of globalization. People experience the pleasant and unpleasant aspect of living in two cultures with two identities. Johnson's fiction shows the homage to the picaresque about sea travel, human nature and self discovery in a riveting and thrilling way. This detailed, historically precise and phase of the trans-atlantics slave trade and on the adventures of ex-salve, is in an advertent. He also presents an unwilling participant in the enslaving of the Allmuseri tribe. He had given the fictional date of the year 1830; to make the fiction seems to be real. The story is presented through the protagonist of the novel Rutherford Calhoun, recently freed slave, who is in the voyage.

The England and the English Culture for outsiders, becomes a place where they are marginalized. Through the portrayals of outcasts like Adit and Dev in England Desai has shown the two sides of relationship of outsiders with the land of their adaptation. Adit, at last fails to assimilate himself with the English culture despite his strong attempt for the reciprocal relationship. And at the same time, Dev who once hold the Anglophobic position also develop a warm and enriching relationship with English life. He knows, he won't be fully absorbed by the English culture but still continue his journey even after Adit's return to India. In the novel Allmuseri tribe has been presented as the subaltern group, marginalized group and is shown in the positive way. They didn't eat meat and were easy to feed. They didn't like property. They were so simple to wear cloth. They required no medicine. They seldom fight and steal things. They feel so sick if they wronged anyone. These all characteristic of Allmuseri have clearly proved that they were so simple and loving creature. But the reality and culture of Allmuseri have already been abducted and were taken to make slave of their master.

So, showing two Indian characters in the scenario of London or by bringing into contact the people belonging to two different cultures and traditions, Desai has striven to establish mutual understanding and harmony between the westerner and the Indians. The novel opens with Calhoun playing the role of the freeman being enslaved after being set free. Calhoun presented the time situation of June 14, 1830 upto August 20, 1830: as the time period of the novel starting and its ending. When the novel ends with Calhoun's freedom, we can find the psychic consequences of slavery. From Calhoun's role we can assume that neither of us are freeman nor can we get rid of it. Calhoun came from Illinois form in search of freedom at New Orleans but can't get there and ran to the republic for new life of freedom by his own will. When the novel ends he seems to be free but is again in bond of marriage with Isadora and as a father of Baleka. But Calhoun is ready to establish his existence, struggling with the problems.

Treating the cross-cultural relationship between the Europeans and the Indians, she deals with the ever-widening gulf between East and the West as a result of the tension created by cultural differences. She speaks of the emotional stages Indian characters experience in England. Through a host of uprooted and alienated characters from their native land, Desai beautifully absorbs the predicaments of these outsiders in an alien English milieu. These characters try to replace their haunting past by the meaningful present, but most of the time they fail to materialize their dream. The protagonists of the novels Adit Sen and Dev fail to identify themselves with English norms and values. But it is not that they remain totally unrecognized in an alien milieu. At times outsiders like Dev fully absorbed the English way of life though he is not absorbed by it. Johnson focuses on slavery, psychological notion and about the subaltern consciousness. During the course of middle passage, Rutherford Calhoun discovers several things about cultures and dignity, about disillusionment of himself and the other character.

Through the process of acculturation that appears initially in Adit's character and later in Dev's character, the novel focuses on the multi-cultural and multi-focal inter relationships between the

westerners and Indians. And focusing upon the multi-cultural scenario, it depicts the phobia-philia relationships of the expatriates as the new realities created by the cultural contact. As a consequence of cross-cultural ethos, the reciprocity and conflict both arises in the relation of outsiders and insiders. The immigrants are always either partly or totally rejected. Their feelings of otherness in new culture create the experience of diaspora, hybrid identity and problem of representation. Lacking adjustment in new culture, their position become of in-betweens which deprived them from secure sense of personal and cultural identity. They are emotionally too incapacitated to encounter the hazards of life-social, ethical and spiritual. Their emotional sterility is at once the cause and consequence of their failure to achieve an authentic and integral selfhood. The Allmuseri tribe is presented as humble, passive and ignorant. They are being chained and are being dislocated from their homeland. They are treated cruelly by the chip crew and the captain. But also they remain passive. They lack unity of being. Calhoun plays the vital role for them (slaves) to make conscious. When subaltern group that was subordinate to a dominant group revote against them, they gained power and eventually became the new dominant group. In the novel Diamelo was presented as signifier of a new dominant group after their revolution. He ordered the member of the crew to follow the Allmuseri language, culture etc.

So, consequently within highly complex cultures we can observe the easterners relationship with west through love and hatred illusion and disillusionment, continuing the notion of conflict and mutual bond in cross-cultural ethos. As for Spivak, "representation and organization are key to subalternity and once they are achieved, the subaltern cease to be subaltern" (Spivak). The novel seems to be modern one which optimistically portrays the picture of marginal/subaltern/ suppressed voice that will be ultimately raised because of their conscious or the disillusionment inherent in them from many experience and got its position in the mainstream.

Identity issues in Jean Rhys' "*Wide Sargasso Sea*"

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Abstract

This article analyses the identity issues, especially racism in reversed and reciprocal way, in Jean Rhys' *Wide Sargasso Sea*. This literary work was written by Jean Rhys, who was an English writer. It portrays a young white girl, protagonist, Antoinette in early nineteenth-century Jamaica and racial treatment of both white and black people of British-owned Jamaica. After the Emancipation act of 1833, which liberated black people and slaves from white people. Then it turned the life of white people reversely at Coulibri Estate. This study attempts to focus how whites, in the Spanish town, Antoinette and her mother marginalized in three ways. That is, as a woman how Antoinette is discriminated from men, a white (Antoinette and her family) from black and a colored woman (Annette) from white (Creole people). Racism and identity crisis are experienced by the whites in Jean Rhys' Novel *Wide Sargasso Sea*.

Keywords: Racism, Identity crisis, Women, Discrimination,

Wide Sargasso Sea is a famous novel, like Jean Rhys' other novels. This is about a major female character, Antoinette who is suffered from various issues like discrimination, racial problems, victimization, oppression and subjugation. Erika Smilowitz points that, in each of her novels, Rhys' work involves a repetitive pattern of women being oppressed not only by men but also by society, since 'the men are the society' (Smilowitz, 1984, 93).

Jean Rhys novels are partial to men point of view because it only focus women and their pain and hardship. Smilowitz words from *The Fiction of sex* by Rosalind Miles who points that Rhys' women characters always opposed to "institutionalized masculine hostility in the shape of the law, the professions, the police, the bureaucrats" (Smilowitz, 1984, 93). Additionally, Laura Fish also makes an appraisal in her article entitled 'book of a lifetime: *Wide Sargasso Sea*, by Jean Rhys', where she comments: *Wide Sargasso Sea* is an inspiration... Jean Rhys was a post-colonial writer whose work reminds us that "there is always another side, always" (Fish, 2008).

Wide Sargasso Sea, novel reviews that many issues are connected with female characters in the field of society, family, personal and others. Laura Fish's review of *Wide Sargasso Sea* by Jean Rhys includes the following: "Wide Sargasso Sea speaks of the history of cruelty and suffering that lies behind some of the West's accumulated wealth... this is a book that gives voices to neglected, silenced and unacknowledged stories, exploring different infections of marginality- gender, class, race and madness" (Fish, 2008).

Wide Sargasso Sea places between Europe and the West Indies, which adds more significance to the theme as a setting and background of the novel. It shows the experience of the writer. Jean Rhys got an idea to write this novel while her second husband presenting a copy of *Jane Eyre*. Her life experience and personal experience also reflected in it, especially her husband character is reproduced in the character, Rochester. Through this novels and characters, Jean Rhys revisit her childhood memories and familiar places in imagination. Antoinette is discriminated not only for belonging to her mother's Martinique community, but also her father, Mason belongs to a white slave-owning English

man. The same feeling was experienced by the author, Jean Rhys. So, it echoed in her creative works and apparently in her character too. She expresses this through her short story, "The Day They burned the books": "My relations with the few real English boys and girls I had met were awkward I had discovered that if I called myself English they would snub me haughtily: you're not English; you're a horrid colonial" (39)

Antonitte and her mother marginalized as a white/colored from creole, Jamaican people the neighbors, christophine words expresses: "They say when trouble comes close ranks, and so the white people did. But we were not in their ranks" (5). Even Antoinette's mother was not approved by the Jamaican ladies who belonged to creoles, who are people of mixed European and black descent, especially in European, African or West Indies. The Caribbean, Even whose language also formed from the other European languages such as English, French, Spanish or Portuguese. The reason is, Antoinette's mother, Annette is a colored woman, and she comes from Martinique (from French colony) which is known from christophine Words: 'Because she pretty like pretty self' (5) Jamaican ladies are jealous on Annette's beauty because "She is pretty as prettiness itself is" (138)

Race is not pure and original in the world. According to Oxford English Dictionary (7th Edition), Racism means "unfair treatment of people who belong to a different race; violent behavior towards them" and further it says "the belief that some races of people are better than others". Additionally Jayne Ifekwunigwe introduces about race in her studies: "biological, especially genetic, evidence has proved that there are no 'pure' biological races. All races are, therefore, mixed anyway. Hence all races studies are, in fact, 'mixed race' studies!" (Ifekwunigwe, 2004).

Mixed people living in any place, apparently it will be environment for mixed languages. In the introduction of Wide Sargasso Sea: "Caliban's isle was full of noises, but this isle is full of voices, speaking different languages and different versions of English and French. Some of the words, such as obeah and zombie, cannot adequately be translated into English". (xi) Annette was ridiculed by black people, whenever she moves out from home, group of people mocks at her, which we may know from Antoinette's words: "She still rode about every morning not caring that the black people stood about in groups to jeer at her, especially after her riding clothes grew shabby" (5).

In a cruel way, Antoinette's horse was killed by poison. Every day she rides her horse with torn dress, because she has little money. When her horse killed, she started to say, 'Now we are marooned, (6)... Marooned, (11). Other than people, creatures were also tortured. Just for bonding with people, they got trouble from people. Annette tried to point out that, they were trapped by black people, who are Jamaican slaves of spaniyards. This peculiar word, 'Marooned' is repeated in this novel. Writer uses this word for the specific things to make serious and significant sense.

Negro people of Jamaica, treated Antonitte and their family as an alien and a stranger, often they call: "They called us white cockroaches.... Go away white cockroach, go away.... (9) Jamaican black people revised their race perception through this, calling white cockroaches. Because these insects are nocturnal scavengers and household pests moreover, they are black and brown in colour and connected with dirty.

Comparing old time to present, Antoinette's family totally isolated from the real white people. Especially after emancipation act, situation changed tremendously. Even though white had money, they didn't look Antoinette's family. The reason is, from the Annonette's Words: "old time white peoples nothing but white nigger now, and black nigger better than white nigger" (10). These lines express the exact situation of Antoinette's family.

Black people are finally liberated, so no more slavery. These truth expresses: "New one worse than old ones – more cunning; that's all" (11). It expresses that present situation and people became more violent than the past.

When Antonette is going to hit the sack, she couldn't sleep, she thinks as: "I am safe.... There is the tree of life in the garden and the wall green with moss.... I am safe from strangers" (12). She connects herself with Ave and place with Eden garden, because she confirms her safety through these sacred places and ironically she felt anxiety about the future.

Antoinette had wandered and faced the adventure as a child around the land of town. While walking through razor grass, she thinks, "It's better than people.... All better than people" (12). Antonette is ready to accept the pain, suffering but she obsesses about the black people and they became nightmare to Antoninette.

Serious Hatred spread all over the town, when Annette marries a man from England. Fellow men from Annette's Society shared worse words against marriage words such as: "Why should a very wealthy man who could take his pick of all the girls in the West Indies, and many in England too probably?" (13). with these scorching words, neighbors and people around Antoinette shows their vengefulness against Annette family.

While, Some of Black neighbor tried to blaze Antoinette's house, her step father share pain as: "Hearts have been broken" (17) especially fellow person breaks the human values and humanity. Even their new servant maid myra says "A handful of drunken negroes." (19) Common sense is vanished due to be drunken. It says human become foe for other human.

When black firing Antoinette's home, the whole family fled from their home. While running, some black people yelled as: "lock the white niggers! Look the damn white niggers!" (22). which exposes nature of human changes time to time and place to place. Reciprocally opinion about race reversed in this Jean Rhys' novel. It reveals that it is extremely offensive term, 'nigger' added with white, which shows their supremacy in their race. It proves that how White people action against black boomeranged on whites. It was worse than colonization and Antoinette is not only other to black Jamaicans and creole but also to the white. When all people are following Antonitte's family especially after blazing their home, they escaped by carriage and surrounded by black people and the same white people. Like this, such incidents shows that who is behind the violence, "A coloured man with a machete" (23), in which, Machete is a broad, heavy knife, used as a weapon. Sometime own people triggers violence against own people. The same feeling again discussed in following. The man, who stopped the carriage, entered into carriage while women said to let us go. Man shouted "shut your mouth 'you mash centipede, mash it, leave one little piece and it grow again...." What you think police believe, eh' you, or the white nigger?" (23).

There are many critical works that has been analyzed Jean Rhys' novel Wide Sargasso Sea. It revolves on Antoinette, how she is marginalized by her own husband and the dominant society of Masculine world. Sometime person like Antoinette treated as other from the whole which means away from the fellow human and considered as worse than animals. Her identification is noted as a mixed person of Europeans white and Jamaican black race, which leads her to a separate from her social life and she obviously loses herself from the reality and even from the emotional world. She ever showed her feelings of isolation and desperation. She looks back at her childhood. At that time, when she looks in the mirror. She expresses this question: "Long ago when I was a child and very lonely I tried to kiss her [the girl in the mirror]. But the glass was between us- hard, cold and misted over with my breath. Now they have taken everything away. What am I doing in this place and who am I? (117). she realizes herself and fade away from the reality. Due to mental agony she reached this extreme stage. At the end

of the Wide Sargasso Sea she moves towards dark passage, in which writer didn't finish anything as closure but she has given it to the hand of reader. It symbolizes that she gets into deep mental agony like dark passage.

People are suppressed and oppressed in many reasons, especially on the grounds of race, colour, language, community, culture, region and others. Literally it is created for personal reasons but actually it is reflected for social and political reasons. Behind that there is a hidden fact, in which large level of people get benefit from it. Emancipation act allows them to be free and be equal among whites, blacks and mixed race, but people instead of realizing their life, responsibility and space to enjoy their freedom. They start to dominate each other. Even black shows their vengefulness against whites and creoles. In other hand, man in all places exposes their power as a chauvinist through women. Here, a typical example of woman character and portraying suffering of whole kind is protagonist, Antoinette. So, Human are equal in biological reasons but unique in other nature such as colour, race and others.

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Patriarchal Oppression In Rajam Krishnan's "*Lamb In The Whirlpool*"

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Indian women are victims of Indian patriarchal society. Rajam Krishnan examines the golden cage of patriarchy that binds women within the house. The novel *Lamb in the Whirlpool* (Suzhalil Mithakkum Deepangal) is though certainly may shock the patriarchs yet offers them a scope to leaves, hoping to get some relief from the oppressive. Women as a victim and exploit of patriarchal society in Hindus and the lamb joined it in its sacredness. The novel *Lamb in the Whirlpool* is a lucid portrayal of different kind's patriarchal oppression within the family. Rajam Krishnan is so irate at the self righteous middle class Brahmin community and makes it as a point of focus in the novel. Girija has to choose between a crushing orthodoxy at home and the freedom of self-expression outside it.

Rajam Krishnan was a feminist Tamil writer from Tamil Nadu, India. She is known for writing well researched social novels on the lives of people usually not depicted in modern Tamil literature - poor farmers, salt pan workers, small-time criminals, jungle dacoits, under-trial prisoners and female labourers. She has done an extensive research in evaluating the social conditions as background for her writing. Rajam Krishnan says, a woman in family will be even worshipped as an angel if she annihilated herself for the sake of others, whereas she will be cast away as monstrous, if not demonic in the reverse case. Her plots echo in the hearts of many repressed women, cutting across culture and language. Rajam mainly focus on the pathetic plight of the suffering women in her novels. She examines the changing values of a society and their impact on women in Indian families. She is not an aggressive feminist, but has no patience when a woman wears the badge of suffering just to get the name as a perfect traditional woman. Moreover she makes her characters comprehend the intricate state of transition they are placed in and expect them to disentangle themselves on their own from the hardships. She pleases for the equality of men and women. Krishnan continually fights for the social recognition of women. She projects the modern women standing at the cross-roads and also her inevitable obligations towards her family.

Rajam's novel "*Lamps in the Whirlpool*" depicts the contemporary customs at her time. The title of the novel is charged with feminist significance. It depicts the struggle of women in Indian society. The central image in the novel is the small leaf boat carrying an oil soaked wick sailing in the Ganga. Pilgrims set such leaf boats down the river some boats succumb to the current: some do reach the shore far away. The tiny leaf boats with the burning wick symbolizes the fragile but courageous woman in our society trying to cope with its force. Their kind do not symbolizes the helplessness of the lamps in the Whirlpool but rather the purposeful "floating" of the lamps against all odds. Girija the protagonist of the novel is one such lamp who manages to float against the deadly society and keep her a float.

"*Lamps in the whirlpool*" depicts the struggle and the crisis management of the protagonist Girija . She is an educated woman who is married and gifted with three children. She had been working for eight years before marriage and quit the job on her husband's demand .soon after their marriage she is not permitted to exhibit her talents and to express her personal views and ideas according to her desire. Her feelings are not respected by both her husband and mother-in-law. She is endlessly tortured in the name of culture and tradition. They extract all the work from her showing no concern or love. She is treated as an unpaid servant .Girija submissively accepts such living and does the duties as an obedient homemaker for the sake of her children .In the male chauvinistic society; neither has she

had an identity for herself nor peace of mind. She serves as a frustrated homemaker bound by all domestic chaos. Due respect is not provided and priority is not given by her family members at any place. As per the hierarchical system of gender, she is tortured and treated as a slave by her husband.

Girija is tormented in the name of culture and tradition. Girija is made to follow the 'madi' system which is practice of the Brahmins. All along Girija had been a sufferer of the austere rules of orthodoxy. She excruciatingly thinks about how her children are starved of the joys of being embraced and fondled by their mother from a tender age as it would defy the "madi".

Swaminathan the husband of Girija is an embodiment of callousness. He is totally insensitive to the feeling of his wife. He pays attention only to his business. He does not show any kind of support or love or affection on Girija. He denies staying or listening to her words and pretends as if he is busy with his work. One day in the male egoistic anger he throws down the plate when the food is not up to his liking. He humiliates her and goes away. His crude behaviour shocks her and rouses her dormant sense of self respect.

Girija faces inconvenience because of her mother in law. Her mother-in-law symbolizes the unkindness that woman commits on womanhood. Girija mother-in-law selfishly makes her observe strict rules of austerity and piety describes as madi and aachram. According to the Hindu law as a housewife one should take enters the kitchen. particularly window must wear Narmada. Girija follows this madi rules since seventeen years as per her mother -in – law's order. Girija does not like those rules even though she follows it for mother -in-law.

Through Girija serviced with uncompromising dedication for seventeen years, she recognizes the meaningless ness of her life when her husband in an argument threw the plate away. After bearing two daughters and a son and helping her mother- in – law with uncompromising dedication for seventeen years, she recognises the meaninglessness of her life. She is traumatized to know that she has been subjected both by her husband and mother -in-law. She decides to leave the house temporarily to find solace, on the banks of Ganga. Before leaving she removes the diamond nose- ring and ear-ring which according to her is the bondage of slavery. moreover Girija removes from Mangal sutra and wears a chain because it is made by her own cost.

Coming out of the house, Girija needs a sacred widow in Haridwar who has provoked to challenge the society after her husband's death. Girija gives explanation about her state of affairs to the woman. She gives advice Girija to "think over and take life in her hands". She returns home bravely with a sense of enlightenment, after four days. Girija's husband and mother-in-law lay the blame on her with disloyalty and command her to leave home.

On her return, Girija is accused of being disloyal and forced to leave the house. When she realizes that she is treated not more than a slave, her walls of tolerance cracks and she breaks open the cage of slavery. With the help of Ratna, a relation of her husband, she makes temporary alternative arrangements. Soon Girija's mother-in-law meets her to give away hers certificates and clothes but not her jewels. She also hands over a cheque for ten thousand rupees on behalf of her husband. Girija throws it away.

Rajam Krishnan tries to explore how an ignored child gets into the wrong path. She introduces a character named Runo, the granddaughter of Girija's mother-in-law. Runo is ignored by her parents. She neither has nor does to take care of Runo becomes a drug addict and a drunkard. At last she commits suicide because of her boyfriend who cheated her.

Ratna is the granddaughter of Rajam's grandmother. She is affianced in feminist studies in Delhi University. She gives Girija place of safety and takes concern of her as if she were an offended bird. Girija is awakened by the talk of 'consciousness rising' by Ratna. She incites Girija's consciousness by her talk,

“ I cannot bear to see a talented person like you trapped in a life rules by bind orthodoxy. The madi concept is quite outdated and only a means to torture people”.

Ratna is the representative od Rajam Krishnan. Her sense of right and wrong finds a voice through Ratna. Through Ratna, Rajam Krishnan symbolizes and presents her view on feminism. She stressed the need and importance of self respect and identity that Girija fails to think about. Ratna inquires Girija.

“Tell Girija, you are imprisoned in the four dark walls of this tiny kitchen where your education and skills are wasted. Girija, are you happy with this life? “

The words of Ratna makes Girija realize and analyze the place given by her husband and mother-in-law. After realizing the situation she could understand that she is treated like a worm without any respect and recognition.

With the help of a nun, who runs a home for destitute children, Girija finds a job. She drastically makes a shift from a dependent woman to an empowered woman, taking control over the situation. The circumstance pushes her forward to acquire an identity for herself. Girija emerges as a crisis manager. Girija believes in her strength and faces the challenges. Even at the time of misery, she sketches out planes for the well being of her daughters. She is no more a frustrated homemaker confining herself to the kitchen. Girija is considered as the Indian Nora.

Rajam Krishnan is pained to see that the majority of the Indian women have no sense of self at all. They lose their identity after the marriage. Education does not give any rationale of their life. They become sacrificial goats in the ritual of running the family. She establishes the fact that when an educated woman is sunk in such torpor, society suffers more because the possibilities of her enlightening its members become remote. She was deeply anguished by gender inequality, other injustices in the society, and this reflected in Lamps in a Whirlpool.

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Identity Crisis in Arun Joshi's the Foreigner – a Study

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Arun Joshi is an Indian-English novelist of the post-independence era. The socio-cultural ambiance of his novels represents the post-independent society of India in some novels and some other exclusively does have the social of America for the background. Irrespective of the country, his characters are shown as undergoing sociological, psychological and existential maladjustments significant of an identity crisis. They do suffer from acute feelings of depression followed by moods of alienation and isolation. The present study scrutinized to discuss the intricacies of identity conflicts, The Foreigner sets in America and India. In this novel, the identity of both India and America influence the characters. The conflicts more than for social reasons seem to belong to the inner recesses of the self or to use Joshi's own words in that mysterious underworld which is the human soul.

Identity crisis in Joshi's characters quite often is caused for socio-cultural reasons but at times impress us as having greater depths and meaning. Hence the readers always have the impression that his characters do suffer less from social dilemmas but more from metaphysical or existential dilemmas. But the reality is that either the social dilemmas cause existential angst or tendency for existential feelings make the social identities meaningless. It means that there is always a reciprocal relationship between social and existential meanings. For the same reason, the identity the very meaning of human existence all the while contesting social identities. Thus dilemmas. The 'I-self' or the private self and it needs collide with the community ways or the 'we-self' ensuing in conflicts. The decision to heed the needs of the 'I-self' will be reached only after suffering lots of anguish through the resolution made may look abnormal as per the parameters of societal norms.

The novel The Foreigner has vast intercontinental geographical space within which the action of the novel is spread. The protagonist of this novel is SindiOberoi and he inherits a mixed cultural identity of Kenya, India and Britain. That is to say he is a child born of mixed parentage of an English woman and a Kenyan Indian Father. On losing his parents at a very young age is brought up by his uncle settled in Kenya, indeed significant to enable him to expand his horizon of experience.

The horizon of experience means an opportunity for dwelling in multicultural ambiance and tending one's capacity for cosmopolitan identity. It also means becoming aware of universal principles of morality, instead of limiting oneself to the cultural imperatives of any one nation alone. But Sindi feels nothing of this kind instead he is restless and unhappy all the time tormented by feelings of absurdity and meaninglessness.

His acute feeling of meaninglessness about his very existence has its source in his social identity and also it is a personal liability with him. Both his orphaned state on the one hand and his cosmopolitan identity significant of cultural un-rootedness on the other are indeed the source of his

anguish. Instead of feeling pride at Sindi's cosmopolitan identity, he is quite unhappy and anguished at his fate being thus.

His acute feeling of meaninglessness about his very existence has its source in his social identity and also it is a personal liability with him. Both his orphaned state on the one hand and his cosmopolitan identity significant of cultural un-rootedness on the other are indeed the source of his anguish. Instead of feeling pride at Sindi's cosmopolitan identity, he is quite unhappy and anguished at his fate being thus. He often relates his feeling of anguish to his uprooted state and to his sense of non-belongingness embroiled in his upbringing in a pluricultural ambience. That is his multi-cultural exposures instead of giving him a sense of pride in his cosmopolitan status make him cringe with feelings of rootlessness, the lost childhood or starvation from parental love cause mental perturbations, his hybrid identity as well as general feelings of displacement and the related agony.

Educated in varied countries is being cut off from his racial roots; neither a complete Indian or Kenyan nor a British, he is haunted by a gnawing sense of alienation. Caught up in such turmoil of feeling he thinks of the world as a lonely planet. His sense of seclusion or isolation impregnates not only his inner self with sorrow but also modifies his impression of the external world as a lonely planet. Thus the image of a lonely planet becomes an objective correlative of his inner loneliness. He feels that people are happy for the wrong reasons like egotism, evil or even absolute ignorance on this lonely planet.

The master emotion that overrules Sindi as alienation and the title of the novel *The Foreigner* implies the same. He feels an outsider to both, to his society and to his own self. Not feeding the exact needs of his self and in his inability to an anchorage in any one culture makes him feel a stranger everywhere and in all the times.

Critics often relate Sindi's anguish as not specific of him alone but a representative of the angst of many sensitive men in a modern cosmopolitan society. Sindi's anguish has many more dimensions other than his lost childhood and hybrid identity, which is often expressed implicatively in his behavioural nuances. He is tormented by obligations of contraries; spiritual/physical, personal/social and divergent emotions; or pride/disgust and sincerity/hypocrisy and so on. He finds experiences of his life too mundane and unexciting and seeks ardently for something else which he is unable to concretize. He shifts experiences or quite often experiments yet fails to give a tangible experience of what exactly he needs.

To distract himself from his torments he flirts with girls but he feels bore at the end. Even with June Blythe with whom he is really more serious than with other girls, he has no desire to evolve an enduring relationship and never contemplates marriage. He flirts but he cannot feel responsible to get engaged in marriage. All his relationships with women are just a distraction from pangs of absurdity and alienation he felt of his own life. His apathy towards human relations is expressed in his non-conformity to social norms especially the norm of marriage. Therefore, he fails to evolve enduring or long-lasting relations with any one of his girlfriends and derive meaning out of it.

Sindi lives with none of the social experiences as essential and authentic and has the daringness to reject them. But at the same time, he is unable to evolve alternating experiences that can save him

from his agony of metaphysical anguish or existential angst. But the fact is that he cannot easily escape from social effects however indifferent he may act and it is proved in the fact that the happenings of the real world around him aggravate his anguish. His orphaned state makes him hate people enquiring of his parentage and he always reacts such queries with anger and frustration, Sindi reacts thus: "I hated to talk about my parents, I hated the pity I got from people". (77 *The Foreigner*)

Sindi's sense of inner turmoil is heightened on witnessing rampant exploitation, corruption and denial of rights in the independent India (which he visits later). He feels humiliated by the racist practices of the American society even as he experiences the humiliation of ill-treatment and discrimination due to his social identity as a Kenyan Indian. He responds for the same thus:

*Born an Indian, I had been spat upon; had I been a European, I would have done the spitting. What difference does it make? I would still die and be forgotten by the world. And spitting had not made the world's big shots any happier than we were (30 *The Foreigner*).*

Thus the identity conflicts of Sindi in *The Foreigner* are to be perceived at both socio-cultural level and personal level.

The event of Sindi's social humiliation proves the fact that one cannot escape one's social identity easily. All the intensity of Sindi's existential feelings cannot detach him from social tenets, that is, he cannot present himself free from social identity of racially inferior status. Even his hybrid identity doesn't save him from getting identified as one belonging to an inferior race, and he cannot escape shame for the same. Sindi's plight is a fine paradigm of the way that the identity politics works. The identity of an inferior race in him is fore-grounded neglecting the lineage of white blood (that of his British mother) in him.

Sindi's inferiority is born of his status of being born to a Kenyan-Indian father. His English blood that of his mother doesn't elevate his status and virtually is derecognized reminding us of 'one-drop rule' followed in social practices of a racist nation. One drop rule had been framed to justify racism based slavery practices in America.

Even identity politics with reference to other identities; caste, class, race, gender, religion, sexuality and ethnicity work similarly and hybrid identity doesn't provide an escape from the ugly embrace of identity politics. In modern categories of group identity like profession (occupation), nationality, sex orientation one always has the liberty to choose and avoid ascription. But group identities of cultural heritage of the past are difficult to shun or outgrow. Freedom of choice of self-identification or personal identification is always discouraged in relation to traditional and historical social identities.

Sindi also refers to the way the carriers of the racial identity of inferior connotation is vulnerable to feelings of inferiority even when there is no cause to feel so. He refers to the way of Indian students' behaviour in the party hosted by Americans at the International Students Association.

He describes an instance; in the reception party which has arranged at the MIT shows how the Indian students feel unease for no reason in the presence of the fellow American students.

Arun Joshi's characters are given the identity conflict always to show a change from the lowest level of consciousness to the highest kind when they start perceiving the reality around in their own way and are either happy or unhappy about them and create their own reality. This sorting out of Identity conflicts towards some kind of resolutions is the greatest achievement of Joshi's characters and a fine paradigm of what is called Identity formation or attainment of Ideal adulthood.

The resolution of identity conflict is ingrained in the words of A.P, Mathur in *Survival and Affirmation in Joshi's Novels* thus

...strong affirmations: right detachment and meaningful action, confrontation with evil and corruption, humanitarianism and love of the people, faith in the operation of destiny and of quest for peace, fulfilment and salvation within one's own cultural pavement. (426 *The Foreigner*)

A fine proof of the acute sensitivity of Joshi's men is noticed in the fact that amidst all worldly successes his men are vulnerable to existential angst. Madhusudhan Prasad's observation on the novel *The Foreigner* implies the same thus: "The Foreigner takes us to the lower depths of human suffering and the inferno of existential agony". (28 Prasad) This observation indeed is applicable to other men of other novels as well.

In summation the crisis of identity in Joshi's novels is explored at various levels such as national, international, individual, interpersonal, industrial and business relationships. Joshi's novels have not much to convey at the level of the plot but are thought-provoking at the psychological and existential level of meaning and socio-cultural causative of the same.

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The Potrayal of Female Characters in Chitra Banerjee Divakaruni's Arranged Marriage

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Abstract

The present paper aims to focus at the optimist outlook of Indian woman in her search for self-realization with special reference to Arranged Marriage (1997). Rich or poor, educated or illiterate and married or unmarried, all the women characters of Chitra Banerjee Divakaruni in Arranged Marriage rebel against those who try to suppress their individuality. Chitra Banerjee Divakaruni presents the concept of Woman in its true colour. She depicts the unending struggle of Indian woman against patriarchy, society and her own family. Her female characters are strong and fearless. Her women character becomes the centre for stories of dislocation-geographical and emotional, recollected narratives of mother and daughter and narratives of women who accept change. Divakaruni voices out for the Indian immigrant women who suffers for their self-identity in a patriarchal society.

Keywords: women self-realization, suppression, struggle and immigrant women.

Chitra Banerjee Divakaruni has established a new trend in the field of feminist literature by giving voice to the unspoken, unexpressed and unheard problems of Indian women living in the United States. The characters are both liberated and trapped by cultural changes as they struggle to carve out an identity of their own. Her first short story collection *Arranged Marriage* won American Book Award, PEN Josephine Miles Award and Bay Area Book Reviewers Award and paved way for her to become a high-profile writer in English literature. Arranged Marriage is a collection of short stories that centre on the patriarchy fuelled by the tradition of arranged marriages. In many stories, the characters are unnamed, to present the fact that the experiences depicted in the stories are common and can happen to anyone.

Arranged marriage in India is normal, as it becomes part of traditions. The idea of arranged marriage evokes images of loveless and choice-less union in which people, more often women, are enforced into marriage. "Regardless of stereotype, arranged marriages in some form are still the norm in many if not most countries, including India which is often considered the precursor of arranged marriages"(AM23).

Marriage is called a contract, an institution in which one party, the husband, has exercised the power of a slave-owner over his wife. "A wife is like a husband's belonging which means that a husband gets privilege to rule and order his wife according to his will. In this case, a wife is expected to agree, accept, and does his husband's command without arguing"(AM28).

The story "The Bats" is an excellent example of realism. In the story mother is a typical Indian traditional woman caught in a social prejudice and victimized by social conditioning to be a silent, submissive, and voiceless creature that is afraid to free herself from her past and lacking the strength to move forward. Even the daughter is caught rapt between her father's cruelty and her mother's love. She is incapable to understand the reason behind the bruise that her mother has on her face which are evident of violence that she goes through frequently. Her mother's decision to move to her grandpa uncle's house filled her with happiness though this happiness lasts for very short time. The portrayal of the bats being killed in the large number is symbolical of her mother's return to her husband to be abused violently.

A lot of women struggle with idea of identity. As the women in the stories are conditioned to believe that they are meant to be a part of someone rather than an entity in themselves, this creates an identity crisis that they deal with in the climatic moments of the stories. In the story *The Ultrasound*, Anju wonders if her husband's love is more for her as mother of his child or for her as an individual. She is worried if she has become a mere vessel for child-bearing for her husband. The husbands in the stories are surprised and even shocked, with the idea of the wives demanding space. A prostitute is labelled as a prostitute with no chance of healing for herself. A daughter becomes a token of family's modesty. When a woman has already entered into a marriage institution, she must be willing to accompany her husband in whatever the circumstances are. Submissiveness is essential for a woman in marriage and she must give it to her husband.

The women, mostly married into an arrangement, seem to struggle with their sexuality. They have been conditioned to consider their husband's needs as primary and any other idea which might not involve their husbands or be for their own pleasure as immoral and deprecating. Sex is considered to be act meant either for husband's pleasure or for procreation. The women treat sex with their husbands, even if it's painful or unconsented, as duty. Women who even dress or talk provocatively are considered promiscuous. This leads to a presumption on the male part of patriarchy that a wife can't have desires or refuse his desires.

The situation of a single independent woman is not much different from a widow in our taboo ridden society. It is believed that the life of a woman is nothing without a man. Marriage is supposed to be the most important part of a woman's life. But the female protagonist of *A Perfect life*, Meera moves her life in a different mode. She leads an independent luxurious life in America having all the pleasures of the materialistic world-money, job, house and a young and vibrant American boy friend. She does not want to bind herself in the golden chains of marriage as she is not ready to accept the domination of others on her. Mothers rear their daughters to be dutiful while raising their sons to be confident and sure of their place in the society. Women if considered promiscuous are considered to bring shame to their families and are subsequently disowned. Letting go of one's child seems like a little price to pay when one's honour is concerned. This is however limited to the older generation. The women of younger generation struggle with motherhood but only when their own identities are concerned. They are either afraid of getting back with their careers or losing their individuality.

When Meera is warned by her friend that there are more risk factors of accusation like child abuse, kidnapping, she is ready to face everything to possess the boy and decides to adopt the boy legally. When she tells stories to him after her work she feels that jasmine smell from the boy which provokes motherliness in life and she finds motherhood more about pain than love. She loves her freedom, her own individuality and her status in society. She does not want someone in her life that is always present to suppress her. For her, marriage is the main cause of a woman's agonies and anxieties.

In the story '*Clothes*' Sumita the protagonist, changes clothes at different stages of her life symbolizes her changing characteristics which describes constant clash between her emotions and external pressures which results a new hybrid identity to Sumita. She wears sari at her home in India and migrates to America after her marriage. Sari is a unique and an important part of Indian identity. The story Sumita loves her husband and fulfils all her social obligations very effectively but the sudden death of her beloved husband breaks her golden dreams into pieces. She does not know what to do and where to go now. Due to the social pressure, she has to perform all the rituals prescribed for a widow in our Indian culture. Her wet and yellow sari reflects her feelings about a new change which is about to come after her marriage and her immigration to America. "The sari, thick voile that will bunch around the waist when worn, is borrowed. White Widow's color, color of endings, she tries to tuck it into the top of the petticoat, but my fingers are numb, disobedient. It spills through them and there are waves and waves of white around my feet. She kicks out in sudden rage, but the sari is too soft, it gives too easily. She grabs

up and edge, clamp down with my teeth and pull, feeling a fierce, bitter satisfaction when she hear it rip.”(P.29). She continues to wear sari at her in-laws home as her Indian identity continues but at the same time she starts making a transition from an Indian woman to a western lady. After her husband’s death, she emerges with a new identity; identity of an independent, empowered and strong woman. She finally decides to stay in America and work as her husband and she herself has dreamt.

Unlike other traditional Indian widows, she is not ready to give up all her dreams and desires. In fact, she is determined to give a new start to her life independently.

“I straighten my shoulders and stand taller, take a deep breath. Air fills me the same air that traveled through so mesh’s lungs a little while ago. The thought is like an unexpected, intimate gift. I tilt my chin, readying myself for the arguments of the coming weeks, the remonstrations.” (AM.33).

Through Asha’s character, Chitra Banerjee Divakaruni gives voice to the concealed dreams of woman whose life revolves around the happiness of her husband and children. To serve their needs is her topmost duty and she keeps it on priority but sometimes, circumstances bring a drastic change in her life and she starts giving wings to her imagination. She stops taking care of what her own near and dear ones and even the society thinks about her. Now, she is ready to achieve whatever she really wants not what others expect from her. When she feels that her married life lacks understanding, companionship and even love, she decides to break it at once.

The heroine of Doors presents this point of view. Through Preeti, Chitra Banerjee Divakaruni successfully reflects the yearning of a highly educated and sophisticated young wife for freedom from her husband’s unjust domination. In professional life, Preeti’s hard work pays off and she achieves what she imagines. But in real life, she fails in acquiring a due place for her as it is still under the strict control of her husband. In fact, her faith in herself gets divided between her reasons and emotions and her logic and love. Living in America, she is very well adapted in Western culture and tradition. She falls in love and gets married with a man of her choice. An Indian, by origin, Preeti knows the importance of mutual understanding for a successful marriage, but on the other hand, she loves her privacy. She has a world of her own in which no one is allowed to enter. Her husband, too, gives her that desired space and behaves accordingly. The arrival of his Indian cousin, Raj, takes a u turn in their life. Preeti does not like the over involvement of Raj in her personal life. Preeti always like her doors to be closed and needs a private space which she is not ready to share even with her husband.

In the story “The word love”, the heroine starts living with a man. Love is a magical word and it is difficult to define it easily. She accepted westernization in totality that she started to live with her boy friend outside the institution of marriage. But here past (her culture) thwarts her. She recollects her how her mother had taken pains to bring her up father’s death. Mother-daughter relationship is quite different in Indian culture. She regrets for hiding the relationship with her mother, however she finally faces the wrath of losing her mother confessing the truth. Her boyfriend on knowing her relationship says “it was never me, was it, never love. It was always you and her, her and you” (AM 70). Thus parental love a makes her take a decision to live alone.

Conclusion

We can say that the female characters presented by Chitra Banerjee Divakaruni in her masterpiece Arranged Marriage are rebellious, assertive and bold. Their refusal to accept the established norms made by the patriarchy to show their antagonism As Micheal Chris Weed on elaborates Foucault’s point of view in this context, to speak is to assume a subject position within discourse and to become subjected to the power and regulation of the discourse. There are problems of assimilation whether it is about post marriage adjustments or immigrant experience in the new culture. Sometimes they submit to the circumstances and surrender to the destiny and some of the characters are making courageous actions to fulfil their own choices and standards which help

them to create their own identity. Divakaruni's feminism causes her to speak against Indian men in various ways in these short stories. Divakaruni seems to delineate the queer compulsions of married life, its irredeemable and invariable monotony, its bondage and restrictions, power imbalances and double standards the gradual ending of female identity.

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Identity issues in Chinua Achebe's Novel "Things Fall Apart"

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Abstract

Identity is one of the most influencing themes in Contemporary Literature that explores to find one's identity. Chinua Achebe was a Nigerian Novelist, Poet, Professor and Critic. He was raised by Christian evangelical parents in the large village Ogidi in Igboland, Eastern Nigeria. *Things Fall Apart* is the most widely read book in the modern days in African Literature. The Protagonist of the novel Okonkwo loses his identity in the novel. Okonkwo is a wealthy and respected warrior of the Umuofia clan, a lower Nigerian tribe that is part of a Consortium of nine connected villages. He gained his fame for his accomplishments in Wrestling. He accidentally killed fellow clan member in a ritual ceremony when his gun exploded. Okonkwo is exiled, he returns seven years later to his village which is plagued by missionaries. Okonkwo tries to drive off the missionaries but he receives little support from other villagers. He finally gives up hope and hangs himself because he could not stop the European Christian white men to take control and change his village traditions.

Key words: Identity crisis, Nigerian tribe, Christian Missionaries, Umuofia clan,

Chinua Achebe was a Nigerian novelist, poet, professor, and critic. **Chinua Achebe** was raised by Christian evangelical parents in the large village Ogidi in Igboland, Eastern Nigeria. He received an early education in English. He grew up with a complex fusion of Igbo traditions and colonial legacy. He was one of the most important African writers in English Literature. He studied at a British-style university College. He intends to study medicine, but eventually changing his major to English, history, and theology. He successfully completed his graduation; he went to work for the Nigerian Broadcasting Company in Lagos. Later he studied at the British Broadcasting Corporation staff school in London.

Achebe developed work as a writer. Having been taught that Igbo values and culture were inferior to those of Europeans, and finding in Western literature only caricatured stereotypes of Africans, he wanted to conceive of an African literature that would present African characters and society in their full richness and complexity. Starting in the 1950s, he helped to found a new Nigerian literary movement that drew on the oral traditions of Nigeria's indigenous tribes. Although Achebe wrote in English, he attempted to incorporate Igbo vocabulary and narratives.

Things Fall Apart was his first novel. It was published in 1958. It remains his best-known work. It has been translated into at least forty-five languages. It has sold eight million copies worldwide. Achebe wrote other novels are *No Longer At Ease* (1960), *Arrow of God* (1964), and *A Man of the People* (1966). Many of his novels dealt with the social and political problems facing his country, including the difficulties of its postcolonial legacy. Achebe became active in Nigerian politics in the 1960s. He produced several short stories dealing with the complex realities of the Nigerian Civil War; the best known of these stories is *Civil Peace*.

Achebe focuses on the traditions of Igbo society in the novel *Things Fall Apart*, the effect of Christian influences, and the clash of values during and after the colonial era. His style relied heavily on the Igbo oral tradition, and combines straightforward narration with representations of folk stories, proverbs, and oratory. He also published a number of short stories, children's books, and essay collections. He became the David and Marianna Fisher University Professor and Professor of Africana Studies at Brown University in Providence, Rhode Island, United States.

Identity issues in *Things Fall Apart* are to impose the ideologies on the Ibo people.

The novel takes its title from a verse in the poem "The Second Coming" by W. B. Yeats, He is an Irish poet, essayist, and dramatist:

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;
Mere anarchy is loosed upon the world. (Yeats: 1921)

It is a product of European thought. In this poem Yeats describes an apocalyptic vision in which the world collapses into anarchy because of an internal flaw in humanity. In *Things Fall Apart*, Achebe illustrates this vision by showing us what happened in the Igbo society of Nigeria at the time of its colonization by the British. Because of internal weaknesses within the native structure and the divided nature of Igbo society, the community of Umuofia in this novel is unable to withstand the tidal wave of foreign religion, commerce, technology, and government. In *The Second Coming*, Yeats evokes the anti-Christ leading an anarchic world to destruction. This ominous tone gradually emerges in *Things Fall Apart* as an intrusive religious presence and an insensitive government together cause the traditional Umuofian world to fall apart.

The colonization of Nigeria was racist that can be perceived through *Things Fall Apart*, Achebe used three characters Mr. Brown, Reverend James Smith, and the district commander as examples of racism. Collision between two different civilizations are caused to emerge the theory of racism. The native tribes adhere to strict belief systems that dictate their social lives. Just as the men are superior to the women, the elders are in charge of dispensing justice and are the occupants of the highest ranks in society, whereas the Europeans operate on laws enacted in their mother country. Rather than adapt to the ways of the Ibo people, the missionaries do not hesitate to impose the will of their reigning Queen and support the spread of a new religion in the colonized territories. Diana Rhoads supports the presented claims in their respective works on the narrative. In fact, the main threat that the Europeans posed to the Ibo culture entailed their disregard of the latter group's superstitions. For example, where the clans feared the Evil Forest, the Europeans were keen to build their church and court on the same land. Hence, for Okonkwo, a suicide was something akin to an escape route that allowed him to show his strength and bravery before the Europeans took over.

Chinua Achebe's *Things Fall Apart* is the dominant theme of identity issues, cultural clashes and etc. Subject to the arrival of European missionaries at the closing of the nineteenth century, the Nigerians that form the basis of the novel undergo a steady yet palpable transformation that threatens their traditions. Under the doctrines of Christianity and European laws, Achebe manages to capture the factors that went into play in the dismantling of Ibo culture under the onslaught of colonialism. Achebe's work hinged on the arrival of white missionaries and the subsequent disruption of Ibo ideologies. With interest in Okonkwo, the lead character, the mentioned changes beget an unfortunate sequence of events that led to his eventual destruction. Accordingly, Okonkwo's suicide in *Things Fall Apart* marked the man's attempt at protecting his identity amidst social changes that came with the Ibo people's encounter with the Europeans.

Okonkwo's self-identity revolved around an intricate combination of male power and a sense of duty that defined masculinity among the Ibo. Apparently, as a reading of the narrative reveals, the males did not rely on the dictations of others to determine their place within the community. Far from it, each man had to be self-defined where evidence of physical agility and wealth went hand in hand with gaining respect. Consider the sections in which Chinua Achebe informs his readers of how Okonkwo's fame rested on his solid personal achievements and that he was popularly called the *Roaring Flame*. Such were the qualities that paved the way for Okonkwo's rise in the social hierarchy before going on to cement his position among the elders of Umuofia. While describing Okonkwo is a physically strong male with a stout heart, Joko Sengova affirms the character's appeal within the context of an African society stemmed from his strength. In that sense, traditions defined Achebe's protagonist and granted him honor as long as he remained among his peers. The next sections explain why the arrival of a new race meant the destruction of the same.

The concepts of individual and self identity among the Ibo encompassed a rigidly patriarchal society. In other words, where the men boasted strength and bravery, their female counterparts were weak and timid. At least that is what Diana Rhoads observed while writing on gender relations in Achebe's text. In the author's words, the

strong and warlike depiction of the men relied on the tender and supportive stance that the women assumed in times of adversity. A perfect case in point is evident in the trial of Uzowulu. Accused of beating his wife, Uzowulu's case before nine of the greatest masked spirits in the clan harbored the traces of a patriarchal society as men presided over the same while women looked on from the fringe like outsiders. By that logic, the hierarchical nature of Ibo societies granted members their identities by determining the boundaries within which they were to live. The men not only had more liberties than the women did but also faced the pressure of proving their masculinity. The problem was the Europeans did not condone the use of superstitions to maintain the presented system.

European laws and religion rendered Ibo ideologies baseless by undermining the people's traditions. Whereas there was a single harmonious order among the Nigerians, the arriving whites insisted on implementing Christianity and the Queen's monarchical rule on their targets. For example, while dubbing the abandonment of twins in the Evil Forest a crime law, the missionaries had no qualms about using scripture to defend the converts who opted to abandon their families' religion. It is one racial group triumphed over the other; the presented conditions set the pace for the collapse of Ibo social norms and the identities that relied on the same. Again, where Okonkwo was concerned, being a fierce warrior did not denote a place of honor or the respect of the community. On the contrary, Okonkwo's mannerisms placed him at odds with his clan and the colonial government as the former faction allowed the latter one to settle the Evil Forest. In *Things Fall Apart*, Okonkwo confronts the Christian missionaries and orders his people not to follow them. As a result, they ostracise the Christian missionaries and reject the Christians everybody in the assembly spoke and in the end it was decided to ostracise the Christians. Okonkwo ground his teeth in disgust. Okonkwo's resentment of the Christians provokes a national sense via his peoples' fanaticism. They are committed to ethnic aboriginality.

Identity is discussed in relation to the accumulation of the coloniser in the land of the colonised. Such accumulation brings violence and destruction of aboriginal belongings negatively affecting national identity. Every domestic attribute will deteriorate in parallel with a sequence of colonial settlements. Achille Mbembe (2001), in *On the Postcolony*, contends that colonial violence affects all the cultural customs of the colonized, the violence insinuates itself into the economy, domestic life, language, consciousness. It does more than penetrate every space: it pursues the colonized even in sleep and dream. It produce a culture, it is a cultural praxis.

Igbo's cultural customs are endangered by the arrival of white Europeans. Igbo people increasingly change. When Mr. Brown, a white missionary, begins paying them social calls, they become socially different. Accordingly, their social life becomes different. Their cultural customs change implicitly and they become accustomed to the white missionary traditions: "the Christians had grown in number and were now a small community of men, women and children, self-assured and confident. Mr. Brown, the white missionary, paid regular visits to them. When he thought that it was only eighteen months since the Seed was first sown among you, he said that he marveled at what the Lord hath wrought. As such, the small community of whites epitomises Mbembe's notion of the accumulation of the coloniser in suppressed, or colonised, lands. Once the accumulation process takes place, national aboriginality steadily disappears. This is evident in the degrading of national authenticity in *Things Fall Apart* whereby aboriginal people could not maintain their indigenous social aboriginality. Yet, the spirit of their national adherence is preserved in the fortitude of the novel's protagonist, Okonkwo. The residuals of national aboriginality are preserved in Okonkwo's resistance to the whites and his regional faithfulness. This faithfulness is achieved through the preservation of his national identity. But this national identity confronts a great colonial hegemony in the novel. The following section will examine the relationship between aboriginality and colonial hegemon.

The novel chronicles the life of Okonkwo who is the leader of an Igbo community. He is a wealthy and respected warrior of the Umuofia clan, a lower Nigerian tribe that is part of a consortium of nine connected villages. He is haunted by the actions of Unoka, his cowardly and spendthrift father, who died in disrepute, leaving many village debts unsettled. The climactic point in the novel arises when Okonkwo was without his realizing it, and he shoots a young member of his community and kills him. Because killing a clansman is a crime against the earth goddess, Okonkwo must take his family into exile for seven years in order to atone. He gathers

his most valuable belongings and takes his family to his mother's natal village, Mbanta. The men from Ogbuefi Ezeudu's quarter burn Okonkwo's buildings and kill his animals to cleanse the village of his sin. From the seven years of his exile, he returns, and it addresses a particular problem of emergent Africa in 1890. Another parallel climax in the novel is when the missionaries inculcate the lives of the villagers. Okonkwo is responsible for his death because he has remained stagnant while his village and family are changing. Okonkwo is a tragic hero in the classical sense, although he is a superior character. His tragic flaw was the equation of manliness with rashness, anger, and violence, which brings about his own destruction. Okonkwo is gruff; he is unable to express his feelings. But his emotions are indeed quite complex, as his manly values conflict with his unmanly ones, such as fondness for Ikemefuna and Ezinma. The narrator privileges us with information that Okonkwo's fellow clan members do not have that Okonkwo surreptitiously follows Ekwefi into the forest in pursuit of Ezinma, for example and thus allows them to see the tender, worried father beneath the seemingly indifferent exterior.

His entire life was measured against his father so he never established his own sense of identity, he just wanted to be opposite of his father. Okonkwo sees that he alone wishes to go to war with the Europeans. Okonkwo's suicide is an unspeakable act that strips him of all honors and denies him the right to an honorable burial. Okonkwo dies an outcast, banished from the very society he fought to protect. With a feeling of hopelessness, Okonkwo gives up and hangs himself. He commits suicide because he cannot deal with the changes that the Christian white men are making in his village. The notion of an identity hinges on social norms that include one's background. Because the government enacts statutes to govern the people, Okonkwo strives to be a law-abiding citizen. Similarly his parents expected him to become self-efficient, he has worked hard to be an independent woman and continue to do so every day. The presented descriptions become relevant once; one realizes that the laws and familial duties would have been pointless if he resided on an island alone.

Conclusion

The article is entitled Identity issues in Chinua Achebe's *Things Fall Apart* discusses indigenous qualities of the Igbo and the other villages during the advent of white colonial power. The new power instills a social, religious and military mentality into Native trans persons, living authentically may or may not involve physical changes to their body. Native people gradually began to change after being influenced by the new colonial culture. There is different ethnic behaviours change in accordance with colonial agendas. The result is that Native individualism adapts and there is a growing awareness of the faultiness and conflict that characterise relationships between Native people and settler states around the world.

The protagonist of the novel Oknokwo acts according to his self identity. Hence, he inflicts subaltern treatment on his family, especially his wives. The white hegemony intensifies, and self identity. It advocates eventually die or exiled. Oknokwo, being the sole national survivor, rejects colonialism and commits suicide. His individualism represents the bits and pieces of the self identity of the Igbo and other villages. Thus, committing suicide is but a token of personal decline that is, Oknokwo's death embodies the fall of the Nigerian original identity.

Okonkwo's suicide in Chinua Achebe's *Things Fall Apart* was indeed subject to the man's determination to protect his identity and pride as an African male. That was so the triumph of the colonial powers went hand in hand with the dismantling of the traditions that protected Okonkwo's interests. In reality, outside Ibo culture, Achebe's protagonist was a simple man without any authority. After all, the Europeans' laws punished bravery while their religion welcomed all persons irrespective of their gender and titles within Ibo society. Consequently, and in what should have been an act of heroism, Okonkwo's decision to take up arms against the Europeans constituted a criminal act in the new system. Evidently, once colonialism took roots, everything Okonkwo worked for proved to be useless

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Quest for identity crisis in v.s. naipaul's "*half a life*"

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Half a Life is another of Naipaul's stories of alienation. In this case, however, the central character is not merely frustrated in his efforts to attain a particular goal; when the book ends, he has reached middle age without finding a purpose for his life.

The book begins with a seemingly simple question. Willie Chandran, the protagonist, asks his father why his middle name is "Somerset." At this point, the author turns the narrative over to Willie's father. His explanation begins in the 1890's, when Willie's great-grandfather, a priest, left his impoverished temple for the court of the maharaja, thus beginning his family's movement up the social ladder. Willie's father was meant to attend a professional school and to marry the daughter of his college principal. However, he decided to rebel against his Brahman family by taking up with a black, low-caste girl. Since he did not love or even like the woman he had chosen, his home life was miserable. Realizing that their two mixed-race children, Willie and Sarojini, had no future in India, the elder Chandran tried to obtain a college scholarship for his son by contacting English visitors to India with whom he had become casually acquainted, including the writer W. Somerset Maugham, for whom Willie was named. However, either his pleas were ignored or, as in Maugham's case, received a perfunctory response.

The author now takes control of the story. Willie's father has obtained a scholarship for him at a mediocre college in London. There Willie finds he can invent himself, glamorizing his lineage by making his mother a member of an ancient Christian sect and calling his father one of the maharajah's courtiers. Willie becomes a member of a bohemian immigrant group, writes a radio script for the British Broadcasting Corporation (BBC), and produces twenty-six short stories, which Half a Life is a novel written by V.S.Naipaul in 2001. The novel revolves around the story of Willie Somerset Chandran, whose father is a Brahmin from the Hindu caste system and his mother a Dalit. Willie's middle name 'Somerset comes from the name of an English writer called Somerset Maugham who had visited Willie's father in a temple once. Willie's has a strained relationship with his father and decides to leave India so as to go and study in London, England. He lives the life of a poor immigrant while in London but later writes a book and manages to publish it. The publishing of his book leads [to Willie receiving a letter from a fan called Ana, who admires the book and wants to meet Willie. Ana and Willie fall in love and Willie goes back with Ana to her homeland in Africa. The novel ends with Willie leaving his 18-year stay in Africa and going to live with his sister in Berlin.

The book was written by the author to explore the life of an immigrant living in London and how they came to adapt to their circumstances. The author also wanted to explore how this can lead to a prosperous future and even allow one to fall in love. The novel was received well by critics and fans alike. In fact, The Observer commented that V.S.Naipaul is "without peer and is a "fine writer The novel was also long listed for the Man Booker Prize Willie Somerset Chandran is the son of a Brahmin father and a Dalit mother. His father gave him his middle name as a homage to the English writer Somerset

Maugham who had visited the father in the temple where the father was living under a vow of silence. Having come to despise his father for giving him a split identity, Willie Heaves India to go to London to study. There he leads a life as a different man with an interesting background 'oriental' and fakes the facts of his life. Later in London he writes a book of short stories and manages to publish it.

Willie receives a letter from Ana, a mixed Portuguese and black African girl, who admires his book, and they arrange to meet. They fall in love and Willie follows her to her country, an unnamed Portuguese colony in Africa,

presumably. Mozambique. Meanwhile, Willie's sister Sarojini marries a German and moves to Berlin. The novel ends with Willie having moved to his sister's place in Berlin after his 18-year stay in Africa.

The Book is divided into three Segments In the First Segment called "A Visit from Somerset Maugham, Willie's father narrates his own childhood in India and his relationship with Willie's grandfather. This story telling extends to about 10 years, with information given bit by bit to Willie Chandran by his father. In this segment the story is written in the first person as though Willie Chandran's father is narrating it. The Second Segment is peculiarly called *The First Chapter. This describes the childhood and other activities in India till the protagonist Willie Chandran became 20 years of age. Then he leaves for London on a scholarship arranged by his father's contact in the UK. The story line is presented in the third person. The author takes charge and gives the story of how the protagonist tries his hand at writing to make a living. The last segment is "A Second Translation' which has Willie Chandran meeting Ana, with whom he moves to live in her home-town in Africa and spends 18 years of his life there.

A Guide to Half a Life is published in book form. He even gains some badly needed sexual expertise. However, a visit from his sister Sarojini shakes his growing self-confidence. As Sarojini points out, Willie's scholarship will soon expire, and he still has no plans for the future. An encounter with Ana, a girl from Portuguese East Africa who also has a mixed racial background, seems providential. They fall in love, and Willie decides to go home with her. The narrative now jumps ahead eighteen years. Willie tells Ana that he wants a divorce. He is leaving because, as he says, he can no longer live her life.

The final section of the book is Willie's account of those eighteen years in Mozambique, told to his sister Sarojini at her home in Berlin, Germany. Willie and Ana had both assumed that he would make himself useful on her estate. However, he spends his time socializing with the local landowners, most of them of mixed racial backgrounds, all of them boastful and pretentious. When violence erupts and it becomes clear that the colonial empire is doomed, they begin to flee, and Willie leaves, too, evidently still searching for his identity and for the purpose of his existence so he can live more than "half a life."

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Feminist issues in the *Handmaid's Tale*

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The handmaid's tale plays a role as a response to Second-Wave Feminism, it is important to discuss about the movement's extension from early nineteenth century. The political and ideological foundations of Second-Wave Feminism reach back to the 1800s, early advocates for Women's rights focused on sufferings because franchise was the most notable rejection of women. They believed that securing women's value which would guide to the moral and social improvement of the entire population.

First-Wave Feminism wind up with the passage of the nineteenth Amendment in 1920, after which the women's movement was virtually dormant for forty years. In these period, the re-emerging of the movement in the 1960s. Women's issues and concerns were rarely considered to have any larger social meaning or significance.

First-Wave Feminism concerned only about that officially mandated inequalities most notably disenfranchisement, Second-Wave Feminism viewed unofficial inequalities, such as discrimination and oppression, as equally important. Propagandist of Second-Wave Feminism viewed the personal as the political and were determined to help women understand aspects of their personal lives as deeply politicized and reflective of a sexist structure of power.

Second-Wave Feminism also known as the Women's liberation movement starts as what would be later be called liberal or Moderate Feminism. Liberal Feminism ignored working-class and minority women, who angered by further disenfranchisement showed their dissatisfaction into the formation of sub groups as means to their specific cause and agendas. The main criticism of Liberal Feminism was that it presents itself as the women's movement, despite its obvious focus on the malaise of white middle-class sub-urban women.

Liberal Feminism try out to reform or appropriate existing political structures to advance women's curiosity along a civil rights model. The publication of Betty Friedan's *The Feminine Mystique* in 1963 encouraged women to admit and acknowledge the import of their feelings of personal dissatisfaction, urging them to seek out its social sources. It indicates an important part in the cultural perception of women, for the attention was shifted from "individual maladjustments" to the endorsed social order. Liberal Feminism argued that women deserve the same privileges, protections, pay and chances as men.

Nineteen eighty-four, it is a banner year for authors of dystopian literature. The world eagerly waited to evaluate the exactness of a perspective of the "perfect society" gone away that had been explained by George Orwell may be his best-known work, 1984. Atwood's *The Handmaid's Tale* itself an example of dystopian fiction concentration on physical and spiritual suppression, media exploitation and the control of human thought as necessary governing mechanisms of society..

One of the central fears or upset of dystopian fiction deals with the assailing of technology and mechanical progress. Whereas utopian fiction glorified technology as the means to achieve to "arrive at" the perfect state of development, dystopian writers worried about that the dominant role that has been taken by technology in society. Authors feared that the invasion of technology would lead to a substitute of human values and human nature. In Aldous Huxley's *Brave New World* for example, there are huge "Fertilizing Rooms" in which the Bokanovsky's Process or an elaborately controlled process of artificial fertilization has disfigured the very-human processes of reproduction and birth. A bokanovskified egg will bud, will multiply and will divide. From eight to ninety-six buds, every bud will grow into a perfectly formed fetus and every fetus into a full-sized adult.

Important consideration of dystopian fiction is that it look for not to anticipate future events but to voice concerns about events, technological and otherwise, existing in the authors' own lifetimes. Creating dystopian texts for authors such as George Orwell and Jonathan Swift was the culminating achievement in a lifetime of political writing and the form pick out may be seen as one way of putting into literary aspects the urgent concerns of each with the conditions of his own time. Most dystopian works are not meant to be purely realistic novels, nor are they meant to be accurate forecasts of some unseen future.

Margaret Atwood real name is Margaret Eleanor Atwood born November 18, 1939, Ottawa, Canada. Atwood is one of the most popular Canadian writer best known for her feminist aspect and her prose fiction. Atwood is a poet, novelist, storywriter, essayist and environmental activist, she starts her writing career at age of five and then after ten years she resumed her efforts more seriously. She studied at the University of Toronto, her master degree at Radcliffe College, Massachusetts in 1962. Margaret Atwood is best known for the work *The Handmaid's Tale* (1985), a dystopian novel setting in New England in the former U.S. in that place people are facing the fertility crisis. Her Awards and Honors are the Arthur C. Clarke Award, Governor General's Literary Awards, Booker Prize and PEN Printer Prize.

Atwood wrote short stories also collected in such volume as *Dancing girls, Bluebeard's Egg, Wilderness Tips, Moral Disorder* and *stone mattress*. Margaret Atwood teach English literature at several Canadian and American universities. Her books are always best sellers and her novels have been adapted into famous movies and series in television. Her works are translated into more than 30 languages. She was president of the Writers union of Canada from 1981 to 1982. Her first publication is *A Book of Poetry*.

Her works are more over relevant to social and political issues. The issues of gender discrimination is the major themes of author. Atwood participated in Canadian politics and its feminist movement. She introduce or portraits the women characters in her novels that the characters always explore its identity and fight for their freedom in which is destroyed or removes by the authoritarian society. She creates strong often perplexing woman characters and excels in telling open-ended stories while dissecting contemporary urban life and sexual politics her first novel *The Edible Woman*, about a woman who cannot eat and feels that she is being eaten. Role reversal and new beginnings are cyclic themes in her novels all of them centered on the world and individuals around them.

Margaret Atwood always uses a similar writing style in her all works even novels, short stories, poetry her best talent is describing character, it creates own unique identity for her works that constantly strengthen her themes of political disarray and the effect that an authoritarian society has on women. Atwood's work has been of interest to feminist literary critics despite Atwood's reluctant at times to apply the label to her works. Critics have analyzed the sexual politics, use of myths and fairytale and gendered relationships in her work through the lens of feminism.

Atwood's handout to the theorizing of Canadian identity have garnered attention both in Canada and internationally. Atwood has designated in an interview that she considers herself a red tory in what she sees as the historical sense of the term, she pushed Canadians to vote to prevent them gaining a majority. Nonetheless across the years certain themes, concerns and ways of writing reappear, amidst other things Atwood writes about art and its creation the dangers of ideology and sexual politics, she deconstructs myths, fairytales, and the classics for a new audience. Her work is often gothic it is also one reason for its popularity.

Atwood continued to publish poetry as well as the novels *surfacing* (1973), *Lady Oracle*(1976), and *Life before Man* (1980). Margaret Atwood's latest novel *Oryx and Crake* is not she attests, "science fiction" but "speculative fiction". It is a distinction she has also made about her earlier dystopian book *The Handmaid's Tale* (1985). Her work is always researched: *Oryx and Crake* a novel blending a biological devastation with a genetically engineered genesis acknowledges a number of personal debts in terms of research and background but also fastidiously offers a list of documentary sources at a web address.

In her early poetry collections, *Double Persephone* (1961), *The Circle Game* (1964), and *The Animals in That Country* (1968), Atwood ponders human behaviors celebrates the natural world and condemns materialism. Role reversal and new beginnings are repeated themes in her novels all of them centered on women seeking their relationship to the world and the individuals around them Other novels by Atwood included the surreal *The Edible Woman* (1969); *Surfacing* (1972) an exploration of the relationship between nature and culture

that centers on a woman's return to her childhood home in the northern wilderness of Quebec, *Lady Oracle* (1976), *Cat's Eye* (1988), *The Robber Bride* (1993) and *Alias Grace* (1996) a fictionalized account of a real-life Canadian girl who was sentenced of two murders in a sensationalist 1843 written by Atwood and Sarah Polley. Atwood's 2005 novel, *The Penelopiad: The Myth of Penelope and Odysseus* was admired by Homer's Odyssey.

Atwood is a prolific writer she has penned additional novels that include *Cat's Eye* (1989) and *The Blind Assassin* it won the Booker Prize. Continuing her output of speculative fiction with real-world resembles the new millennium saw Atwood releasing the environment focused *MaddAddam* trilogy consisting of *Oryx and Crake* (2003), *The Year of the Flood* (2009) and *MaddAddam* (2013) in addition to *The Penelopiad* (2005) and *The Tent* (2006) she also released the book of essays.

The Handmaid's Tale a dystopian novel written by Canadian author Margaret Atwood published in 1985, it sets in New England in the near future, predicated a Christian fundamentalist theocratic government arose as a response to a fertility crisis. Margaret Atwood equally concerned with issues of power, human dignity, class and free will, focuses on issues more feminist in nature. *The Handmaid's Tale* a dystopian novel represents the feministic subject where the identity of a woman has been destroyed in a hard situation leaving any chance for its retrieval. It is a deeper and more expansive vision of bleak ending for women the novel discussing about the evils of political system which intensifies the women's anguished plight and despicable exploitation.

In Atwood's *The Handmaid's Tale*, women are totally controlled by the males of the patriarchal society she describes a patriarchal society and reflects the political ideology in America of that time. Women are considered as a means of production and under the control of men in this novel women are transformed to the traditional passive roles in the society.

The time period of 1980s in the United States pollution and nuclear accidents caused many women infertile. The republic of Gilead gained control over the government in the new government women are segregated into several categories they are categorized by their age groups and fertility then they have a separate roles in the society. It shows women's subordinate position in a male dominating society and it shows in this patriarchal society women's basic freedom also denied by the society.

The novel starts with first person narration of Offred. She describes herself as a handmaid, the handmaid's work is giving birth to a child is mainly thing. The handmaid's are never called by their original name instead of their names are starts with 'OF' and then the first name of their commander's name. In this novel Offred gives a many flashbacks in which she tells about her family also. During the republic of Gilead was once called United States of America. Offred had an illegal relationship with a married man Luke through this she had a daughter, she has a close friend in this novel her name is Moira.

At that period the United States faced the "unhealthy" environment of the country because of the great murder of the president and congress men of United States. Slowly, the authoritarian government was raised after the ruling government women's are lose their jobs, they removes the rights to get education and then many fundamental rights. In this story Offred tries to escape from the place but she unexpectedly arrested and departed from her husband and daughter. After the capture she is sent to a women's center, there were many women's slaved by the military in that place all are taught to how to be a perfect handmaid and how to react to their commanders.

Later she becomes a perfect handmaid and she sent to a commander's house she meets his commander and his wife Serena Joy. She is forced to have a relationship with commander monthly in order to give a birth to a child because of the low birth percentage, she is not permitted to go out from the house without permission. The handmaid's are secretly watched by the eyes of every citizen people. Ofglen introduces Offred to mayday an underground group of rebellions she also introduced Ofglen to Nick, he is a guardian in the commander's house through him the commander passes messages to Offred secretly.

Offred finds out that her friend Moira was living as a prostitute, the commander takes Offred to the hotel, Offred mock the experience for the commander's interest. She is later sent to Nick and sex with him is spirited. She starts slippery to meet Nick and they both have a risky relationship. A group of women executes a man inculpate of rape as was the rule. Offred becomes confronted by Serena about the incident at the hotel and this presents a danger. A

black van comes to take her away, the commander is shocked and his wife is angry. Nick had told Offred that the van would get her to freedom but Offred is not sure that where she is being taken.

Atwood uses feminist imagery to narrate a story of Offred, Offred gradually becomes closed to her world. The handmaid's Tale speaks about the three and personal and significant stories of motherhood, these stories represents the stages of Offred's life as a woman birth and growth, love and battle and death and renewal.

The government in Gilead society uses the two main instruments to control women. The first one is they used a certain type of language to maintain the suppression of women and then second one is they used a actions or violence on them it shows a direct harsh type of suppression by using these tools the government holds the control of women in Gilead. The Gilead government represents the negative aspects of the society to justify the hard time or situation for women, particularly for Handmaids like Offred.

In The Handmaid's Tale Atwood describes that in society women are used like instruments by the males, women are analyzed merely for breeding purposes and they are treated as a machines of reproduction. They want to denote that women are lost their freedom and their right to select over their own body by taking that situation for women were worse before with the sexual harassment. Offred also represents her feminist face in the novel.

Absolutely all of Atwood's women characters of the novel are unhappy, in this novel women's desires are oppressed and women are inferior to man and the men's superiority is represented in ceremony. Through this Atwood illustrates a patriarchal society in that women are like a shapeless objects that creates them in keeping with men's desires.

The Handmaid's Tale is a story of women's suppression then they are controlled and they are treated like a machine to bear a children in that society. In this novel, Atwood represents the women's second status in the society and she shows a world without freedom, without rights and opinions for women in that society women are enslaved by the men both mentally and physically.

In this article we can analyze the Atwood's feministic aspects are reflecting into her writings to show the status of a women in the society, she portrayed a women's sufferings faced in their life. Atwood explained the inability to do anything without the permission of men and the dominating power of men in that society.

In this novel Atwood gives a clear image of the new republic society, women are treated as a reproductive machines. Because of the infertility due to the environmental crisis, nuclear plant accidents, leakage of the chemical, toxic waste and deposited places. Our society always taught about boys are be strong and brave, girls are be obedient and tender, these are the qualities of men and women of the society. After Offred loses her mind and body as a significance of the male power, she asserts them through various forms of opposition including reconstruction of the past her senses, language skills, sexuality and night. In this way, this article proves that men cannot bring out women's dutiful bodies.

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A predicament of gender discrimination in Anita Desai's *Fasting, Feasting*

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Abstract

The focus of my research article is to explore the Indian women's experiences in the novel of Anita Desai's *Fasting, Feasting* (1999). This article aims to trace inequality in women's access to education, physical and financial resource, social and cultural field. The title signifies deprivation and abundance, whether of food or of emotional sustenance. Desai has been known to focus on female psyche and social dispositions, and *Fasting, Feasting* focuses on the female counterparts of a male predominant society. This novel is a story of Uma and Arun. Uma an older woman who is unmarried and no one cares about her future. She works hard in home and serves the old parents. On the other hand, a lot of efforts are taken to ensure Arun's education and future life. Because he is the legal heir of the family. The present study attempts to highlight the suppression and gender discrimination in a thoughtful way.

Key words: Male predomination, suppression, gender discrimination, female psyche

Introduction

I begin this by thanking my HOD Dr. P. Anandan sir for encouraging and advising me to do this article. Anita Desai is post independent feminist writer who occupies a unique place in the history of Indian English fiction. She has been immensely successful in creating new images in her works from a feminist perspective. The transformative power of Anita Desai's novel lies in her taking up the task of revealing the process of self-awareness at work in feminine psyches. She is a remarkable painter of her characters. She always tries to project the misery and problems of a woman in the Indian society. Anita Desai is one such writer, who through her most absorbing and appealing work *Fasting, Feasting* tries to change the mindset and outlook of society and particularly to elevate the position of women from the sufferings and hardships of society and to give her a status equal to men. She deals with this theme seriously and always tried to highlight the problems of women in a male dominated society.

Today Indian female novelists occupy a distinct place in Indian English literature. They fearlessly state the loopholes of patriarchal society and describe in a vivid manner the plight of women in their writings. Anita Desai, one of India's foremost writers has authored numerous works of fiction and occupies a distinct place in Indian English literature. A Fellow of the Royal society of literature in London, the American Academy of Arts and Letters in New York, Girton College at the University of Cambridge and most recently the Sahitya Akademi in India. Anita Desai has also been a professor of writing at MIT and has frequently been honoured with awards and prizes for literature and the Padma Shri.

As a writer she has been shortlisted for the Booker Prize and her novel '*Fasting, Feasting*' describes the status and role of woman in the society. The novel is divided into parts- the first part is set in India and the second part is set in the USA. In the very beginning of the novel, the readers are provided with a picture of a typical Indian household where all the love and care is bestowed to a boy child. In the family "papa" is the head of the family and "mama" is the helper who assists him in each and every walk of life. The family is ruled by customs and traditions and their sole aim is to marry off the girls and educate the boys.

"In my day, girls in the family were not given sweets, nuts, good things to eat.
If something special had been bought in the market, like sweets or nuts,

It was given to the boys in the family” (F.F.P -5).¹

Anita Desai's novels span an extensive range of issues. They map the evolution of a writer from obsession with the unrevealed inner-world of her female characters of themes of perennial interest to all. Desai explores the state of nothingness in some of her women's lives. Their soft simmering anger and lackadaisical attitude arouses contrary emotions of sympathy and irritation.

The novel deals with the story of two very different worlds- an extremely orthodox and domineering Indian family and an unusually idiosyncratic family in Massachusetts. Uma, the protagonist of the first part of the book represents the attitude of the author. Through this woman character, Desai endeavors to expose the hypocrisy and male – chauvinism in a particular conservative society or family. The parents make frantic attempted to marry Uma – perhaps the final terminus for every Indian girl. She undergoes two traumatic experiences related to matrimony. Firstly, a suitor waits in the wings when the boy's family visits Uma's family and demands the hand of Aruna, the younger sister instead. Meanwhile, another proposal comes for Uma in which the boy's parents ask for dowry under the pretext of using it to build a house for Uma and their son. After the engagement, when negotiation began for wedding, the prospective groom's parents break off the betrothal with the excuse that the boy was opting for higher education.

Another character whose identity is submerged in the family is Uma's cousin Anamika. Anamika is the graceful and everyone's favourite in the family. But, unfortunately, even though she won a scholarship to Oxford, her parents didn't even consider allowing her to go just because she is a girl. And after her marriage to a rich, educated man she spent her entire time in the kitchen and had a miscarriage due to the beatings by her in-laws. The miscarriage made her infertile and her value was that of damaged goods with no perfection. When Uma hopes for Anamika's return to her home Mama says—

“How can she be happy if she is sent home? What will people say? What will they think?” (F.F.p-72)²

And when Uma showed her indifference to the views of people in the society, once again Mama comes up with her view—

“Don't talk like that, 'Mama scolded them.'I don't want to hear all these modern ideas. Is this what you learnt from the nuns at the convent?” (F.F.p-72)³

So, it is very clear from the sayings of Mama –what woman thinks about woman, what is their role in the society and their contribution towards the family. Ironically, Mama and other woman characters in the novel have no sympathy for Uma or Anamika even though they themselves belong to the same category.

Anita Desai has made a clear distinction between the male and female characters in the novel. The man — epitome of freedom while the woman — struggling for freedom and identity — discriminated only on gender biasness. The extent of this tragedy is illustrated through the effect of Anamika's death on her parents. They are speechless, disconsolate. The contrast of what they once were 'elegant' and 'sophisticated' to what they have become, 'a heap of rags' highlights the devastation of their daughter's death.

Uma 'feels like ash – cold, colourless, motionless ash' just like her cousin who is a 'jar of grey ashes'. This illustrates how Uma feels dead inside. Desai refers to Anamika as 'charred' and 'dying'. The diction of 'charred' makes Anamika sound like an object, which is the way she was treated by her husband's family, further highlighting the oppression of women.

Furthermore, the way Desai tells the story of how Anamika died makes it seem like deaths similar to Anamika's are an ordinary occurrence in India. This is illustrated by the short sentences and repetition of 'then' in 'Then she poured the kerosene over herself. Then she struck a match. She set herself alight'.

The factual tone lacks emotion, making such a devastating tragedy seem ordinary. Fasting is seen as an act of deep personal worship in which followers wish to free their souls from harm and indecencies. This is curiously juxtaposed in the title by feasting, an act of self-indulgent excess. This passage illustrates Desai's scorn

at American society and their love of feasting. The novel examines forms of gender, inequalities and discrimination, while women suffer on account of their gender, Indian men in foreign lands suffer on account of their race.

Conclusion

Anita Desai often noted for her sensitive portrayal of the inner life of her female characters successfully portrays the woman characters in the novel. The stark reality along with the shocking and sad story of woman's suffering is presented through the characters of Uma and Anamika. The novel deeply explores in a very poignant manner the life of a woman and particularly the life of an unmarried woman who has to bear all the injustice meted out to her. Even though she struggles to live an independent life she cannot liberate herself from the clutch of the age-old customs and traditions of this patriarchal society.

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An Ecological Insight in the Retold Story of Roger Lancelyn Green's *Odin in Search of Wisdom*

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Abstract

An Ecology is a study about the interdisciplinary fields biology, geography and earth science. Roger Lancelyn Green is a mythological story writer, who promotes myths for children's reading habit. *The Myths of the Norsemen* portrays the story of *Eddain* retold version. It talks about the life of Odin the prime god in Norsemen myth. Here this paper deals with the ecological perspective in the story of "Odin in Search of Wisdom" to promote an awareness on nature in the Norse myth. At the end of this paper readers will accept, Nature as a guide and as a friend, from this study. This paper discusses the flora – the plants, fauna the animals, and the natural elements in the story of Odin's search.

Keywords: Flora, Fauna, and Natural elements

Roger Lancelyn Green was an academic scholar who had studied at Oxford. He was a good biographer, children writer, and mythological story writer. He lived in the period of C. S. Lewis. Especially he wrote many myths based books and stories for the favour of children. The main motif of the *Myths of the Norsemen*, to project the myths of Scandinavian. It symbolizes the life of the people lived in those period and their beliefs in their circumstances.

Ecology is the branch of biology that deals with the relations of organisms to one another and to their physical surroundings. It is a theory to protect the nature in literature too. All beings in the world have their own behavior. In some occasion, one can find, the character of excessive thing is dominating the character of the other things. This Norsemen myth is based upon the ice possessed cold area, which symbolizes gloominess in the behavior of other beings.

This story informs Odin's, eagerness of getting wisdom from nature. He searched knowledge in entire universe. Especially to overcome the enemies and the giants, he needed wisdom to get superiority over them. By going in disguise, even from the Giants, he had learnt the wisdom the secret. He hanged himself from the branches of Yggdrasil the World Tree, to get wisdom from the death, for that, he ordered Aesir not to provide any food at the time of that penance. Then, he visited Dwarfs beneath the earth and learned the special wisdom from Dvalin, the wisest dwarf in their crowd. Later Odin went down to the very roots of Yggdrasil and reached Rime Giants and met Mimir, the wisest of all creatures, who was a brother of his mother Giantess Bestla. Mimir did not ready to give his wisdom to Odin. For that, Odin gave one of his eyes to earn wisdom from Mimir. So Mimir became a counselor of Odin and warned to form an alliance with Vanir, who were in the high top of the Yggdrasil, who never came to Asgard and Midgard. At first Vanir denied the invitation of Odin, but later, they sent a Giant maiden Gullveig, who was taller than Aesir. She had a golden shining body. Suddenly Odin found mankind's love on Gold, especially they started to hide their gold, and few persons were murdering and cheating others for gold. Odin had found a change in the Asgard among mankind, so he ordered Aesir to punish Gullveig by burning her, but she was melted and glittered. So they sent Gullveig out of the Asgard. But few days later, King of Vanir reached the Asgard with his shining warriors. At first he had an angry on Odin for ill-treating his messenger Gullveig, but, when he had understood the reality and motif of Gullveig, he too joined the hands of Odin and supported Odin for his success.

Later Odin took the golden crock which was the seal of union between Aesir and Vanir, and made it as Kvasir, who possessed the knowledge of both Vanir and Aesir. Kvasir started to advise both Asgard and Misgard. But the jealous in the two dwarfs Fialar and Galar tricked Kvasir to go with them to the hidden cave and they murdered him silently. But the blood of Kvasir turned to be a magic drink. The consumed person would become a scholar, a poet, and a seer. Later these two dwarfs killed couple Giant Gilling and his wife the Giantess. But their

son, Suttung suspected these two dwarfs. So he followed them and caught them before they had hidden the body of his mother, Giantess. The dutiful son, Suttung, had planned to kill these two dwarfs but they changed the mind of Suttung by showing the blood drink of Kvasir to become more powerful in knowledge. Later the death of Mimir at Vanir, pushed Odin to know about the death of Kvasir and his blood. So he had started to find the same blood drink and finally reached the place of Baugi the brother of Suttung in a disguise as a bale worker. The promise of meeting Suttung was got by Odin in the disguise. At last he reached the place of Suttung with the help of Baugi and reached the place where Suttung had kept the blood of Kvasir. There he tricked the guard of blood drink, Gunnlod, the daughter of Suttung and drank the entire blood and became an eagle for reaching Asgard. At the same time, Suttung had come to know the entry of Odin in the secret place for blood drink and he too became a golden eagle to catch Odin but everything went vain for Suttung. Mighty Odin brought the blood of Kvasir for all creatures in Asgard to get wisdom. This story ended with the failure of knowing future by Odin even he consumed the blood of Kvasir.

This entire story is talking about Odin's attempts to get wisdom from universe, the nature. It informs the way Odin had tried to get wisdom in both positive and negative way. He hanged in the Yggdrasill the world tree, which is a symbol of world. Another side Yggdrasill informs the importance of the tree from ecological point of view. Tree is a settling place for all living creatures once. It is a house before start to build a house. Here this Yggdrasill symbolizes the birth of culture and hanging story of Odin informs the penance to get knowledge from the death. His way to get wisdom by hanging is portrayed the importance of birth and death under the tree. This Norse myth has the belief of entire of universe has been this Yggdrasil tree only. Portraying their Yggdrasil tree as a world seems to be the holdness in their belief.

Gullveig the golden messenger of Vanir symbolizes the golden age of the Odin period. Especially Odin is searching for wisdom, but he does not understand the character of Gold. It is a melting metal which will get shine when anybody keeps it in fire. That has happened in the life of Gullveig, even after she fired in Odin's hall. Gold stands for royalty and jealous, it changes the mind of its holder that is the reason they start to hide it, they rob it, and they kill each other for it. Even now- a -day's world market is also fixing rate according to the gold stock. Odin has found the change of mankind's mind for gold and tried to eradicate from their mind. This gold is a chemical oriented metal in yellow. It is used as medicine of cancer and arthritis. But the way it is crazed by the people of the nations deliberately for illness.

Dwarfs are staying in the caves. These caves are the place where stone -age people lived in the history. Caves are built naturally. They are the shelter of all sorts of beings in the world. Caves symbolize the beauty of nature and harshness of the nature. Caves are the place to keep secrets and treasures. Likewise the deep caves are the place for the dwarfs to kill Kvasir and Giants. These rocky home are the place of cruel creature one side, that's may be the reason for the cruel minded dwarfs to live there. Even for keeping the blood of Kvasir, such rocky places are chosen by Suttung.

Even Odin turned into a snake when he was with Baugi. It is symbolized the wit characteristic of Odin. Mostly snakes are portrayed to be witty, poisonous and demon. But Odin has taken the shape of snake in order to know the secret of Blood of Kvasir. Later Odin turned to be a worm to enter the hole of the treasure of Suttung. It is portrayed to be the characters of the worms. There are several types of worms in the world. Green is informed it as a general worm. Few worms are eco-friendly. Some of them affect the cultivation of the human. But here the shape taken by Odin is to enter the secret place of the Sattung.

At the end, Odin turned to be an eagle. Eagles are the king of all birds. They fly in the highest place. They kill their prey for its survival. Likewise, Odin has done trickery to get the world's wisdom. It symbolizes heraldry. Odin took a shape of an eagle to inform others that he is a superior thing in the world. Like an eagle in the sky, Odin targeted the blood of Kvasir and got it. Even Odin's behavior resembles the behavior of an eagle.

This story has Yggdrasill tree, Gold, Caves, and Eagle to review it from the ecological point of view. Though it has the flora the Yggdrasill tree, fauna, the Eagle, the snake and the worm and natural elements gold and caves to show their uniqueness in the characters of this story, this story was happened in the icy region. So these beings are related to the beings who survive in ice and Icelandic places.

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**The Paradigmatic Shift: From Subordination to Empowerment in Divakaruni's
*The Vine of Desire***

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Abstract

Divakaruni's focus on the existences of Indian women wrestling with cultural shackles, while seeing the regular undertakings of their lives, has made her mainstream with women worldwide as well as a critical achievement. Chitra Banerjee Divakaruni looks at the enthusiastic ties between two long lasting companions - and how they change when the spouse of one is hazardously pulled in to the next. Divakaruni takes up the story of Anju and Sudha at where she left them toward the end of her novel *Sister of My Heart*. In the novel *The Vine of Desire* maintains the story of Anju and Sudha. Far away from Calcutta, the city of their childhood, and following quite a while of leaving separate lives, Anju and Sudha re-establish their fellowship in America. After evading the tyrannical hold of her mother-in-law in India, Sudha and her infant daughter Dayita, take refuge with Anju's family in San Francisco. Divakaruni depicts the rewards and dangers of breaking liberated from an earlier time, frequently conflicting feelings that shape the entry to freedom. Divakaruni witnessed and portrayed the woman as an individual; not just an individual of the family and attempted to draw out the contentions in her mind. Her novels tried to bring out the predicament of the Indian women.

Keyword: Feminism, Identity Crisis, Social Realism, Cultural Conflict

Introduction

Human beings are brought into the world with equivalent respect and rights. These generally acknowledged rights are the inheritance of each individual independent of identity, ethnicity and sex. In any case, segregation keeps on existing because of obliviousness and bias and tricky conventions attempt to approve imbalance. These tricky teachings have been condemned by the diasporic writers. The diasporic Indian novelists attempt to investigate and decipher India, essentially in its heap perspectives - social, political, monetary and cultural.

The early Indian novels were written in English and other provincial dialects. Affected by the fantasies of the male centric culture, these novels portrayed women in the legendary model. These legendary stories were intended to condition woman to her various roles in her family as daughter, spouse and mother and they consigned her to an auxiliary position. Indeed, even the proper instruction given to her was designed in such a way that she learns to please man. The situation of woman has continually been changing, yet it can't be said that her condition has improved a lot. Her image is persistently changing, regularly to suit the changing necessities of man. Indian women novelists have investigated female subjectivity to build up an identity that isn't forced by a man centric culture. Hence, the subject of growing up from adolescence to womanhood, i.e., the Bildungsroman, is a repetitive system. The mid nineteenth century saw the beginnings of another pattern. The most punctual of this kind was Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864), which depicted the sufferings and tragedies of the Indian women. In the last quarter of the nineteenth century, the distribution of *Govinda Samanta* (1874) can be supposed to be a huge period throughout the entire existence of Indo-English fiction. The early Indo-English novels depicted women in her customary job, chiefly as a house-spouse and child-bearer. Women authors like Kamala Das, Anita Desai, Manju Kapur, Sashi Deshpande, Jhumpa Lahiri, Bharathi Mukherjee and Chitra Banerjee Divakaruni have moved away from customary suffering, benevolent women towards that of women in clash in looking for identity. Kamala Das explores women's plight in India in particular and in the world in general. The women characters of Bharati Mukherjee are more integrated and are in search of personal freedom and identity.

The paradigmatic shift: from Subordination to Empowerment

Divakaruni has defined an image of India and its society as in reverse, hopeless and harsh through the personality of Anju. If Anju had obliged to the methods of an alternate society - specifically, the western culture which is viewed as more reformist - she would not have endured mentally the feelings and responses that she endures.

I read things like *Anna Karenina* and *Sons and Lovers* and *The Great Gatsby* and *A Room of One's Own* . . . They were no good for me. They filled me with a dissatisfaction with my own life, and a longing for distant places . . . But transformation isn't so easy, is it? (VD 14).

Anju and Sudha have ventured a lifetime away from their hometown of Calcutta to California, a spot so unfamiliar to their native culture and customs that they should continually reexamine their deportment and values. Divakaruni expertly compares the final offer scope and roughness of cutting edge America with the issues both individual and social which every woman faces. Hurt, and disheartened by the occasions of their lives, Anju and Sudha contact each other for solace and warmth when Sudha arrives in California. Anju and Sudha are in the house in the San Francisco Bay territory. Anju is discouraged after an unsuccessful labor and its troubled impact on her marriage and Sudha getting away from a spouse whose family asked her to abort her little girl desire to discover comfort in their sister-like relationship.

A tableau of silence: three people, inside their chests small blacker boxes . . . Some of these they know, some they guess at . . . The secret of their own self, already pollinated by time's spores, waiting to burst open when they are least prepared for it. (VD 70)

Sudha describes to Dayita the stories from *The Ramayana*. Sudha is unaware whether Dayita has perceived the stories. "Yet Sudha reveals them because it makes her feel motherly and good, which is rare for her" (VD 79). When she portrays the narrative of how the devil Ravana took Sita from her home. The story is representative of Sudha's life moreover. Anju and Sudha wish for things that they don't have. Anju, who is childless, longs for Sudha's infant. Anju consistently plays with Dayita and focuses her consideration on Dayita. Sudha, having escaped a despondent marriage in Bengal, longs for Anju's husband Sunil. Her mind alerts her by uttering the words, "the husband of my sister" (VD 80) whereas her flesh pronounces "I don't care" (VD 80). Sudha meets a woman named Sara, in a park. Sara has come to California as a student. Before Sara could leave America, Sara needs to enjoy the freedom that America offers.

Sudha imparts Anju's number and Sudha hurls a moan of alleviation as she is sure of procuring some work, if, any emergency emerges. She gets anxious. She reflects:

East and west, east and west . . . The river of my life is speeding towards an abyss. What shall I do? I want an existence as nail polish. I want sleep. I want to bite into the apple of America. I want to swim to India, to the parrot-green smells of childhood. I want a mother's arms to weep in. (VD 87)

Anju remembers her past life in India and thinks about her present life in America. In a task submitted to the college, Anju eulogises her mom, Gouri Ma, for all that she has stretched out to her and regrets her (Anju) own hopeless life in America. Anju can't acknowledge the deficiency of her child, which is a by-gone aggravation. Ashok speaks with Sudha through letters. She stays vulnerable and understands her failure to get back to India. Remaining at Anju's apartment, she builds up a fascination to Sunil. She uncovers to Anju in her mind, wishing Anju to hear. "I've kissed your husband and loved it" (VD 108). Then again, Anju trusts in Sudha-- "You're the one closest to me, the one who understands me best. The one I trust most of all" (VD 108).

On a visit to the Chopra family along with Sunil and Anju, Sudha is overpowered at her first openness to abundance in America. The place of the Chopras - a stunning collection of sparkling surfaces - marble floors, reflected dividers, precious stone Chandeliers, glasswork on pads, canvases studded with rubies and emeralds amazes her. She strolls across the room and investigates the display of affluent vibe. She has ventured out of the security of wifehood onto the stony way of being a mother, alone, in a country where such things implied disgrace. She has conquered the new rules of another alien land because she needs "more in life than a man to take care of her" (VD 129). She meets Lalit.

Like spilled stick, her life spreads around her. The couple of huge occurrences that bubble up through it - the flying woman, Sara, Lalit, the kiss - are the ones that she doesn't plan. In the schedule offered by her mom in India, she has circumnavigated the day takeoff from America to India. Sunil had attempted to delete the imprint and Anju was likewise against it. Over the long haul on, Anju communicates neither satisfaction nor despondency. Anju's uneasiness that Sudha should leave irritates Sudha. Sudha wishes to withdraw, yet not to India. She anticipates a call from Lalit, the new associate whom she meets on her visit to the Chopra family. All that seems to be like a riddle. That night in bed incapable to take rest, Sudha rehashes Sara's name like a mantra, anticipating that Sara should return like a sorcery holding the secret key that will make America swing open for her like the programmed entryway in a basic grocery. Lalit speaks with her via telephone on Monday morning. He enquires about her readiness to spend some time with him the next Saturday. Lalit has informed Sunil about this program prior through telephone. Yet, Sunil has not passed on the programme to her. She is disturbed on the grounds that, she is uninformed of the information. She is stunned into quiet that, she was unable to assume that Sunil can achieve something beguiling, when she breaks out the news about Lalit's arrangement, Sunil is dismayed. Sunil is loath to her experience with Lalit and so she is disturbed. She reflects: I didn't leave a marriage and travel halfway across the world so you could set yourself up as my guardian. Not that it's my welfare you're concerned with, you hypocrite. (VD 157) She pronounces to Anju and Sunil that she is resolved to go through the Saturday with Lalit.

Sudha runs over Lupe, a woman in the park, who tells about a caretaker job. She notes down Lupe's number. She isn't happy with the work. She expects for a better job. Lupe informs Sudha that, the family she has to work as the caretaker is an Indian family and hence she can have the advantage of speaking one of the Indian languages. Since she has arrived in America, any place she turns in America, she can listen to people expressing the words, "Live for yourself" (VD 177). She pesters this thought. She encounters that there is a horrendous draw to living for herself however an awful void wins. She comes to America to lead a quiet and cheerful life and to be helpful to Anju. However, she is unsettled in view of Sunil's fixation demeanor. It brings about the detachment between Anju and Sudha. Sudha resembles a flyway helium ball as every one she knows are on the ground somewhere, but so distant and little, they scarcely make a difference to her. She isn't slanted to return to the old method of living for others.

Sudha is stunned to see the agreeable methods of people of America. People who are obscure to her offer her an amicable grin and talk with her. The entire environment is unusual to her as in spite of India, her land of birth, where, outsiders remain outsiders. She changes her disposition and endeavors to be agreeable with strangers. Lalit articulates an expression of alert, wherein he precautions her that, there is a great deal about America that is unforeseen and furthermore cautions her that she need not be in a rush to show up at a choice about things or people. Lalit's dad is a representative Indian immigrant, because he relies upon his capacities; he is responsible to work hard; he is guaranteed that America would make him rich. He is an engineer. Yet he is a visionary. Lalit is a practical man, as he doesn't have faith in the fantasies of the immigrants which he assumes to be unformed. His opinion is dreams move like one-celled critter, connecting in a different direction. Lalit is not happy with his parents. He keeps abreast of the prescribed pathway for the children of the immigrants, congregating the implements that would unlock the doors of the best colleges. Thus he has become a doctor, a surgeon in America.

Sudha finds herself in a pool of uncertainties. When she considers the love she has for Dayita, she understands that due to the affection for Dayita, she has given up all that she knows about and has dove into uncertainty. Sometimes she feels caught by her little girl. She was unable to prevent herself from considering, "If I were alone, I could . . ." (VD 189). She loses control with Dayita when she feels that Dayita denounces her for Sunil's kiss, for destroying Ashok's letter, for hitting the dance floor with Lalit and for giving up Dayita to go with Lalit. She focusses every one of her sensations of blame, all the regrets and rages of her grabbed away youth on to Dayita. She is set up to die for Dayita, but how could she live for Dayita? "My daughter, my enemy, my own wounded myself" (VD 189).

Sunil spills out his feelings to Sudha. Sunil expresses his dissatisfaction of her relationship with Lalit. Sunil says that he doesn't love Anju. He trusts in her in the following lines:

But what I felt toward you -- from the day I came to the bride-viewing for Anju in the Chatterjee house -- I'll be honest, I'm not sure if that's what people call love. But it's the closest thing to it that I've known. (VD 193)

Even before the premature delivery Anju and Sunil have separated away from one another. If a child had been born, they would have overseen it somehow. They would have fixed up their marriage because of their child. However, the child's passing leaves a mass of ice between them. At this moment, Sudhareaches in America. Until her appearance Sunil was half-alive. Sunil accumulates strength on her visit to America and chooses to trust in her, the affection he has for her. Sunil is prepared to request a divorce from Anju. He argues, "Sudha will you marry me?" (VD 194).Sudha is distraught about Sunil's choice. To support her, Sunil observes, "You're feeling guilty. Please don't. Because whatever you choose to do, I'm going through with the divorce. The breakdown of our marriage began long before you came to America. It has no connection with what I feel for you." (VD 195)She surrenders to the call of her tissue. She has deceived Anju's trust rested in her. She can't execute it. She needs to be free; she needs to be wanted; she needs to be consistent with herself as well as other people. She can't be consistent with her daughter or Anju or Ashok or Lalit or Sunil or to the glory of the Chatterjees.

Sudha trusts in Anju that she has come to America to make Anju's life agreeable; yet all that she has done is to upset it. She chooses to get isolated from Anju and Sunil and gets a new job as a caretaker. This shows her endeavor to advocate for herself and act freely. She arises as a woman of individual strength. She shows her own solidarity of mind, which is unprecedented for a woman of Indian origin. In the midst of the different intricacies that challenge her she takes advantage of the lucky break to search for a job. She endeavors to gain ground in her own specific manner.

In Book Two, Remembrance and Forgetting, Divakaruni projects the characters of Sunil, Anju and Sudha on an alternate plane. Anjutranspires as a woman of independent strength. Sunil looks for a partition from Anju. Sunil speaks with Anju through letters and demands her to assist him topack his things. Sunil illuminates her that, he can assist her with some cash. Anju counters Sunil with the information that, she has taken out her name from the joint bank account. Anju likewise vacates the loft. She teaches Sunil not to compare with her. Anju blames Sunil for his carelessness concerning Anju'swelfare. At last Anju consents to sign the divorce papers. In India, as a girl of the Chatterjees of Bhavanipur, Anju experienced childhood in a marble manor. On her first birthday celebration, her mom welcomed a hundred Brahmins to play out a fire ceremony for blessings. Her marriage is written in the social register of the Amrita Bazaar Patrika. However, everything appears to be aimless to Anju. She is separated from everyone else in America and she needs to make a forlorn excursion through life. The air inside the apartment is moist and stale. It resembles being brought down into a well. Anju perceives once more to be practical, to fight the undefined universe of dread and dejection with activities that are inconsequential, exact and mathematical.

Sudha gets a letter from Ashok wherein the data of Ashok's visit to America is expressed. She will not recognize Ashok's greeting. She voices her anxiety to Ashok. She observes that when she came to America, she knew well that Sunil was pulled in to her. She needed something beyond the life she might have had with the moms in Calcutta. She reassures herself with the possibility that she has executed the plan of her visit to America, to help Anju and Dayita; yet she understands that she has achieved the visit to fulfill herself. When she doesn't get what she longs for, she chooses to grab them. She pronounces to Ashok that, Sunil constrained her to engage in sexual relations with him. However, he alone couldn't be accused as she additionally didn't resist. Ashok is surprised to see an adjustment in Sudha'sattitude. He can't trust her and he says "indeed, detached yourself from your past completely -- I hadn't quite believed someone could do that . . ." (VD 337).

Sunil comes to know about his dad's demise, from his mom's letter. He gets ready to leave for India to perform the customary ceremonies for his departed dad. During one of their discussions, Sudhaexpresses her feeling of downfall to Lalit in the accompanying words: What life, Lalit? What kind of life do I have here? I'm tired of this mantra that everyone chants, this cure for all ills. America America, America. For you, yes. But I don't have any professional skills. -- (VD 330)

Sudha has arisen as a free woman. She can admit to other people and persuade all of every one of her activities. She has drawn a line of division between her past and her present. She doesn't sentimentalize as conventional women do. She has figured out how to outlast the circumstance in which she is put. She acts neither as a girl of the Chatterjee family nor as the daughter- in-law of the Sanyals. She has gathered the boldness that is essential to survive in the world.

Anju and Sudha meet up after a time of long separation. She is apologizes to Anju for whatever has occurred. "No", Anju says, her voice firm: "It took me a long time to close that door. Don't start opening it again" (VD 362). Anju further expresses that whatever has happened to her resembled a dream. It doesn't make any difference to her whether it is a decent or a terrible dream, because kind will assist her to lead her life in the present. In a letter despatched by Sunil to Anju, he wants to meet Anju in San Francisco. He doesn't anticipate anything aside from pardoning.

Anju and Sudha barter their aptitude. She uncovers to Anju all Dayita's infantile mischiefs; about the elderly person's stories where she works as a guardian and about the Bhutan ranges which the old man needs to visit. Anju reacts with stories about her professors; how she has done well in her classes and how she has dominated the craft of flying in the hang-gliders. Underneath the verbally expressed words, an entire distinctive discussion creates. Feelings run against the windows of the vehicle like birds that attempt to get away. Sudha and Anju are raised in the Chatterjee family which is a customary home. Their way of life varies after marriage. As dependent women they have ventured to every part of the excursion of life and have unraveled the subtleties of the lifestyles. Their endurance in America edifies them and empowers them to understand that, life can never reliably be smooth. Either in India or in America, certain qualities stay as they are. Sudha decides to flourish for her little daughter. Anju proceeds with her wedded life in spite of Sunil's disloyalty. This is an illustration of the Indian values cherished by Anju and Sudha.

The attitude of Anju and Sudha changes when they keep on living in America. The values acquired from their mothers go through a change. The sisters resolve not to lead dependent lives. Their longings abandon their relationship - requiring a re-building in their new order. The relationships that Divakaruni depicts are in reality shifted: father-children; sister-cousin; husband- wife; woman- parent figure -- all of which offer a brilliant encounter. Divakaruni's women characters are desperate, brilliant, muddled, lyrical and memorable. Her women experience love, misfortune and yearning through tangled marriages, severe separations, labor, abortion and abuse. In a meeting about her association with Maitri, Divakaruni has reviewed how her conventional childhood in Calcutta had protected her from the issues women confronted. She has trusted that going to the United States has given her the distance she expected to think back on her way of life with objectivity.

Conclusion

The novelist draws a convincing difference between the magnanimity expected of women in India and the occasionally confounding freedom offered in their adopted land, through the cousins. They find that they can't permit being reliant on men thus they look for an existence of autonomy. The decisions that the characters of Divakaruni make and the cooperation they keep up with the immigrant community constrain them to scrutinize their reality and morality. Both attempt to discover answers - from dependence they move to independence. The novelist depicts her women through their lives, encountering their envy, misfortune, depression, shock and prolonged separation and track down that these fights and triumphs hold a widespread string with which women of numerous cultures can easily recognize. Whether set in India or America, her plots highlight Indian women conflicted between old and new world values. The author applies her sharp knowledge and talented utilization of story, plot and expressive depiction to give the readers a many-layered glance at her characters and their respective worlds, which are loaded up with dread, expectation and discovery.

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Cultural Signs as Signifiers: An Analysis of Cultural Identities in EasterineKire's *Sky is My Father: A*

Naga Village Remembered

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Abstract:

“Culture”, in common parlance is the way of life of the people constituting a socio-cultural entity. It is the mode of generating the ideas, customs and social behaviour of a particular group of people or society. People express their cultural identities mostly through cultural symbols and artefacts. Culture is not a natural thing, but it is said to be constructed, especially by the elites. The researcher has made an attempt to bring out the cultural practices of the Angami Naga tribe as portrayed in EasterineKire's first novel, *Sky Is My Father: A Naga Village Remembered*. The novel portrays the multifaceted cultures of the different Naga tribes. EasterineKire, winner of the Hindu Prize for Fiction is a Naga writer who picturises the Naga society and its plurality in all her novels. Kire embellishes the story with the socio-cultural flavour of Naga lives, practices and beliefs.

‘Culture’ has become a most popular term which encompasses the social behavior and norms found in human societies. The ‘Culture’ of a community includes various aspects such as knowledge, beliefs, arts, laws, customs and habits of a particular group of people or society. The study of culture is not restricted to arts but pervades all aspects of social life. Raymond Williams in his book ‘The Long Revolution’ gives an influential definition of culture and society which remains the cornerstone for cultural studies.

Our description of our experience comes to compose a network of relationships, and all our communication systems, including the arts, are literally parts of our social organization....Since our way of seeing is literally our way of living, the process of communication is in fact the process of community: the offering, reception and comparison of new meanings, leading to the tensions and achievements of growth and change. (1961: 55)

The anthropologists in the first part of the century, championed culture as an interpretation that is more value, neutral and analytic. They declare that “Culture” is to be found everywhere. The analysis and evaluation of literary fiction using culture theories have given a new dimension and direction to the critical temper of the modern time.

In Cultural Studies, the term which is used to speak about ‘meanings’ is ‘representation’. Representation is the process of signifying and includes the word or sign and its concept or meaning. Representation can be an image, a word, a sound or a concept. It uses these ‘signs’ to generate meaning. In short representation is the alphabet of a culture. According to cultural studies everything in society is language. Objects and events are also signing within a language system that can be followed by people who share a set of cultural codes. Cultural studies see culture as a *text* made of signs and generating meaning.

In day-to-day human life and interaction, cultural interests, pursuits and identities hold a unique position. For cultural studies identity is wholly social and cultural. Many identities are not based on ascribed traits but on shared values, beliefs or concerns. Identity is formed of recognition with representations of shared experiences and history which are told through stories, literature, popular culture and the media. In this paper entitled Cultural

Signs as Signifiers: An Analysis of Cultural Identities in EasterineKire's *Sky is My Father: A Naga Village Remembered*, the researcher has made an attempt to bring out the cultural practices of the Naga tribes who reside in North-East India. This article also enables the individuals to have an over view of the tribal identity and the community culture prevalent in the Naga society.

The North-Eastern part of India is a culturally rich and socially diversified region. Usually misinterpreted, varied ethnic groups having numerous histories, mythologies, and identities of religion, language, dialect, and cultural practices constitute the core of its existence. It has a deep-rooted tradition of literature and folklore which is the backbone of its community. Whether part of the social identity or not, collective identities have always been inherent in the social life of the people of the North-East. The tribal Nagas share little in terms of politics, economics, religion and culture with the early plains, kingdom of India and Burma. There was no written evidence of the history of the Nagas, still each tribe of the Nagas have orallores of their origin.

Literature from North-East is a very difficult term to define. India's North-East, for too long has remained an area of darkness. Its multitude of diverse and distinct ethnic nationalities, who have felt no sense of kinship or identification with the "mainland", has posed one of the strongest challenges to post-independent India in its task of nation building. Recording the facts of their history, connecting the linkages of the past to the present, providing context to this sensitive relationship and the understanding of the way forward has been a long-felt need. The emergence of scholars and writers, particularly from within this region who can explain their crises with academic rigor, and firsthand insight, is vital to this quest.

EasterineKire was born to an Angami Naga family in Nagaland. She did her schooling in Baptist High School, Kohima and undergraduate in Shillong. She did her Ph.D. in English Literature in Savitribai Phule University. Kire is a poet, novelist, short-story writer and a writer of children's books. Her first book of poetry entitled *Kelhoukevira*, published in 1982 is the first book of Naga poetry in English. The novel *A Naga Village Remembered* (2003) is the first novel by a Naga writer to be published in English. Her novel *When the River Sleeps* (2014) won her the Hindu Literary Award in 2015. Kire's works has been translated into German, Croatian, Uzbek, Norwegian and Nepali. In 2011 she was awarded the governor's medal for excellence in Naga literature.

Naga literature is still in its infancy is primarily a conversation of oral history into print. The very old tradition, culture and history of many countries are passed from one generation to another through oral practice. Story telling is the only effective means of communication that can reach to both the literate as well as illiterate folk. Kire also considered speech as a fundamental urge of human beings. She strongly believed that the stories serve as a powerful tool to bring about social reformation. The majority of her writings are based on the lived realities of the people in Nagaland. She actively involved herself in working on creating better opportunities for the Naga youth and nurturing and evangelizing the Naga folktales.

The selected novel when it came for its revised edition, was renamed as *Sky is My Father: A Naga Village Remembered* (2018). Kire in this novel has presented the episodes from indigenous tales relating to life and culture, ecology, etc. Rituals like Kelipie (an agricultural festival), Sekrenyi (festival of sanctification), Rhoutho (ritualgenna day), Geida (first festival after marriage), Terhunyi (harvest festival), Tiemvukie (a ritual preceding harvest), Pushu(a special ritual), Terhase (ritual of making peace with the spirits), TekhuKete (ritual of piercing the tiger at a tiger-kill by all males) et al., mirrors the mysterious cultural life of the AngamiNagas of Khonoma village. The Nagas practice cultures and traditions that others are unaware of. They are unique in their lifestyle and appearance.

The cultures of the different Naga tribes within Nagaland are multifaceted. The oral and written literature of the Nagas, their music, the culinary habits of the people and the Naga art are some of the different aspects which make up the distinct culture of the Nagas. They don't produce knowledge through abstraction and ideas. But they think with things or stories. The stories of Nagas carry cultural knowledge because that is one of the ways to transmit their culture. The oral narratives of the Nagas are embedded with folklores and myths. Kire's novels are an implication to the myths which persist among Nagas.

TheAngamisare deeply aware of the spiritual world around them and accepts its parallel existence with the natural world. The spiritual world is peopled with malevolent spirits that could damage their routine life. So,

they observe certain rituals to propitiate the malevolent spirits. According to the Nagas the spirits are the unwelcomed guests. When a baby squeals into the Naga world, the father's presence is obligatory. He has to perform the ritual of claiming his child from the spirits by smearing saliva on his finger and touch the forehead of the infant. On doing this the father proclaims the word, 'I am first'. This is to ensure that the spirits could not claim the child before him. If the father is not alert enough, the spirits will claim the child and this leads to many deaths of newborns in the village. "As the baby squealed into the world, Kovi quickly smeared saliva on his finger and touched it to his daughter's forehead with the words, 'I am first' (6).

"Naga origin stories have two aspects: one is essentially mythological and 'describes the supernatural origin of mankind from a stone or a pumpkin or a giant bird'. The other aspect is oral history which can describe in detail actual movements of people in the Naga hills" (WTRR 10). Myth is commonly taken in the form of a story. According to the myth and ritual theory, myth does not stand by itself but is tied to ritual. All myths have accompanying rituals and all rituals have accompanying myths. Alternatively, myths and rituals may originally operate together but subsequently go separate ways. Myth still serves to reconcile humans to the unpleasantness of life. "The myth comes into play when rite, ceremony or a social or moral rule demands justification, warrant of antiquity, reality and sanctity" (Malinowski, 'Myth in Primitive Psychology', p.107).

Roland Barthes, a famous French thinker to emerge from the post-war period says that, myth is 'neither an object, a concept, nor an idea', but an 'act of speech'. It is a specific system of communication. Barthes turned to linguistics in his search for appropriate analytical tools to tackle myth. His search got a result in the work of Ferdinand de Saussure, the founding figure of modern linguistics.

Saussure describes the linguistic sign as a 'double entity, one formed by the association of two terms'. These two terms do not consist of a name and thing, but of a form which signifies - the signifier - and a meaning - the signified. The two are inseparable. The signifier and signified are linked by an associative bond *in the mind* and thus the resulting linguistic sign is described as a 'two-sided psychological entity'. Saussure's definition of the sign was extremely influential, not only in the field of linguistic research but in literature and the humanities in general.

Easterine Kire in her novels has used these signs to show the mythical beliefs in her society. *Geisuruotho*, (chicken sacrifice) is observed in the Naga culture before a new start of ceremonials, festivals, marriages, etc. They use to kill a chicken and in death if the chicken's right leg crossed over the left, it will be considered as a good fortune. Chicken sacrifice is shown as a sign of celebrations.

The Nagas do not encourage the spirits to enter into their world of worship. They believe in one creator, Ukepenuopfü, the Creator-Deity, who is acknowledged as the creator of the earth and sky. Though there is no spirit worship in the tribal religions, there is a practice of spirit appeasement or spirit propitiation. If a member of the family falls sick after a trip to the deep woods, an egg or a chicken is sacrificed to the spirits to purchase the health of the sick person.

The house-warming ceremony of the Nagas is celebrated with much care. They follow certain ritual to safeguard their residence from the spirits. There is a belief that when a new house is built, the spirits will come and try to occupy the house. So, they use to hang a medium-sized piece of wood over the partially built house. The wood is a sign of a guardian of the house in the night. When the spirit come, the wood will stop them warning, "I am master, the house belongs to me" (64). Only then will they go away for, the wood is a sure sign that the house is occupied. The owner of the house also follows certain rituals for the new household. They do this to honour the spirits.

Levi held a spear and a rooster and led the way. As instructed, he touched all the inner posts of the house with the rooster, and rubbed it against the middle beam of the house as well as the ritual post. Levi then killed the rooster and sprinkled its blood on the middle beam, careful not to sprinkle it too high for that would suppress the household and stop its progress. (64)

The Nagas believe very strongly that the spirits are not malevolent to one who has performed the rituals. The Angamis at certain times held *Terhase*, the ritual of making peace with the spirits. The priests of the Thepa

clan and Thevo clan together will take a chicken beyond the village gate. One of the priests, with fierce eyes will loudly call the spirit.

Spirit Vo-o, we were wondering where you were but here you are. We have come to solicit peace between man and spirit. Let there be no destruction and calamity, no death and disease and plague. Who is honest, you are honest. Who is honest, I am honest. We will compete with each other in honesty.(14)

The chicken will be released after this pronouncement and it will squawk and flap into the woods. The chicken ritual is also followed by the Nagawarriors before going to the war. Being a warrior in the Naga community is a pride. The Naga soldiers are more aggressive in wars and attacks. They will not forget any ritual that will ensure their protection.

Levi did the chicken sacrifice before going to the war. Even though he had a good fortune, the chicken's leg did not completely cross over the left leg. His mother warned him to be very careful. Levi was trapped in the encirclement. He was imprisoned for six years. Through this incident Kire has proved the readers the role of the spirits in the Naga society. She has quoted that, "If you honour the spirits, they would bless you, if you defy them, you will learn how mortal man is" (50).

The Angami religion can be summed up as a religion of taboos. The taboos are interesting as some have serious consequences while the role of others is obviously to teach acceptable social conduct. Easterine Kire as a native of Naga community has pictured various taboos followed by the people of Nagaland. They strictly respect the taboos because, "*If you break the taboos, you break yourself*" (14).

The strictest taboo was upon the Lashü death. The Lashü death particularly refers to women dying during delivery. Victims of Lashüsia are denied funeral rites because there is a very strict taboo on the lashü death. The dead woman will be wrapped in a mat and taken out of the house through a new opening in the wall, and not the door way. A Lashü was the most abominable of apotia deaths, term used for unnatural deaths. There must not be any mourning of the dead.

Kovi's wife died while she gave birth to her second child. When Kovi break into tears, the midwife warned him, saying, 'No, no mourning for a lashü death, it is taboo'(6).Kovi buried his face in his wife's pillow and muffled his cries in it because he is aware of the lashü death. "By late morning she was buried, hastily, tumbled into the pit and covered up with soil. Her husband and children were deeply grieved over her death, but they were too familiar with the taboos and feared breaking them by a public show of grief" (7).

Kire has very clearly portrayed the cultural taboos followed by the Naga community. If a man dies, it is taboo for his clan members to go to work. His closest relatives will observe a five-day mourning period during which they will not do any work. If a member of the clan dies far from home and if it is impossible to bring the body home, a lock of that person's hair is cut and brought back so that the clan may perform the death rituals. There is a saying that,

If you did not heed the taboos, you could live on unharmed for some years, but the day would soon come when the earth would open up to receive you before your time. And then, when that day struck, you went without the compassion of the village. They would bury you but would murmur afterwards, Hei, he was a man who never heeded the taboos. (15)

Taboos are also used by the wives of the warriors of the Naga soldiers to save themselves from their enemies. When the enemy soldiers enter into their village the women will sit at their looms weaving. They will never move away because, 'It is taboo to kill a woman while she is weaving' (5). Some other taboos prevalent in the Naga society are, deceiving parents, displeasing paternal and maternal uncles, mocking disabled or mentally handicapped members, building houses on disputed lands, marrying within the same clan, blocking village paths, eating an enemy's food, jumping over a woman who is weaving, letting the homefires go out during the five-day period of mourning a dead member, consuming seed-grain et al.

EasterineKire in all her novels stresses the importance of observing *genna days*. The word *genna* has its roots in the Angami- Naga word *kenna*, which means, "It is forbidden". During a *genna* period much of what is part of every-day life comes to a standstill. A *genna* period can last several days, and, depending on the occasion, has to be observed either by the whole village or only by certain individuals. A collective *genna* was for example connected to feasts of merit, or with annual festivals like the spring festival that marks the beginning of a new agricultural cycle. *Genna* is found among all Naga tribes.

Every member of the Naga society observes the *genna* days with much care because there is a warning that, "the *genna* was death to those who defied it, but life to those who abided by it" (52). The story of Khriesenu and his lady-love is said as a warning. Khriesenu, yielding to his love's request, took her to the forest on a *genna* day. She fell and broke her leg, and died. As he carried her home, he wept when he was walking in the valley but on every hill, he crested he shouted, "I have killed a stag"(52). But when he had reached the village and shut the door to his house, he deeply mourned her death and was full of remorse for having relented to her plea to disregard the *genna*.

The Nagas even avoid guests on the *genna* days. The *genna* included a taboo on talking to sojourners. If there comes an unexpected guests, the hosts will not speak to them face to face. They will fix their eyes on the rock or wall and continue to speak so that the guests could understand that this is a *genna* day. So as a sign of respect to the clan the guests will move away. Piano once had an unexpected group of visitors on a *genna* day. So, Piano stood outside her house and she did not look directly at her visitors. She seemed to be unaware of their presence. She said, 'Hei, it is a strict *genna* day today, I may not speak to sojourners today so I am just talking to myself and to this boulder here' (83).

The Were-tiger myth of the tribe also gain grounds in the novel. If the soul of a tiger, boards on a human that person becomes a tiger temporarily and thereafter he will be called a were-tiger. The story of the were-tiger goes like this: Once Man, Spirit and Tiger lived as one family with their human mother. The three looked after their aged mother in turns, but on the day that she died, tiger dug up her body and ate her flesh. The act of eating the mother's flesh broke up the family and explains the separation of the three worlds- human, spirit and animal. The Angamis refer to the tiger as Udzürieu, elder brother. When the Nagas go for hunting and if they hear a tiger growling, they would shout, "It is only us, elder brother" (18). On hearing this the tiger will stop growling and will go on its way.

A tiger kill was an unusual event. If a person kills a tiger, he will be given some grains of soyabean in his hand. He has to fling it behind him in all directions. He has to complete the tiger killing rituals for five days and that five days will be *genna* days for him. It also happens that the other tigers come to take revenge on the person who killed their mate. In order to escape from that the Nagas will keep the head of the tiger under the waterfall in such a way that the water runs through its mouth. When other tigers come to avenge him, they will hear only the sound of the waterfall which will echo: 'thevo, thevo, thevo' (16). The tigers will go away angrily and kill the pig, believing it has killed their brother.

The Nagas also follow the *tekhukete*, a ritual of piercing the tiger after a tiger-kill by all male members of the clan. This is to overcome the fear of the tigers. The dead tiger will be carried into the village on a sturdy bamboo pole. It will be laid down on the open space, below the last house and they begin the *tekhukete*. Male children will be encouraged to thrust their spears at different parts of the tiger's body so that their fear of the tiger will be diminished and their hearts get strengthened.

EasterineKire, as a sign of respect to the Angami Naga society highlights the seven major festivals, namely, Terhünyi, Sekrenyi, Ngonyi, Thekranyi, Chadanyi, Khoupfhünyi and Vatenyi at different periods of the agricultural calendar. These festivals are celebrated as a sign of their identity. Literature has served the writers to bring their identity in the form of writings enabling the outsider to understand them. Chinua Achebe also in her novel *Arrow of God*, narrates the cultural practices of the Nigerians. They also have harvest festivals, when they yield good cultivation.

Terhünyi is also known as Terhuonyi- feast of the spirits. It is a festival of thanks giving to the creator, acknowledging the blessing of good health and the abundant harvest of the year. In keeping with the spirit of the festival, it is a time to display goodwill and kindness to one's fellow villagers. The second festival is Sekrenyi,

also known as Phousanyi, is the festival of sanctification and is primarily for males. The third festival Ngonyi, will be celebrated immediately after the forests are cleared in preparation for shifting cultivation. Hunting and fishing are the activities undertaken by the young at this festival. The fourth festival Thekranyi, marks the beginning of paddy transplantation. The farmer's life will be fully occupied with the work of cultivation. Chadanyi, is not a major festival. During this festival, the field paths will be cleared and repaired. The graves of ancestors are cleaned as a mark of remembrance. Khoupfhünyi is the festival for children, where meat will be cooked and distributed to children in the neighbourhood. On this festival prayers will be offered to Ukepenuopfü for a successful harvest.

The last festival, Vatenyi, is not actually a festival but is considered an important ceremony. It is observed when the harvest has been brought into the village. On the first day, the woman of the house abstains from eating rice. The women eat only lentils and sweet potatoes, as it is taboo for them to eat rice until sundown. The last festival brings the agriculture year to a close.

Cultural studies' interest in everyday life proceeds from what Raymond Williams called 'lived cultures', where culture is produced through everyday living: the food people eat, the fashions they adopt, the entertainment they prefer or the festivals they celebrate. Cultural Studies thus believes that people leading their everyday lives produce culture. Culture is not some distinct realm produced elsewhere to be consumed by the people. It is the consequence of experiences and responses. It is in the everyday that culture is made. Cultural Studies investigates the process of making culture.

The oral tradition of the Nagas, constitutes the whole of history, culture, beliefs and religion with nature. In other words, it encompasses the whole life system of the people. Being of the oral tradition, the Naga writers rely on the stories and songs that are passed from generations before them. The storytelling tradition, therefore has a deep influence on the narrative style and use of metaphor on the modern Naga literature.

EasterineKire, being from a vibrant tradition of storytelling, relies a lot on oral tradition and culture. Her first novel *Sky is My Father: A Naga Village Remembered* is an example of trans-creating culture. Based on the Khonoma village's resistance to the British expedition in the Naga Hills, the novel is a beautiful example of retaining cultural idioms to make it deeply rooted to the tradition of the people.

Thus, the research article entitled Cultural Signs as Signifiers: An Analysis of Cultural Identities in EasterineKire's *Sky is My Father: A Naga Village Remembered* highlights the cultural practices prevalent in the Angami Naga society. The novel spans through three generations following the lives of Kovi, his nephew Levi and Levi's sons Roko and Sato. The characters had rightly said to have lived their culture. They are the representatives of what the Nagas were before the influence of other cultures which entered their society. Kire is the strength and hope to the people of Nagaland. Her writings bring into lime light the indigenous culture and establishment of their identity. Her novels provide the Nagas with global recognition and also illustrate the innate righteousness of the human world through the blend of supernatural and the universal wisdom.

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A Reading of Trauma Fiction Pat Barker's The Ghost Road

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Abstract

The Ghost Road, won the Booker Prize, is an historical trauma fiction narrating the experiences of First World War soldiers. Along with representing shell-shocked soldiers, Barker tells the story of the doctor, W.H.R.Rivers, a British Psychiatrist who was the first to adopt the Freudian talking cure technique to treat the shell-shock soldiers during the war at Craiglockhart hospital in Scotland. Barker manipulates historical fiction in a deep-rooted approach, depicting on the persuading past and attempt to stabilize it with the universal aspects of human psyche. Barker also blends facts and fiction, with her impassable narrative mode to separate truth from the imagination, which actually appeals to the reader.

Key Words: History, trauma, fiction, war, shell-shock.

The Ghost Road is the third book in Pat Barker's Regeneration Trilogy. It positions in the finishing months of World War I, its storyline focuses around Billy Prior, who has been treated for shell shock, and his psychiatrist, William Rivers. Barker's novel is an inquiring merge of the real and fictional. William Rivers, a real-life anthropologist and psychiatrist, is best known for having treated Siegfried Sassoon, the war poet, in Craiglockhart War Hospital. The novel's numerous parenthesis to Rivers' experiences ten years before on Eddystone, Melanesia, are historically support of his published papers and notebooks. Sassoon is an extremely slight character in this third novel, although he plays a major role in the first of the series, *Regeneration*. Wilfred Owen, Sassoon's friend and poet, also features in several scenes, including his death only a week before resolution. Prior, who is fictional, has fashioned an attachment with these men. His own push for homosexual relation is infused with desires for women, including his fiancée, Sarah.

Barker has done the job of a historian as well as a fiction writer. By continuing her legacy of Regeneration trilogy, seeking epiphany from the First World War and fictionalizing the historical character, W.H.R.Rivers.

Historians seek their epiphanies in fact, arranging minor events around a central incident, unique but complying with a type. Novelists can dwell more on the situational logic...The historian gets his effects by explanations of which the narrative content is much reduced and by chronological confluences; the novelist does it more freely. (Kermode 234)

Barker's technique of narrative dissociation separates the characters and events into two distinct groups, each clustering around one of two trials drawn from the historical record. The dissociated narrative splits into two discrete narrative trajectories: one follows Rivers as he treats traumatized officers at the Empire Hospital in London, and the other follows Prior from Scarborough to London where he meets Rivers one last time before departing for the western front. Even when the reader knows a connection exists between the two trajectories, Barker represses it from the text. For instance, Prior sends Rivers letters from the front, and although Rivers mentions receiving them, the reader does not know what Prior wrote or what Rivers thinks about them. The only exemption is Prior's final letter, which we read in its whole (254).

In "*The Burden of History*(1966)", Hayden White writes, "The contemporary historian has to establish the value of the study of the past, not as an end in itself, but as a way of providing perspectives on the present that contribute to the solution of problems peculiar to our own time." From the above lines, a reader can infer that White believes that the aim of historicity to be factual, which demands a conscious subject with a will, and enable a contemporary historian to create a new meaning for the historical events.

Barker records the history through her narrative characters, William Rivers and Billy Prior. Rivers, who is a real life character consciously and unconsciously, thinks about his mission in Melanesia and his encounters of various human minds and their customs. Rivers compares the world war incidents with his expedition in Melanesia. Billy Prior, the second lieutenant, after his recovery from the Craiglockhart hospital is very enthusiastic to be up there in the warfront. Prior's asthmatic medical record is very dreadful to have him chosen by the board to return to the warfront. Still he turns down an offer at the Ministry of Munitions, "if I was sent back to France... 'If if if – I shall sit in a dug-out and look back to the afternoon, and I shall think, "You bloody fool"'"(258).

The spirit of W. H. R. Rivers as he was in the last years of his life haunts *The Ghost Road*. Barker's meticulous and exhaustive use of historical sources anchors *Regeneration* and *The Eye in the Door* firmly to actual events occurring in Britain during 1917 and 1918. Although Barker sets *The Ghost Road* explicitly in London and France during the last months of the war, the text seems to slip away from its moorings, and float away into some imaginary place and time. Barker achieves this textual outcome in effective ways. Initially, her use of flashbacks brings Rivers' memories of pre-war anthropological expeditions to Melanesia into his daily routine at the Empire Hospital and into his nightly dreams. She next connects the hospital to Billy Prior by employing a third-person narrator who figures his journey to the front in terms appropriated from Lewis Carroll's *Alice in Wonderland and through the Looking Glass*.

As Rivers goes about his daily routine seeing traumatized soldiers in the hospital, his attitude about his memories of the medical mission to Melanesia creates a figurative record that details medicine, warfare and death in Britain. When Britain undergo the final year of the war that has lasted longer and has been more costly than anyone could have prophesized, the people of Eddystone Island are disappearing from the lack of their traditional methods of fighting.

Rivers' psychiatric live out has undergone a drastic-change. He has integrated Melanesian practices learned from Njiru, techniques that concede the power of the protopathic to influence cures, signifying that Rivers' hierarchical model is collapsing. As a result, Rivers is having by a long way more success curing his patients than he had in the past. For instance, diagnosis and reasoning have failed to convince Ian Moffet that the paralysis in his legs is, in Rivers's words, "pure hysteria, uncontaminated by malingering" (48). Moffet's case is simple and straightforward: on his first trip to the front, he suffers a "fainting fit" after hearing the noise of guns (20). His intense fear for his life conflicts with his obligation to fight, a conflict he resolves with hysterical paralysis. Moffet is a supercilious man who alienates Rivers by announcing that before the war he had been unable to bear even the sound of a champagne cork popping. Rivers believes that he must break Moffet's reliance on the hysterical paralysis to solve his conflict before a more rational approach would have any chance of curing him and returning him to the war. Rivers devises a treatment based on Njiru's practices. With charismatic certainty, he tells Moffet that he will cure his paralysis; he explains that he will draw stocking tops around the tops of his legs, beginning at the top of his thighs. Each day he will lower the lines a little, telling Moffet that sensation will return to his legs above the lines. As Rivers starts to draw on Moffet's thighs, he thinks that a "witch-doctor could do this, ... and probably better than I can. Come to think of it, there was one person who'd have done it brilliantly," Njiru (49). Melanesian healing practices break Moffet's reliance on the paralysis to solve his conflict in a spectacular way, and the feeling to his legs is restored. Moffet reacts to the removal of his defense by drinking half a bottle of whiskey and slashing his wrists in the bathtub. Rivers' awareness of two distinctly different medical practices brings the two systems together: first Rivers will use Njiru's ritual to break the symptom, then he will employ Western practices to treat the conflicts that caused Moffet's paralysis.

Rivers is distressed to see Ngea's widow, Emele, in a cringed small wooden enclosed space, "knees bent up to her chin, in exactly the same position as the corpse of her husband" (161). According to their custom, "she can be released only if a head is taken" (170). However, if the Islanders mount a raid on a nearby island, the British Commissioner will hear about it. As Rivers points out, if that happens, "then you've got a gunboat off the coast, villages on fire, trees cut down, crops destroyed, pigs killed. Screaming women and children drove into the bush" (185). The British colonial administration is willing to kill more people to stop head-hunting than the Islanders would have killed in their ritual raids. Prevented from mounting a killing raid, they kidnap a small boy as a symbolic head. Although Rivers believes that "head-hunting had to be banned, the decline in the birth rate

from one generation to the next--the island's population was less than half what it had been and much of that decline was deliberate”(207).

The Melanesian islanders seem hardly to have discovered the idea of personality, in the western sense, to have constricted the habit of introspection. Since Kundaite informs Rivers about that Njuru controlling the spirits, Rivers is eager to know about the spirit 'Ave'. Rivers is persuaded by the inconsistency in Njuru's reality of his own powers. To Rivers, Njuru always swayed to and fro. Sometimes guarding his knowledge jealously, sometimes sharing it freely, sometimes saying it with bitter anger and sometimes with pride. With much persuasion from Rivers, Njuru confronts about 'Ave', the destroyer spirit. Njuru informs Rivers that Ave,

He[Ave] is both one spirit and many spirits. His mouth is long and filled with the blood of the men he devours. Kita and Mateana [spirits causing illness] are nothing beside him because they destroy only the individual, but Ave kills 'all people 'long house'. The broken rainbow belongs to him, and presages both epidemic disease and war. Ave is the destroyer of peoples. (268)

The collapse of 1918 witness war and virus, a world-wide influenza pandemic that is believed to have originated in China and eventually killed millions of people. In the hospital Rivers and his patients are suffering from it: Rivers is running a high fever and thinks he may die. Njuru teaches Rivers the words of the exorcism for Ave, possibly so that Rivers will put it in his book, and the words will address the destructiveness of Ave radiating from the British colonial administration, given that Melanesia is colonized by the British. On the edge of his sleep, Rivers can hear Njuru's voice, repeating the words to exorcise the destroyer spirit Ave, “ *There is an end of men, an end of chieftain's wives, an end of chief's children- then go down and depart. Do not yearn for us, the fingerless, the crippled, the broken. Go down and depart, oh, oh, oh*”(276).

In *The Ghost Road*, with the connection between Prior and Rivers severed, the text divides into the two trajectories, each of which ends nearly simultaneously with Prior's death in France, and Hallet's death in the Empire Hospital in London. When Barker presents the reader with an incomplete narrative, full of gaps and disconnections, she is persuading the reader to reconstruct the history, and re-externalize the event that is mislaid. It is fiction--a world where we would want to escape--and yet it mirrors reality. It enables dead men to live, often in newer gear, it enables power centre to shift, fourth wall to break, glance into the mechanism of the human mind.

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