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**LITERATURE AND THEORY-FROM CLASSICAL TO CONTEMPORARY:
DIFFERENT PERSPECTIVES FROM INDIAN SUBCONTINENT**

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Struggle for Independence and its Influence on Indo-Fijian Literature: A Postcolonial Indo-Fijian Perspective

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Abstract

The indenture system was instituted after the abolition of slavery in response to the labor demands of the British Empire during the colonial reign. The penurious peasants were enticed and promised better lives and good money to recruit laborers. Despite the inhumane exploitation of the laborers, many *girmityas* chose to stay in Fiji after the system ended in the year 1920, with the hope of a better life. The traumas of indenture and struggle for identity after the end of the system became the subject for many Indo-Fijian writers, who became the voice of the diasporic community in Fiji. The collective memories of the indentured laborers, who were displaced from their homeland and relocated to their new homeland in Fiji, are penned by authors like Subramani, Brij Lal, Vijay Mishra, and Kavita Nandan. The rootlessness of the Fiji-Indian diaspora and their quest for an identity in the 'new' home continues to dominate most Postcolonial Indo-Fijian writers till today. The narratives and content of the Indo-Fijian Literature represent the insecurities and alienation that continue to haunt the descendants and question their identity and future in the land they now call home.

Keywords: Indenture system, Indo-Fijian, Diaspora, Postcolonial, Identity.

Introduction

The arrival of the Indians to Fiji on 4th March 1879 marks an important date not only in Fiji's history but also in the lives of the indentured laborers and their descendants. Lal (2019) observed that the stories of the indenture have gone through several reincarnations, where the earliest phase describes embarrassment, struggle, and toil. The latter describes the celebration of freedom, insecurities, and marginalization. In Fiji, identity research and reconstruction had been described in Literature, where Indo-Fijian authors delved into the country's history to explain the diasporic experiences of the Indo-Fijian community. The authors primarily reminisce about rural life in Fiji during the mid and late twentieth century. The discussed authors are of Indo-Fijian descent and therefore are directly linked to the indentured history of Fiji and the Indo-Fijian community. The underlying narratives describe the sad tales of suffering and sacrifice on the part of the indentured laborers and the diasporic experiences of their descendants till today. The social and cultural lives of the Indentured laborers underwent massive changes during and after the indenture period (which ended in 1920), resulting in the formation of a new identity: Fiji Indians (Ballengee & Gerohn Baksh, 2020). Consequently, Fiji-born Indians, after the end of the indenture system, lost touch with

the land of their ancestors. With the new generation born and raised in Fiji, India became out of scope in their everyday lives. Once the shackles of indenture were removed, the Indians in Fiji became a growing social and economic force and, by 1945, outnumbered the indigenous Fijians (Munro, 2005). This was the beginning of the tensions between the indigenous Fijians and the Indo-Fijians in Fiji. The latter were constantly reminded of their historical existence, raising questions about their identity and belongingness in Fiji. Therefore, this paper will review selected writings of Subramani, Brij Lal, Vijay Mishra, and Kavita Nandan to illustrate the traumas of indenture and the Indo-Fijian diasporic identity in Fiji.

The Traumas of Indenture

To understand the Indo-Fijian diaspora, it is essential to document their first dislocation. Between 1879 and 1916, the British colonial rulers in Fiji brought the first Indian indentured laborers to work on the sugarcane plantations to fulfill the enormous demands for cheap labor. The indigenous Fijians were spared from capitalism's destructive forces by Fiji's first Governor, Sir Arthur Gordon. As contended by Ramesh (2017), he wanted to preserve the indigenous way of life. Consequently, Indians were imported to Fiji under the indenture labor scheme, which, according to Hugh Tinker's theory, was simply a new system of slavery (Robertson, 2018).

Therefore, the indenture system marks a significant entry in Fiji's history as this initiated the expansion of the capitalist Fijian economy. The colossal demand for laborers to work on sugarcane plantations, which the indigenous population could not fulfill, saw hundreds of Indians coming to Fiji. According to Lal (2019), historians who study the indenture period fail to explore the agency and lived experiences of the laborers as they primarily focus on the economic contribution. Prasad (2005) agrees that the indenture system had played a significant role in determining the contents of Indo-Fijian Literature. The Indo-Fijian Literature exemplifies the memories and experiences of the indenture period and the diasporic experiences that inhabit aspects of culture, religion, race, and biological links.

Edward Said's construct of Orientalism can be applied in the case of Indo-Fijian Literature, which views the diaspora as the periphery, connected to the center, which is the homeland (India). Harutyunyan (2012) criticizes the classical Diaspora framework, which heavily focuses on the reasons and conditions of the diaspora in the new home, not on how their lives were before their migration. Most Indo-Fijian writers, being the descendants of the indentured laborers, had used the classical Diaspora framework to explore the challenges in the new homeland. The collective memory of servitude, suffering, traditions, customs, and religion unites their narratives to remind readers of the traumas of the indenture period and how their ancestors created a home away from home. The memories of the past that have brought about a sense of displacement and nostalgia to the indentured laborers and their descendants' continuous struggle for identity in the country they were born in are mainly transcribed in essays, short stories, poetry, and novella and memoirs.

Subramani, the son of an indentured laborer, has emerged as one of the most prominent Indo-Fijian voices. His writings encapsulate the experiences of Indo-Fijian men, women and children caught up in the vehement shadows of colonialism, indenture, ethnic tensions, and national

identity. *The Fantasy Eaters* (1988) is a collection of nine short stories and a novella, predominantly set in the Indian community in Fiji. Subramani reveals the complex fate of the Indo-Fijians, whose existence in a multicultural country is challenged by the psychological effects of the traumas of the indenture system (Rajput, n.d.). Subramani, through the narratives in this collection, describes the life and experiences of laborers on the plantation and their endless struggle to find a home away from home.

Subramani recollects the traumas of indenture through the characters in 'Sautu,' which is also the name of the village in which the story is set. The central character, Dhanpat, is nearing the end of his life and thus begins experiencing a mental breakdown. After his wife passed away, his children sought better opportunities overseas. Dhanpat's son Somu represents the new generation who wanted to break free and seek an alternative identity in New Zealand but subsequently discovers that he is not detached from his village and country. Both the characters experienced loneliness and alienation. Sudesh Mishra, cited in (Rajput, n.d.), identifies 'Sautu' with other villages in Fiji, which embodies the dehumanizing experiences of indenture and where the likes of Dhanpat and Somu still exist. The traumas of indenture have not withered entirely as Indo-Fijians subconsciously impinge on their historical experience. Like Dhanpat, they refuse to accommodate new forces and culture or become Somu, leave and find a new home.

'Gone Bush,' a novella in *Fantasy Eaters*, somewhat mirrors the events of the physical and psychological journey of the laborers. Reading this novella invokes nostalgia and describes the struggle of our forefathers in re-orienting themselves in an alien land, which later they called home. The other stories in the collection reflect the Indo-Fijian diasporic situation and how the female characters continue to bear the stigma and suffering of indenture. 'Tell Me Where the Train Goes,' 'Gamalian Woman,' and 'Kala' represent Indo-Fijian women attempting to break free from the doubly colonized society.

Fantasy Eaters is one of the best Indo-Fijian Literature that needs to be read to visualize the life and struggles of the Indo-Fijians in Fiji. In 2017, Subramani added new short stories and reissued *Fantasy Eaters* into *Wild Flowers*. Long (2017) observes richness in the contents of *Wild Flowers* as it "traverses the Indo-Fijian history from indenture to the twenty-first century." The reissue of the latter collection proves the existence and recurrences of the described issues affecting the Indo-Fijians in the present society. In addition another remarkable contribution by Subramani was the Introduction to *Indo-Fijian Experience*, which describes the need for Indo-Fijians to affirm their identity as Fijians. However, their culture and traditions are derivatives of India. This is indeed the predicament of most Indo-Fijians in the twenty-first century, which cannot associate them with India because, unlike their ancestors, they have no memories of India. Their diasporic experiences are comprehensively relatable to Subramani's Introduction to the *Indo-Fijian Experience*.

Another well-known Indo-Fijian writer, Brij Lal, provides a succinct historical account in his writings. Prasad (2005) describes Brij Lal's writings as descriptive and reflective of the diasporic Indo-Fijian community, who had started to reconstitute the fragments of their ancestor's culture to establish their unique identity in Fiji. Brij Lal, during an interview cited in (Vahed, 2017), reveals

that the confinements between the two major groups in Fiji; Indigenous Fijians and Indians, are evidenced in the non-existence of cross-cultural interactions in the socio-political arena where the former are advantaged in some regions of sustenance and reproduction, while the latter build upon the remnants of their indentured predecessors.

Lal's reflections in *Bittersweet: The Indo-Fijian Experience* (2005) details the history and representations of the Indo-Fijians in five chapters and a prologue that sets an undertone to the traumas associated with indenture and the diasporic experiences of the Indo-Fijian community in Fiji. The writings reflect the considerable depth of research and experience, which churns strong emotion, pride, and respect for the indentured laborers, who suffered in the hope of providing a better life for their descendants. Brij Lal's writings on the indenture experiences and the diasporic situation of the Indo-Fijian communities in Fiji are priceless. It has recorded the Indo-Fijian history as it is unrefined authentic. One need not read through each chapter in the book to cognize the experiences as the prologue in *Bittersweet: The Indo-Fijian Experience* summarises the pervasiveness of the identity crisis amongst the Indo-Fijians in Fiji. Quanchi (2005) cites Brij Lal's description of the Indo-Fijian experience as tragic irony, where the Indians were made to work under conditions of extreme servitude and violence at the hands of the European settlers:

It is about the odyssey of a people who have made something of themselves, all on their own, often against great odds, without a helping hand, but who still feel uprooted and unwanted. Moreover, it is an experience that raises troubling questions. For how many generations does one have to live in a place to be allowed to call it home?

(Brij Lal, cited in Quanchi 2005)

The lines in the prologue sum up the history and the aftermath of indenture. Lal details the predicaments of the Indian communities in Fiji in his distinctive voice, which discloses the troubled identity of the Indo-Fijians caught in a complex and prejudiced world. Furthermore, the prologue questions and justifies why Fiji should be the rightful home to the descendants of the indentured laborers. In the twenty-first century, many Indo-Fijians migrate to settle overseas, and Lal subsequently questions the future of the Indo-Fijian community in Fiji. His essays, memoirs, fiction, and life writings are an excellent resource for historians and scholars alike.

The Influence of Garment Ideology and Consciousness

Vijay Mishra, another well-known Indo-Fijian writer, discloses the perpetual struggle for identity and representation, discolored through the excruciating historical experiences of the indenture. Prasad (2005) acknowledges Vijay Mishra's views in providing a balance to the diasporic status of the Indo-Fijians, which offers an alternative rationalization of the diasporic subject's identity. Accordingly, Mishra in *Rama's Banishment* (1980) argues that the garment consciousness, which developed during the period, is a misrepresentation of the reality:

The ruling classes did not create the conscious falsification but by the proletariat, the girmityas themselves, who began to espouse values and cling to systems of beliefs quite alien to their natural conditions of servitude. (Mishra, 243)

Prasad (2005) supports this viewpoint and agrees that the Indenture Period or India is not the controlling factor in determining the Indo-Fijian identity. Instead, it is the historical experience that has rooted this ideology in the minds of the Indians in Fiji. Mishra claims that most Indo-Fijian Literature uses India/ Girit as a center to describe the Indo-Fijian diaspora, not the other events that collectively define the Indians in Fiji (ibid). Mishra, in his writings, views the Indians as the rightful citizens of Fiji as they had mainly contributed to the Fijian economy through the sugar industry and are born and bred in Fiji, which rightfully is their home.

In the narratives of indenture in his revised essay on 'Girit Ideology,' Mishra (2007) attempts to make his readers acknowledge their predecessor's agency in making their history, despite the violence and brutality. They were able to cope with the demands of the capitalist society, and with that, they have forged a new identity for themselves and their descendants, which is something to celebrate. Mishra (ibid) encourages the Indo-Fijians to fully participate in the social, economic, and political arenas instead of investing in the garment ideologies, which bring unhappiness and insecurities. His representation of the Indo-Fijians in Fiji is promising to the new generation, who knows no other country than Fiji as their home. However, Vijay Mishra's theoretical construct of the Girit Ideology and Consciousness affects writers. It is embedded in the historical existence of the Indo-Fijians in Fiji, which, although forgotten, are reminded of the disparity in society.

Finally, for Kavita Nandan, the expression of progress in the lives of the descendants of the laborers is connected with the topical accounts of the Indo-Fijian struggle. There is a similar following of the "Girit Ideology" on one side and the progressive western values on the other. In most of her writings, Kavita Nandan shows how the Indo-Fijian community has undergone a profound transformation from the early post-indenture days to the present. The sensibilities are still Indian, but their pragmatic and egalitarian attitudes have significantly changed in search of better lives.

In *Stolen Worlds* (2005), memoirs, recollections, biographies, and autobiographies reflect the Indo-Fijian diasporic experiences and the ongoing legacy of the indentured laborers in Fiji. In his Doctorate Thesis (2005), Mohit Prasad acknowledges *Stolen Worlds* as an accurate depiction of the lived experiences of the Indo-Fijians in the last three to four decades. The authors in this collection reflect on their childhood and youth to identify themselves as Fiji-Indians. The narratives, however, developed to demonstrate the unresolved incongruity that exists between the Indigenous and the Indo-Fijians (Luangphinith, 2006). Kavita Nandan notes the insecurities amongst the Indo-Fijians due to a series of coups that discriminated against them based on their ethnicity. Nandan describes the causes of Indo-Fijian migration in her poem *Words on the Pavement*, where she blames the coups that forced Indians in Fiji to migrate to countries that lured safety, security, and opportunities.

Conclusion

In retrospect, like other Indo-Fijian writers, Subramani, Brij Lal, Vijay Mishra, and Kavita Nandan had recorded discontentment and displacement felt by the indentured laborers and their

descents in Fiji. These authors had not only kept the historical existence of the Indo-Fijians alive but had described their journey and struggles after the indenture in their new home. Subramani and Brij Lal had devoted considerable research to the traumas of indenture and its effect on the descendants. The Indo-Fijian identity and representation in Literature describe the diasporic experiences of exile, nostalgia, assimilation, alienation, and hybridity and voice out the quest for a sense of identity and belongingness in a rightful country's own. Vijay Mishra's "Girmit Ideology" is also an excellent reference resource. It explains how writers refer to the indenture as a source of angst, which homogenizes the Indo-Fijian Literature, inhibiting fears of security and homelessness. Kavita Nandan interprets her experience growing up in Fiji during the ethnic tensions that led to the first coup, which affected almost all Indo-Fijians. What conspicuously stands out in the discussed Indo-Fijian Literature is the displacement of the Indo-Fijians, which stemmed from indenture and continued through land tenure systems and the diasporic shifts to other countries due to the 1987 and 2000 coups in Fiji. Indo-Fijian Literature voices the discontentment and displacement felt by the indentured laborers and their descendants until today.

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Decentering Heteronormativity: A Study of Homosexual Desire and Gay Subculture in Vasudhendra's 'Mohansawamy.'

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Abstract:

The onslaught of normative sexual discourses has led to the degradation of alternative sexualities worldwide. Although Section 377 was decriminalized in India in 2018, the queer community still carries the legacy of fear, trauma, and shame within themselves. Vasudhendra's Mohanaswamy (2016) draws our attention to gay life in both urban and rural parts of India, where being a homosexual is still considered unnatural. The present research paper tries to critically investigate the depiction of the gay subculture and how it is perceived in rural and urban spaces in Karnataka. It demystifies several myths and misconceptions about how gay people live their lives while subverting the hegemonic idea of heteronormativity. The researcher not only studies the homosexual desire but also attempts to explore the body politics, class conflicts, and alternative sexuality of Mohansawamy in a heteronormative world.

Keywords: Alternative sexualities, gay, subculture, gender, heteronormative, homosexuality

Introduction

The notion of heterosexuality as the only authentic sexuality blocks the way for alternative sexualities to evolve and feel their presence in a heteronormative world. Vasudhendra, in his short-story collection, Mohanaswamy (2016), not only portrays the ground reality of the prejudiced mindsets and ill-treatment given to queer community but also questions the hetero/homosexual binary prevalent in India. Metropolitan cities play a crucial role in gay narratives. The present study attempts to untangle the body politics concerning the gay subculture perceived in rural and urban areas. It would also critically investigate whether cities and rural areas facilitate queer individuals in expressing their sexual orientation or end up being cold places for them.

Literature Review

Sriya Das, in her research paper entitled Gay Subculture and the cities in India: A critical reading of select works of R Raj Rao (2021), brings out the role that city plays in the formation of subculture. It focuses on how gay characters in Rao's novels explore their sexuality in cities and subvert the dominant understanding of sexuality. Ketki Ranade, in her book, growing up Gay in Urban India: A

Critical Psychological Perspective (2018) brings out the psychological Experiences of queer people in urban cities. A critical study of gay life and gay movements in Metropolitan cities like Mumbai, Bangalore is brought out by Parmesh Sahani in Gay Bombay: Globalization, Love and Belonging in Contemporary India (2008).

Research Methodology

The present study will closely read the primary text with some theoretical framework. The queer theory would be used to focus on some issues of identity politics. Subculture theory would be incorporated to retain the voices of the oppressed that the oppressor is exploiting. Some theories of Michael Foucault would be taken into consideration to identify the link between power and sexuality as rooted in texts. In order to explore the role of urban spaces in queer life, the theory of Urbanity would be used to problematize the idea of the city and its relation with sexual identity.

Gay Sub-culture is closely associated with a means of cultural rebellion or resistance against the authoritative ideology and figures out ways to tackle and question marginalization and the subjugation of sexual minorities. Vasudhendra, in his anthology, Mohanaswamy (2016), has challenged the stereotypical portrayals of gays, transgender, and bisexual people by giving them a humane touch. Homosexual characters have always been portrayed in a prejudiced light in Indian literature.

In general, and Kannada literature. Some writers try to sympathize with gay characters rather than treat them naturally. On the other hand, a contemporary writer like Vasudhendra tries to give readers a larger realistic picture by painting Mohanaswamy as he is. Heterosexism is a view that seconds sexual attraction only between cross-sex individuals. In a heteronormative world, there is no scope for homosexual desire. Desire is a highly problematic construct where one only thinks about how a man gets attracted to woman and vice-versa. The writer vividly gives many accounts of homosexual desires by depicting a man's desire to be with a man in Mohanaswamy (2016). Homosexuality is perceived by society in a pejorative sense. Being homosexual or having same-sex desires is equated with being a perverted person. It is manifested to such an extent that Mohanaswamy fails to accept his sexuality.

"The entire day, he wallowed in guilt and remorse. Kashiveera is like my elder brother. He calls me 'Mohana' affectionately. I laid my hands on such a righteous person; shame on me. God should punish me for this. I am bad, a petty insect. I am a poisonous snake that bites its caretaker. There is no place for a venomous creature like me on this earth. Why did I desire a five years older man than me?" (Vasudhendra 84)

Heteronormativity incorporates the word "norm," which speaks volumes about what heteronormativity is about. In a heteronormative society, there is no place for homosexuality, and heterosexuality is the only sexuality that is all-pervasive throughout the world. This hegemonic understanding of sexuality is internalized so that people from the queer community feel guilty about being comfortable in their skin. Thus, Mohanaswamy is disdainful of his sexuality and feels ashamed about his homosexual desires.

"I remember Vimalakka telling me that Kashiveera used to take me on his lap and play with me when I was a baby. How could I forget that? My shameful body that craves men should be cut into pieces and the flesh cast to vultures. I am a pervert. My mind is full of filth. I deserve no respect. I am useless; I am sick!" (Vasudhendra 85)

Vasudhendra has skillfully dealt with concepts like 'marriage,' 'love,' and 'desire.' The writer readily points out how heterosexist people perceive marriage. Marriage is a patriarchal construct that does not allow homosexual desire to thrive. In 'The Gordian Knot,' it is evident how Mohanaswamy is unable to control his homosexual desires towards his partner as Karthik is getting married. In a love triangle, Karthik betrays Mohanaswamy and indulges in a heterosexual relationship with Rashmi.

Karthik prefers a heterosexual love relationship over a homosexual relationship for apparent reasons. "In the meantime, Karthik was introducing all his friends to Rashmi. Rashmi looked resplendent in a green silk sari. She was affable and graceful, speaking to everyone pleasantly, cracking jokes, and lapping up all the attention. When his desire was the same as hers, how could the entire world support her openly, putting her on a pedestal? Mohanaswamy could not help but wonder. However, if I spoke of my desires to the people gathered here, even by the slip of my tongue, he thought they would fling me to the ground and beat me to death." (Vasudhendra 23)

It is nothing but the hypocritical attitude of heterosexist people who believe that heterosexual desire is the only desire and turn a cold shoulder to homosexual desire that a man might feel for a man. Mohanaswamy feels betrayed when society does not accept homosexual desires as a 'legit' desire. If a woman expresses her desire to a man, she is appreciated for it, while if the same happens in the case with a man expressing his homosexual desires to a man, he would be beaten black and blue.

The present anthology not only narrates sexual exploitation, ill-treatment given to Mohanaswamy also deals with the mental issues of the queer community. The gay community is subjected to such humiliation that they undergo a lot of depression, stress, and emotional imbalance in their lives. Queer individuals start experiencing loneliness and anxiety early, affecting their careers and family.

“The man stepped towards Mohanaswamy with the spanner in his hand, spewing rage and venom. 'You asshole.....eyeing my ass, huh? Come here.....I will screw you with some engine oil.....Lady Suvvar..... Come here, swine.....I will ram my cock up your ass and down your throat.....You motherfucker....My cock is so big.... Do you want to see it? Come, I will show you.....' The man brazenly slid his left forearm into the spanner hole and suggestively moved the tool back and forth over it with swift strokes, yelling mockingly.” (Vasudhendra 123)

Queer community across India has been addressed and called out by using offensive names, slang, abuses, slurs, and derogatory remarks. The offensive language used by the so-called heteronormative people always treats the queer community as 'the other.' Vasudhendra Mohanaswamy (2016) categorically points out other abuses that the gay community faces. Local slang like 'Gansu,' 'chakka,' 'Cock-sucker,' 'swine,' 'motherfucker,' 'Gandoo,' 'ahijra in a suit,' etc., the narrow-minded heterosexist people who torture people from community by abusing them.

"Stop it! Why are you dancing like this? Are you a prostitute? Yes, you are Gandu. Sule, a male prostitute! Shocked, Mohanaswamy held his breath and steadied himself. His sister's harsh words pierced his ears, followed by girls' laughter. Encouraged further by her friend's response, Janaki repeated the word even louder. 'Gandu Sule!'

(Vasudhendra 38)

Mohanaswamy, in his childhood, extensively explored his feminine side by playing house with girls instead of Gilli danda and marbles with boys. He enjoyed hanging out with girls, drawing rangoli, and dancing at their doll's weddings. Once Mohanaswamy's sister called him Gandu Sule, i.e., a male prostitute as was dancing like one. Even his mother scolded him for not scoring well in Mathematics papers and addressed him as 'a bloody GanSu'.

“But that day Mohanaswamy's whole world came crashing down. He felt as if God himself has deceived him.” (Vasudhendra 40)

Such slurs and derogatory remarks humiliate and disgust queer community, but they lose confidence in whatever work they do. Ruth Vanita and Saleem Kidwai in *Same-Sex Love-in India: Readings from Literature and History* (2001) explain the difficulty of getting rid of heteronormative shackles; queer individuals start feeling ashamed about their sexuality. The myth that same-sex love is a disease imported into India contributes to an atmosphere of ignorance that proves dangerous for many Indians. In such an atmosphere, homoerotic ally inclined people often hate themselves and live in shame.

Secrecy, try to “cure” themselves by resorting to quacks or forcing themselves into marriage, and even attempt suicide, individually or jointly. (p.xxiv)

Gay life in Urban Vs. Rural Areas

Vasudhendra's Mohanaswamy (2016) helps the readers to understand the gay life that LGBTQAI+ individuals live out in urban spaces as well as rural areas. Firstly, the writer draws a thin line between cities and villages vis. a. vis experiences of gay individuals. Being born and brought up in his native village in the Bellari district, the central character Mohanaswamy always finds it difficult to express his true sexuality due to homophobic people living in his village. On the contrary, Bangalore, being a metropolitan city, gives gay couples like Mohanaswamy and Karthik the liberty and space to express their homosexual desires to each other.

“Usually when they went out on the bike, Mohanaswamy, riding pillion, hugged Karthik tightly from behind, holding him by the waist with his left hand and placing his right hand on his thigh. Karthik was a rash driver, but that did not perturb Mohanaswamy sat comfortably, leaning his head against his back, and closed his eyes. When they stopped at signals, Karthik slowly caressed his hand. The touch made the hair on Mohanaswamy's skin rise.” (Vasudhendra 9)

One of the puzzling aspects of metropolitan cities is the notion of privacy, the anonymity it offers with moral policing and limitations, and threats from external forces. In the book entitled. *Space, Place, and Sex: Geographies of Sexualities* (2010) Johnston and Longhurst explicitly point out that "cities have often been regarded as spaces of social and sexual liberation because of a perception that they offer anonymity and escape from the normal community relations of small town and villages. ” (p. 80) in the anthology, Mohanaswamy (2016) Vasudhendra portrays multiple homosexual relationships of the protagonist with men. One can observe Mohanaswamy explores his sexuality from his college days with Sumit Goel to his partner Karthik in Bangalore.

In Sumit's room, two beds were kept adjacent to each other under the fan so that both Sumit and his roommate could sleep directly under the fan. Sumit was still under the influence of alcohol. He felt affectionate toward his friend Mohanaswamy.....Mohanaswamy thought Sumit was indirectly inviting him. The body he had craved for the past three years was next to him in that dark room. His hot breath mixed with the smell of alcohol and sweat ignited his Desires. Mohanaswamy felt Sumit's private organ pressing against his waist. It was a dark Amavasya night. (Vasudhendra 9)

For someone like Mohanaswamy, who has not crossed the boundaries of his small village, he was fascinated at the site of college boys of fair complexion, height, dense hair, and flashy smiles. Thus,

colleges, hostels, cafeterias, bars, and restaurants in urban spaces try to subvert the idea of obscenity and encourage same-sex couples to fulfill their sexual dreams and desires. It would be not inappropriate if we call urban spaces and metropolitan cities "transgressive territories" used by S. M Chaudhari in his thesis titled *Transgressive Territories: QueerSpace in Indian Fiction and Film* (2009). With its all-pervading presence, anonymity, invisibility, and comfort, urban spaces act like transgressive areas that help the queer community fight homophobia and gender discrimination.

Karthik and Mohanaswamy's rental accommodation in Bangalore was where the gay couple used to seek refuge. On the pretext of gay marriage still banned in India, the rental flat provided a comfortable space for homosexual people living in cities to make love and practice their live-in relationships.

"Without replying, Karthik grasped him from behind and passionately kissed his neck and cheeks. 'No, Karthi, no.....my ironed clothes will become wet.....' Mohanaswamy pleaded. Karthik only got more worked up. He pinioned Mohanaswamy against the wall, kissing his neck vigorously. Mohanaswamy could no longer resist, and he gave in, moaning with pleasure." (Vasudhendra 116)

Mohanaswamy was too careful to express his love for Karthik in public spaces. It is evident when Karthik unapologetically showers his love on an STD call, but Mohanaswamy tries to control his emotions as he fears someone listening to their conversation secretly.

"There was one more reason why Mohanaswamy preferred to make calls from the STD booth. He worried about the prospect of people overhearing him on his mobile. But Karthik had no such reservations. He had whispered 'I love you' to Mohanaswamy even over his office phone many times. However, Mohanaswamy knew he would not dare do a thing like that in any public space even in his wildest dreams." (Vasudhendra 125)

This minor incident speaks volumes about the moral policing prevailing in India, which prevents homosexual couples from reciprocating their love for each other. India is called a gay-friendly nation by tourists and foreigners who visit India and see two males holding hands -walking on the street. R. Raj Rao refers to 'male-bonding' as Yaarana. In India, more than gay-friendliness, homosociality influences many closeted homosexuals to express their homosexual desires. When heterosexuality or heterosexism serves as an alibi for homosexuality, it could be called homosociality. R. Raj Rao, in his book *Criminal Love?*

Queer Theory, Culture, and Politics in India emphasize the concept of homosociality that helps closeted gay couples live their lives freely in cities. In one of his live interviews, Foucault asserts that "Not to be gay is to limit the effects of my choice so that my life does not change in any significant manner. It is not necessary to be homosexual, but it is necessary to be set on being gay." (Lotringer, 1996:369-70)

It's quite clear from the above statements that Foucault attempts to differentiate between two terms—homosexual and gay. The term homosexual is being used from an essentialist point of view, while gay focuses on the anti-essentialist side of the coin. Being a homosexual indicates a homosexual preference of your identity in a hetero/homo binary. In this case, heteronormativity would just be replaced by homonormativity. R. Raj Rao in *Criminal Love? Queer Theory, Culture, and Politics in India* exclaims, "If Homophobia is the concomitant of heteronormativity, then the concomitant of homonormativity may be said to be heterophobia." (R. Raj Rao 11) On the contrary, being gay poses a resistance to the dominant ideology and goes beyond the hetero/homo binary. Being gay and explicitly expressing your sexuality without shame would not only dismantle the status quo but also help to demolish the binary.

Conclusion and Findings from the study:

The present paper reveals how queer individuals and the gay community negotiate their sexuality in metropolitan cities. After going through the narrative, it could be inferred that an unshackled and threat-free life in cities for the gay community is still a distant dream. Urban spaces are ever-evolving vis-à-vis socio-cultural, political, economic, and spatial discourses. As several heteronormative discourses are grappling up for their own space, challenging and questioning the status quo would help to bring a change in the orthodox mindset of homophobic people. The metropolitan cities provide a case of contestation where the gay subculture evolves and faces threats simultaneously. Although the queer community could not avoid social limitations, they could undoubtedly acquire and freely live in their spaces in cities post-Section 377.

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Indian Women Writers in Contemporary Indian English Literature: A Critical Study

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Abstract:

Women Literature in India is a mirror that showcases the rare values of Indian writing in English. Women's Literature has become a new form of Indian culture and voice in the Indian subcontinent. Women's Literature has secured an independent position in international Literature. Some critics and critics value Indian women writers. This article is a humble attempt to address the status of women in modern society. The article traces the flexibility of the paradigm in which a woman emerges despite all obstacles to maintaining her identity in her personal and professional life. Indian women's writing was probably the center of storytelling; novels were imported from the West as we know them today. Indian Women's Literature is undoubtedly one of the wealthiest literary genres in the world.

Keywords: Literature, Critics, Fiction.

Introduction

The male and female level is similar to the two sides of the same coin, making the work come alive. All civilizations commended inanimate objects, such as nations and rivers, for the names of women. However, real women are being mistreated all over the world. Whenever the issue of social superiority is raised, it is androgynous. In many variations and riots seeking equality, the term "equality" referred to the equality of the male-only. Thus, men have been neglecting women for centuries. Customary rules set by men governed women. In time, the women forgot "me," did not protest, and did not accept men's complaints. They did not claim a place in nature.

The older generation of female writers is led by Kamala Markandaya, Ruth Prawer Jhabvala, Shanta Rama Rau, and Nayantara Sahgal. The new generation started with Anita Desai, Shashi Deshpande, Arundhati Roy, Shoba De, and others.

The present world is dominated by men, even though the vigilance and empowerment of women cannot be ignored. Women's writing has made its mark forever in the history of Indian writing. Women writers like Bharti Mukherjee, Gita Hariharan, Manju Kapur, Anita Desai, and Shashi Deshpande are well-versed in raising awareness of women's affairs. There is no denying that, in addition to the social reformers, these women writers have been instrumental in highlighting the gender inequalities linked to Indian society. Today, any social and political awareness, culture, and common sense have seen among women mainly results from their artistic writing.

Their work echoes the sense of linguistic ingenuity and the realistic expression of contemporary India, exploring its regional diversity. They often present the city's middle class as a community class they do not know well. They were busy discussing the basics of gender, community, culture, and the web of their relationships. Their essence is women, but the central theme has always been a man-woman relationship. This manifestation of the female mind follows the literary journey of women in India in various stages.

Indian Women Novelists, therefore, need to be considered to reach the entire understanding of modern women. Undoubtedly, women have gradually been subjected to acts of violence. Men are urged to treat women fairly, and change occurs accordingly, although a satisfying climax to the man-woman relationship is yet to be seen. Similarly, research on feminist novels has been vaccinated and conducted by several scholars. A woman's travel research involves examining a person's relationship to normal relationships with a man and a woman in particular and the internal structure of the novel such as language, speech pattern, myths, symbols, and more. The author of the novel uses these elements as a way to express their subject problems best. The world of women presented in research novels, statistics between men and women, their roles and values, questions or consensus, acceptance or rebellion of institutions promises an exciting lesson.

Authors such as Jumpa Lahari, Manju Kapoor, Kiran Desai, and Arundhati Roy have also written original magical novels, social realities, and genres of local myths, which are increasingly attracting attention by winning international and national fame. They examine human relationships because the present problem is closely related to the mind and heart, and the Crusades are related to a system that has been in existence for centuries. Women writers have done an excellent job of making the transition process smooth and truly meaningful.

In addition to the life cycle of this woman, the most successful Indian female writer Jhumpa Lahiri has distinguished all Indian women writers. She is a fantastic storyteller with a unique voice. He is different from other Indian writers who write in English. Most of the first generation of Indian writers were born and raised in India. However, Jhumpa Lahiri's contact with India is due to his parents and grandparents. To him, India seemed full of miracles. In addition, writers living abroad may appear to be exaggerating or unreasonable when commenting confidently on economic, social, and political issues. However, Lahiri is honest and sincere about his experience.

"I look at things as a foreigner, but I knew that as a separate Calcutta from Rhode Island, I was a foreigner somehow; I did not seem to be a U.S. citizen. (The Times of India, 13 April 2000).

This response to external inspiration provides a way to write novels, and she describes himself as a liberated author through his famous book, *The Interpreter of Maladies* (1999). His first anthology is a collection of short stories that discuss the issues of who she is. One of his most famous novels is *Namesake* (2003), a novel about the life of the United States. However, Lahiri's *Namesake* tells the story of Indian immigrants to the United States and their families.

Anita Desai is a well-known contemporary author. Of all the modern novelists, she is undoubtedly the most famous and influential female writer. She has been an excellent contributor to Indo-English novels. He is the author of the urban landscape and perfectly blends Indo-European and American sentiments. He says his novels do not portray the Indian community or character. He views social reality from a psychological perspective, not as a personal social manifestation of the character's inner world. He turns each piece into a fun self-examination of his mind. However, he has traveled extensively throughout India, and his knowledge of people and places has enriched his writing.

The author with a long-standing record is Shashi Deshpande, who has been declared a women's rights activist amidst a library of female writers highlighting the plight of a successful, educated woman and the challenge of being a woman. He has written eight novels, six short stories, and four children's books. Her first novel, *The Dark Holds No Terror* (1980), traces the life of a woman who married a doctor and became a victim of torture. It is his story of courage and perseverance; he grows within himself to break free from the traditional practices of his community in order to achieve his own identity and freedom. He gained great fame for his writing. Throughout his novels, he expresses the psychology of middle-class Indians. His characters come from the cultural roots of middle-class Indian society. In Shashi Deshpande's novel, the heroine often acts as a narrator and uses some form of awareness strategy. In another novel, *Roots, and Shadows* (1983), we meet a

rebellious woman who rejected the life of a human family and then fled to the city to work. Later she marries a man of her choice. Over time you realize that city life is no different from home. Almost all of his novels have devoted themselves to adversity in the life of a heroine. Although her writing skills focus on women, calling her a woman is a misnomer because she continues to drift away from her feminine personality. It reflects in detail the meaning of women in modern India.

Shashi Deshpande's novel *That Long Silence* (1988) is regarded as his epitome of excellence. The project, which won her the Sahitya Academy Award in 1990, tells the story of a prominent Indian housewife named Jaya, who maintained her peace of mind in Bombay for the rest of her life despite threats to break it. A lack of depth in a woman's life is illustrated in this novel. However, she points out that many family rules, such as the idea of trying to protect one's life by marrying a wealthy man and making a name for herself in the community by sending children to high schools, show how a woman's life is unusual, meaningless, and mechanical in part made for women themselves. *A Matter of Time* (1996) is another book that seeks to show three generations of female interaction. *Small Remedies* (2000) is a novel about raising children and various aspects. Finally, *The Binding Vine* (1992) encourages the reader to investigate how the "Binding Vine" of human emotions connects and nourishes different people throughout their lives.

Manju Kapoor is another notable author whose work is a blend of culture and modernity. Kapoor's notable works include the critically acclaimed novel *Difficult Daughters* (1998), which won the Commonwealth Authors' Award for best novel, earning him considerable commercial and critical success. The novel's story is set in a moment of separation, the fictional story of a woman whose liberation struggle has enveloped her. Her second novel, *The Married Woman* (2003), is much more powerful than her first and mathematically controversial one. His novel is an example of Indian and international success.

Similarly, Bharati Mukherjee's reputation as an Indian American has grown as an Indian American writer in the galaxy of female writers. Her novels *Wife* (1975), *Jasmine* (1989), *The Holder of the World* (1993), *Leave it to me* (1997) and, *Beloved Girls* (2002), *The Tree Bride* (2004) are her bold efforts to rebuild American history in the light of the American experience. Her second novel, *Wife* (1975), tells of a woman named Dimple, who was oppressed by men who tried to be the rightful wife of Bengali, but out of fear and instability, killed her husband. Her famous fairy tale *Jasmine* (1989) develops the idea of East-West integration with the story of a young Hindu woman traveling from India to the U.S. after the murder of her husband as an illegal immigrant. The fourth novel, *Holder of the World* (1993), attempts to combine modern travel with ancient history. The novel also has themes of change and migration, but there are differences. His fifth novel, *Leave It to Me* (1997), is entirely American. His only human touch is the foreword, which tells the story of the

mythical goddess who killed the buffalo demon. The book is filled with the stench of blood and violence. Her novel *Desirable Daughters* (2002) acts as a bridge between metamorphosis and migration. *The Tree Bride* (2004) is a precise combination of past and present. The novel discusses British-Indian relations during colonial rule in India. He continues to write about foreign knowledge in many short stories, such as his collection of short stories, *Merchant*, and other News.

Gita Mehta is another female writer who has talked about the high level, modernity, and issues of immigrant women. He authored the *Snakes and Ladders* and *Glimpses of Modern India* in 1997. It has become the most widely read book, especially for those who do not know much about India. In his interview, he stated that he aimed to "make modern India accessible to the west and to every generation that does not know what happened before it was born" (24) (Interview with C.J.S.Wallia). Gita Mehta's first novel is *Raj* (1989), a compelling and informative novel that is easy to read. It is considered one of the most important historical novels of our time. *Raj* is the story of Maharani Jaya Singh and the drama of India's liberation struggle. However, Mehta's unique nature is to reap the richness of his life, a brilliant ability to express his view of India in his novels through rare ideas.

Arundhati Roy became famous for his novel "God of Little Things," winning a Booker Award for books. It is an autobiographical novel. He tells of a Bengali father and a mother who belonged to a Syrian Christian family in Kerala. The novel discusses his childhood memories. The novel highlights the atrocities against vulnerable women, children, and untouchables in Indian society. The heroine of the novel, Ammu, builds a relationship with Velutha, a man of lower rank. It reflects the strong and aggressive attitude of the upper class. "End of Imagination" is the second novel about a robust anti-nuclear revolution in India and abroad. It is a political joke and nuclear weapons policy.

Conclusion

It has long been said that the beginning of the new era of modern Indian Literature began. Many writers incorporated Indianization and Westernization in search of a worldview. Meanwhile, Indian feminism, which Western women have strongly influenced, went in a slightly different direction from the West. All these feelings came together to bring about the rebirth of 21st-century India. Reformers support women's education in India, believing that social ills can be solved by educating women. Indian women writers have brought a new dimension to Indian literature meditation as they express their deep-rooted feelings about art and Literature.

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Sita Across the Blues: Birth of a Trans-Atlantic Sita *Deconstructing Nina Paley's Rendition of Ramayana*

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The Ramayana has since time immemorial captured the imagination of its listeners and provoked strong reactions with its themes of duty, love, and social order. Deeply embedded in the fabric of Indian life and especially the consciousness of those raised with Hindu traditions, Ramayana has been able to carve out a comfortable niche for itself in the global spectrum, influencing the East and the West. The question then arises about what enables this great Epic to stand the test of time, exposing itself to various interpretations. The answer to this lies in the fact that most of the meanings in Valmiki's Adikavya function at the symbolic level, best illustrated through the representation of Ravana as ten-headed, where the ten heads can be interpreted to be the figurative manifestations of his mental and physical prowess which equals ten men. This narrative framework relies on symbolisms wherein a signifier accommodates a range of signifieds, encourages the free play of meaning-making rather than imposing a singular perspective, and thus liberates the narrative from the fixity of inherent absolute meaning. There is no one true Ramayana; there are hundreds, if not thousands of versions. It is not only scripture but a living organism that is continuously evolving. This becomes the primary factor for the mutative and sometimes "questionable" forms this great Epic has generated and continues to generate on Western shores. In each production, the harmonization of Western and Indian styles stands out, which renders it more relatable to the Western audience. Such contemporary retellings incessantly enrich this age-old Epic and make it more relevant in today's globalized world. Hinduism has long maintained a presence in the US. Hindu gods and goddesses have been pop-culturalized, branded on T-shirts, socks, shoes, and other novelty items. These are only a few instances where these dislocated deities have manifested themselves, which brings into question complex issues arising from globalization and cultural exchange leading to a transnational identity.

Sita Sings the Blues is a movie written, directed, animated, and distributed solely by Nina Paley, a filmmaker from Illinois. Making its debut at the Berlin Film Festival, it retells the Ramayana through a framework of colorful animation and musical interludes, amalgamating a 3,000-year-old Sanskrit epic and a 1920s-era jazz singer in a rich tapestry resulting in an Epic recreated in celluloid that is an absolute visual feast! Sita Sings the Blues has generated much dispute over whether it is just a Western Ramayana appropriation. The movie shows how a Westerner can find meaning in

and reinterpret her life based on a story from India. Three narratives run parallel in this musical comedy. The Ramayana, retold from Sita's rather than Rama's perspective, serves as the movie's backbone. Ever loyal, Sita goes into exile in the forest with Rama, where Ravana abducts her. Rama, aided by Hanuman, rescues his spouse but abandons her when his subjects criticize her for living under another man's roof. The second narrative is an autobiographical story drawn from Paley's life, recounting how her husband dumped her via email while traveling to New York. The third is a self-reflexive commentary featuring three puppets who improvise their amusing and comical explanations of the Ramayana. The film uses a mix of visual styles to tell these three narratives, including the figures from 18th-century Rajput paintings, Balinese shadow puppets, Bollywood-style closeups to collages of brightly colored images, and modern vector animation each corresponding to a different narrative thread.

Sita's sublime saga has traveled a long way across time and space. Depicting her as mother nature or the Goddess Lakshmi, writers, poets, and filmmakers have shown much admiration for her time and time again. However, these depictions inspire several questions. Does the character of Sita still inspire the readers as they used to in ancient times? Does her image stand a risk of fading out as she is often labeled too idealistic in the modern ethics of today? By infusing Sita's character with human emotions, aspirations, and disillusionments like any other woman, Nina Paley overhauls this age-old rendition of Sita, liberating the Goddess out of her stereotyped role. Using typical American elements like Jazz music and the American iconic cartoon persona of Betty Boop, Paley re-invents Sita in a "sassy" new avatar that is relevant to today's context, a trans-Atlantic Sita who has successfully crossed cultural as well as geographical landscapes. It is to be noted that Sita is now being lensed through the modern occidental fixation with the individual, who is in direct contrast with ancient traditions where the epic heroes act on behalf of the community and embody social values. Paley uses the "exotic erotic" ethnic stereotype by depicting an impossibly curvy and voluptuous Sita crooning to the sultry upbeat Jazz vocals of Annette Hanshaw, an American singer from the 1920s. The overall effect is a collocation of spatially conflicting images. The establishing shot of her film shows a screen full of blue waves; after a long moment, the Goddess Lakshmi (who, according to the myth, will be reincarnated as Sita) emerges from the waves, curvy, clothed in revealing pink, and gyrating her slim waist that is sparkling with female charm. A peacock shaped gramophone rises from the waves, and the Goddess grooves to the lyrics of a Hanshaw song:

*"Moaning low, my sweet man, I love him so
Though he is mean as can be
He is the kinda man that needs a kinda woman like me."*



Fig 1 Goddess Lakshmi is rising from the waves.

At this point, the gramophone malfunctions, and the line "a woman like me" repeats. The disruptive skip prods us to ask: a woman like whom? A Hindu goddess or An American jazz singer? Maybe both?

The film shows a vibrant and novel way of looking at Sita as a cross-cultural translation of her myth, laying the foundations for creative attempts in re-inventing myths. Sita is not perpetuated now only in Indian homes, as with this film, Sita can be seen going global, maintaining a connection with the traditions, norms and yet appealing to the modern audience owing to which the film can be seen as the beginning of a new, more international culture. Paley does not treat Sita as just a cult figure and instead chooses to liberate her from dichotomies such as western and eastern, traditional and contemporary, old and new. Even the title of the movie conjures myth as well as modernity. Here, we take in the three ingredients of Paley's casserole, ancient narrative, jazz music, and modern vector animation, all in one delicious mouthful. Sita is shown to be quite a "babe" with an hourglass-shaped figure dressed in peachy pink, suggesting her youth, beauty, and, more importantly, her "female" -ness; meanwhile, Ram is portrayed in painted in the color blue with very impressive biceps, which underscores his masculinity.



Figure 2 Ram Sita and Hanuman

In the tradition of a Sutradhar in Indian classical drama, three Indonesian shadow puppets narrate Nina's rendition of the Epic, putting elements together piece by piece while bickering over nuanced aspects of the narrative, an unscripted conversation in a language that is help and modern. The trio is not academic specialists, nor are they formally trained as Ram-Bhakts. "I am messing up the names... God, they will be after me!" says one of the narrators as they light-heartedly take a jab at the sacred nature of the Ramayana that they might unintentionally be tainting with their ignorance. The confused narration based on the versions they have grown up hearing helps us recognize how people integrate these legends into their lives. It might also be read as a reflection of the Ramayana as a living text that continues to be rendered imperfectly. Nina has successfully lodged several meaningful questions that challenge the motives and values of the main characters in the audience's minds through the puppets. For instance, one of the puppets criticizes Sita's decision not to allow Hanuman to rescue her as hundreds of lives could have been saved by avoiding the war that way and instead preferring to wait for Rama to defeat Ravana. What kind of a bloodthirsty woman was Sita, who insists on a battle? Why should Sita love somebody who does not treat her right? The female puppet answered this question: "this hence is unconditional love." It is also notable that they compare Ravana with Mugambo, the Bollywood villain, hinting at inter-textuality and suggesting the impact of Bollywood cinema on the American consciousness. The voices are also sensitive to the current controversies over the Ramayana, referring at one point to the razing of the Mosque at the present-day Ayodhya.



Figure 3 The shadow puppet is labeling Sita as "contaminated."

Gods dancing to techno funk music in this contemporary portrayal of the Epic set the tone for the rest of the film to unfold and proceed with the narrative sprinkled with genuinely bizarre moments. Rama dispatches rakshasas and literal flying eyeball monsters with his arrows in a chaotic landscape of bloodshed and carnage, all rendered in a smooth, cartoony animation style, with demons disintegrating into blood spouting remnants. At the same time, ever-affectionate Sita serenades Rama, only for the couple to finally embrace in a shower of gruesome demon blood, surrounded by pious saints grooving to the rhythm of Annette Henshaw's jazzy vocals. Similarly, in the Ashok Vatika, Sita longs for a reunion with her husband and sings 'Daddy won't you come home' about Sylvia Plath's poem Daddy and the oppressive male figure. Nina spares no one as even Kaikeyi, the third consort of King Dasharatha is renditioned in her "American" avatar. She is shown as a seductive nurse, hinting at the control she enjoyed over her husband. Paley also uses a variety of coarse dialogues to tell the story, for example, the references to Sita's breasts as "big, round, firm, juicy lotuses." The movie also enters some risky territory in a scene that could be considered one of the more arguably controversial ones. Hanshaw sings, "My man does not love me no more," as Ram is shown shoving Sita onto the ground, stomping on her pregnant belly. Nina herself writes the song which is most critically acclaimed in this musical. Depicted to be sung by Ram's children, Luv and Kush, in Valmiki ashram, the first four lines of the song endorse the widespread notion of Ram as Maryada Purushottam or the perfect man, while the following four lines upset this myth. The song says:

*"Rama's great, Rama's good, Rama does what Rama should
Rama is, Rama's right, Rama is a guiding light
Perfect man, perfect son, Rama is loved by everyone
Always correct, never wrong, we praise Rama in this song*

*Sing his love, sing his praise; Rama set his wife ablaze
He gets her back, kicks her out to allay his people's doubt
Rama's great, Rama's, Rama does what Rama must
Duty first, Sita last, Rama's reign is unsurpassed."*

The last line can also be seen as actually interrogative towards Ram's "greatness" when interpreted through a contemporary lens, compelling the audience to question, "Was Ram all that great? Towards the movie's end, the puppets become inanimate in the last frame. Both the roles of Purush and Prakriti of Vishnu and Laxmi are now inverted, which is in direct contrast to the popular image of Lakshmi sitting beside Vishnu's feet. Nina's Lakshmi reclines, and Vishnu massages her feet while she winks at the spectators. The wink is encumbered with an assortment of meanings. It could mean this is not the end of the story as maybe the duo shall reencounter each other in other lives or manuscripts of more authors; it could also be about an imminent future where women have the upper hand.



Figure 4 Vishnu and Lakshmi (Positions Inverted)

It can also be seen as a hint to the audience that things are not as they appear and reality is different as the inverted roles could be a total facade. It could also indicate canonical and contemporary the halfway point between tradition and modernity. To sum it up, the finale is rendered ambiguous, open-ended, open to debate, and open to perspectives, suggesting that there are no conclusions to such tales and hence no definite end.

The distinction between Sita Sings the Blues is that the animated format and availability of the film made Paley's Ramayana more widely accessible to a larger audience. It may have exposed "certain

religious and national insecurities ."A Times of India article explains, "*Controversies usually crop up when icons are re-contextualized by those unaware of their symbolic value.*" Postcolonial critics have opined that the knowledge that emerges out of the observations of the East does not often pay adequate heed to historical contexts. As a somewhat far-fetched interpretation of a religious text, it is predictable that Paley's film would receive public criticism. Firstly, the film was an unashamedly multinational product; it was a classical religious tale written and animated by an American, voiced by Indians, featured 1920s jazz music, and used representations of Balinese shadow puppets to depict its narrators. Thus, it was aimed at a more international and probably more Western audience. Certain Hindu groups even called out the European-American woman for appropriating Indian heritage, accusing her of desecrating the Holy Scripture. Reformist institutions were exasperated as they believed the movie to be an insult to sacred deities and Hinduism in general. They indicted Paley of corrupting the perfect image of Lord Ram and Sita, diminishing and mocking Indian culture, and most impudently, manufacturing a version of the Epic that conflicted with what they believed to be an "accurate" and singular narrative. As a critic Linda Smith writes, "*It appalls us that the West can desire, extract and claim ownership of our ways of knowing, our imagery, the things we create and produce, and then simultaneously reject the people who created and developed. These ideas.*" Some may maintain that such an appropriation is an unavoidable consequence of the multidirectional flow of culture but overlooks the power dynamics between cultures and regions, not to mention the people.

On closer inspection of the movie, it is to be noted that Paley's plot structure is linear with a victim, a hero, and a villain in a tale with no layers, as she draws a straight line from patriarchy to feminism, from bad to good, from chaotic to order, from inequality to equality. This bears an uncanny resemblance to Christian missionaries who sought to bring the world to the 'one true path.' After all, it was the White Man's burden, to "*make the world a better place.*" In this straight line of Paley, there is no space for ethical dilemmas, no awareness of devoted men who are constrained more by the rules of society than the codes of love. These factors suggest that "Nina"-yana lacks the complexity of the tale that makes Ramayana a revered Hindu narrative. Refusing to consider the possibility of the use of metaphors, Paley sees images of goddesses at the feet of Hindu gods as a manifestation of patriarchy when it could have a deeper symbolic meaning underneath. Paley brands Sita as an abused wife, a prey to domestic tyranny, so naturally, Ram becomes the abuser, the tyrant, or the villain. Ram is consequently constructed as a misogynist patriarch kicking the pregnant Sita, an absurd and horrendous idea to any Hindu, for Ram and Sita, are considered in India as an ideal couple. The movie comments on Ramayana in the most nonchalant way possible. The narrators do not hide the fact that they know very little of the didactic Epic, and hence their expressions are candid but judgemental. They portray the very condition of Indian youth who have certainly heard about some events in the Epic but judge the fabric in its incompleteness. The

somewhat fragmented depiction of Ramayana in the movie, without any doubt, provides a fertile ground for deeper contemplation over the righteousness of the characters. However, the fact that the events have been presented selectively rebukes the authenticity of their questions. As readers of Ramayana or any Sanathan text, one must be aware of numerous concepts like the "Karma theory." The events of Ramayana have been drenched with the coherence of this theory which seems to be largely missing from the movie. One must understand that the characters of Ramayana do not exist independently. Their birth as humans has exposed them to numerous ties on Earth even before their inception. In such a situation, judging the characters by isolating them from their "Karma Chakra" appears to be a futile effort as we are only judging them and their actions by taking them out of their contexts. Consequently, the questions that the narrators pose may seem justified to those who barely know the text in its originality but seems to have been blown out of proportion for those who are well-read or at least are aware of how the "karma" led to lives of the characters function.

On the other hand, it is to be emphasized that all the critics continuously allude to the core belief that Paley's fault lies in a mortal reading of a work that some believe should only be read as holy and divine. The reluctance to accept an alternative interpretation of the Ramayana reflects that Hindu nationalists believe themselves to have the absolute ownership of the Ramayana, claiming themselves arbiters of its 'true' meaning. *"God forbid the retelling to be from a feminist point of view, then suddenly it hurts the sentiments of the Hindus, never mind that the Indian epics are literature and are already retold thousands of times,"* writes The Desi-feminists blog pointing out that Paley's film provoked controversy just because it did not reiterate the patriarchal lucidity of hegemonic retellings. Saumya Arya Haas, a film critic, comments, *"This is no longer about an American filmmaker interpreting the Ramayana or a feminist perspective on ancient texts. This is not about colonialism or cultural appropriation. It is about a controlling group trying to bully their opinion into being the only opinion."*

Her critics essentially argued that just because Paley found inspiration in another culture's traditions did not give her the authority to use that culture to create something of her own. This controversy, therefore, raises the question of who has the right to interpret and who has the correct interpretation of sacred texts. Given the history of European colonialism in the Indian subcontinent, it is reasonable that minorities are wary of their traditions and heritage being stolen from them yet again. However, at the same time, the ever-growing globalization links societies. It allows for the exchange of cultural ideas, making it progressively difficult for any society to claim any tradition, idea, or even a manuscript in this context as exclusively their own. There are multiple instances in which Paley's audiences redeployed the film's exoticism in other contexts to draw attention to world issues. In 2009, Paley's questionable rendition of Ravana was brought to life as a float in a parade in Hyderabad celebrating World Laughter Day. He appeared to bear the word "recession" in red and

phrases such as "global slow down" and "inflation" branded on his chest. Here the "exotic" and the "familiar" are yoked together in an image that presents a multifaceted conciliation between the "global" and the "local." Presenting the familiar image of Ravana in a new way using Paley's American animation style and using Ravana as an allegory for the multiple impacts of the financial crisis, they capture the "exotic" in the "familiar."



Figure 5 Ravana Float in the World Laughter Day Parade in Hyderabad

Paley's interpretation must be categorized as an act of creative innovation in an age-old retelling tradition that unlocks the narrative's themes to new perspectives. Sita Sings the Blues takes the paradoxes and lacunas that reside at the heart of Ramayana and reminds us that these "truths" are never fixed. We must ask ourselves: where is the demarcation between appreciating the shared culture and labeling it as an act of cultural appropriation? Is the act to be considered theft or a legit appreciation? Misuse or creative application? After all, nobody technically owns the Ramayana than anyone can own the Bible. To quote Nina Paley, "it belongs to the Muslims in Malaysia and Indonesia, Buddhists in Thailand, Hindus in India, and Christians in America." Anyone can interpret Sita and Ramayana any which way as Ramayana belongs to everyone, and for that matter, nobody owns Henshaw either, even if her recordings are copyrighted. These are considered part and part of humanity's cultural heritage; they are riches we all share.

♪ That is all ♪

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The Study of Prisoners and Aborigines in Kate Grenville's *The Secret River*

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Abstract:

Literature can create forms of history and memory that are mostly not able to recognize. In "The Secret River," Kate Grenville portrays the history and culture of two nations. We encounter the relationship between the Indigenous Australians and the European settlers who came in as prisoners. We analyze this text through the lens of Homi Bhaba's Third space concept. Instead of the West and East Conflict, we focus on prisoners vs. aborigines. The study aims to explore the first contact, Conflict, environment, and adjustments of the convict settlers and the indigenous people. The problem of "for whom the land belongs" plays a significant part. When they wanted to start a new life, the convicts determined not to return to England as they would be maltreated, so they decided to own power in this new land. In contrast, the Indigenous people, the actual owners, were silenced in this ownership process over the land. The aborigines who have not committed any crimes were mercilessly mistreated, and the irony is that the performers are former prisoners. Eventually, we studied their misunderstanding of each other and how the knowledge of "Power" overshadowed them.

Keywords: Study, Prisoners, Aborigines, Indigenous people, Power

Introduction

Literature can create forms of history and memory that are mostly not able to recognize. "What secrets of history dwell rooted in the emotional depths of the muddled Australian river?" Kate Grenville's "The Secret River" portrays the history and culture of two nations. The author observes the conflicts, encounters, and relations between the Indigenous Australians and the European settlers who came in as prisoners and the lifestyle of her ancestors. These prisoners were sent from England to New South Wales in the vessel named 'The Alexander,' a traditional English name representing the Europeans' arrival onto the Australian land. They do not belong on this island. Grenville, in her writing, turned into the colonial time and considered the link between white and black in the years of founding the country. Grenville hardly depicts the story of Australia's founding and the choices made when Europeans colonized the land already inhabited by Aboriginal people. The present study explores the first contact, Conflict, environment, and adjustments of the white convict settlers and aborigines in Kate Grenville's *The Secret River*.

The First contact

The first contact goes back to days when Captain Cook first stepped foot on the land that became known as Australia. It was a terrible meeting where the land was considered Terra nullius though indigenous people were present. During the 18th century to mid 19th century 1, 62,000 men and women were transported to Australia from England in 11 vessels. These people were called 'convicts,' and they had committed crimes such as larceny and robbery. Due to the overcrowding in prison, some convicts were sent to Australia in vessels, and Thornhill was one among them, thanks to his wife Sal, who saved his life from the death sentence. She and their kids accompanied him to New South Wales. Thornhill digested the new land with its 'rich dank smells...restless water', an environment different from England. His throat was thickening, and New South Wales was merely a prison for him and not his home. This fear is often the primary motive for the violence caused between the new settlers and aboriginals. On his first night in New South Wales, he encountered a black man and became afraid he shouted at the man, asking him 'to be off'. The black man moved closer to the point and uttered 'be off' in Thornhill's tone. Thornhill begins to work with Blackwood, and Blackwood explains that the natives are watching them from the forest. This creates a sense of disturbance, questioning his privacy and safety. Soon he falls in love with the land on the Hawkesbury River; Sal is getting adjusted to her new place and opens a very successful bar. She occasionally feeds an Aborigine called Scabby Bill.

The aborigines are invisible, and sometimes they spear the white settler, so new prisoners were afraid to go alone. After five years, Thornhill receives his pardon and convinces Sal to settle down in Hawkesbury. Sal declines, but he manages to convince Sal, and she accepts to stay to return to England in style. Thornhill comes into contact with the Aborigines. He is frightened at first and thinks them to be uncivilized. Thornhill has met the natives, and he senses that the aboriginals and the land are intrinsically part of each other. The landscape is threatening because of the humans that hide within it, and the humans are scary because of the mysterious land. However, he realizes that he can coexist with the aborigines like Blackwood. Kate powerfully highlights in her narrative that the Conflict begins when these prisoner-turned settlers decide to hold control over the aborigine's land.

Conflict

Despite their concern for the unknown environment and trying to get familiar with the land, they are interrupted by the conflicts between them and the aboriginals. The Aborigines have caused many problems for Thornhill and his companions on the Hawkesbury River. The main problem arises when the aboriginals state that the land belongs to them and do not want any foreign presence. Meanwhile, the white settlers who came in as prisoners decided to settle in New South Wales as

they did not want to go back to England as people over there would see them as prisoners, where they could start life afresh. The question "Who owns the land?" becomes the major Conflict. Characters like Blackwood believe in "Give a little and take a little principle," meanwhile others like Sullivan want the natives to be exterminated. He has made the aboriginals sex slaves. Thornhill finds himself between Smasher and Blackwood. Although Thornhill finds Smasher's attitude towards aborigines sickening, he is also confused about how to have a respectful relationship with them that Blackwood has. When the natives steal a lot from the settlers, the governor issues an order to shoot. Smasher takes this as an opportunity and cuts a pair of an ear of an Aboriginal man. The natives steal Thornhill's corn, and he shoots into the forest. The next day he finds his corn patch to be burnt. This makes him angry, and he hears that Sagitty's place is on fire, and he goes to help Sagitty, whom a spear has attacked. Smasher calls the white group, and they decide to attack the natives at Blackwood's place. Thornhill agrees because he knows that Sal will stay only if the natives are gone. At dawn, the group begins to shoot everyone. Thornhill does not shoot, but he watches Whisker Harry spear Smasher, and Smasher dies. The massacre stems from a desire to maintain a sense of control. The settlers have a generalized unwillingness to understand their native neighbors.

New Environment

Thornhill had spent most of his period in England and dreamt of having his own Swan lake house in London. The fortune wheel had some other plans for him, which led him to build his mansion in Australia. The task was not easy for him, and he was made to settle in New South Wales as a prisoner. The new environment evokes a powerful sense of unfamiliarity "There were no signs that the blacks felt that the place belonged to them. They had no fences that said this was mine. No house that said, this is our home. There were no fields or flocks that said, we have put the labor of our hands into this place." (Grenville 2006, 93). The aboriginals were deeply related to conserving the environment as they believed that it was their role to maintain the balance between nature and humans. They were one with the land and nature. All their foundational myths are related to animals and nature. The conception of conservatism was different for the settlers as they had the principle of dividing and claiming the land, which is not mentioned as private property.

The aboriginals knew the settlers' environment did not want to attain as they looked at them as ignorant and uncivilized. Kate has cleverly identified the landscape issues with the help of the physical distance of this new place from Thornhill's home by demonstrating the lack of a star. 'Pole Star, a friend to guide him on the Thames, [and] no Bear that he had known all his life,' Australia depicted a 'blaze, unreadable, indifferent.' Kate also states that nature has been a powerful dominant over the Europeans when she states the vast forest that continues 'mile after mile' is depicted through the imagery of the 'trees stood tall over him. Due to this reason, he has been alienated from

the environment. This Conflict with the brutal landscape leaves Thornhill apprehensive about what is to come. The word 'restless' implies that the land is discomfort to the new inhabitants. The forest acts as a metaphor for the Aborigines, and Thornhill questions his ability and struggles to master the landscape. Thornhill and the other settlers had the western conception of what signals ownership of a place like signs, fields, etc. This ignores how the Aborigines interact with the land and think of it as home. Blackwood says that the Aborigines are very much a part of the land. As we can observe in Kate's narrative that the forest that surrounds the river hides them, and they live off the land and do fishing. The massacre chased the aborigines from their land, and they have hidden in the forest as a child hides behind its mother.

Adjustments

In most of the works, we fail to look at the adjustments made by the settlers and by the aboriginals. Thornhill did not know geography when he entered New South Wales, but later, he adjusted to the new land. He begins his work as a waterman in the rough water by using the skills he gained in London. Sal cannot breathe mentally as she feels the new wild continent is pressing her on all sides. "The very trees with their greyish leaves tell her she is no longer at home" she finds it harder to adjust, but she did not suffer the same humiliation as William. William adjusted as Convict and as a settler. This adjustment began when the white couples decided to leave their home to save Thornhill. Sal adjusted to her new life by living in a mud house. She draws some lines in the tree bark to count the number of days away from her home. Thornhill adjusts with the officers to gain freedom.

The primary agent who made them overcome these harsh struggles was "To Survive. "Not only the settlers, but even the aborigines also have adjusted by tolerating the foreign presence. At first, they lost their land and attacked the settlers, but when they came to know that nothing could be done, they started to live with the West's presence. The aborigines lived in peace with Blackwood, but they became fierce when people like Sullivan came into the picture. The new English crops were grown in place of native crops. They realize that their culture is slipping away from their hand, but their hands are tied in vain. Everyone adjusts in this world by believing that one day they will live in peaceful co-existence, and for that, they should survive. Adjustment is not a negative or a word that marks a person as uncourageous, but it is words that strongly makes a person move ahead and survive despite all odds in life with the hope that they will be there to share their experiences.

Conclusion

"The understanding of the other possesses a fundamental significance," says Gadamer. We have understood that the convicts who first settled in New South Wales were not dire but just desperate. The price they paid was high. As a whole, the settlers failed as fellow human beings to value other's

cultures and emotions with nature. If Thornhill had imagined his early struggles as a convict, he would not have been a part of the cruel massacre, now he has everything, but still, tension lives inside him. We have understood that the white settlers believed that they did not need to respect the land of the aboriginals as they are not West. We can see how Thornhill mistakes the tattoos of the aboriginals as a Scar. Kate ironically uses this to mark that the Convict settlers were busy controlling the aboriginals. Though they had the chance to share their knowledge, "Power" overshadowed them. This idea can be taken as a majority for the colonization around the world. The social hierarchy of the white settlers came strong, and in the colonized land, they became the highest stair of the social stratification. The convicts were convinced that they were superior to aborigines as they belonged to the West, which is civilized in the English way.

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The Feminist Angle in Kamala Das' Poetry: An Autopsy

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Abstract:

The dawn of the 20th century witnessed many remarkable things all over the globe. One such thing is perhaps the paradigm shift of Modern literature from man-centric writing to woman-centric writing. The Feminist Movement of the West and the publication of Simone de- Beauvoir's book "The Second Sex" (1949) revolutionized the human perception of women. They paved the way for the rise of Feminist Literature. Inspired by this new trend, American poets like Anne Sexton and Sylvia Plath daringly voiced the gendered social norms that allow males to trample the subtle feminine desires. This feministic trend of American confessional poets substantially impacts the Post-Colonial Indian English woman poets of whom Kamala Das emerges as the champion of Feminist Poetry. She is perhaps the first Indian English poet whose poetry is saturated with a solid feminist outlook. The majority of her poems unearth how a male physically and emotionally tortures a woman in the name of marriage and patriarchal norms. Through her poems, she dwells on the varied sanctions imposed on women by the male-centric society and how a male uses a woman's body as a mere toy to play with. In the present paper, an attempt has been made to examine the feminist angle in the poetry of Kamala Das.

Keywords: man-centric, paradigm, confessional and female sexuality

Introduction:

The crux of feminist poetry centers on a woman. She is deliberately pushed to the periphery in all walks of life by the dominance of solid patriarchal tradition, which places a male at the center stage in the social set-up. Marginalization of women in society, gender discrimination concerning a woman, and the physical, social, and psychological exploitation of women by man is the recurring theme of feminist poetry. Feminist poets like Anne Sexton, Sylvia Plath, Kamala Das, Mamata Kalia, Eunice De Souza, and Amrita Pritam have all voiced the plight of a woman by exposing their bitter experience of life where the woman is terrible.

Humiliated and tortured by men in the name of marriage and social taboo. Much of their poetry revolves around the pseudo-social norms created by the patriarchal society where there is no sanction against man's brutal attitude to women. In contrast, all kinds of social sanctions are imposed upon a woman from her birth to death. In the words of Shukla, she is 'a warring poet

against the anti-feminist attitude of society'(p-23). In the genre of Feminist poetry, Kamala Das's contribution is immense. She is the first Indian English Woman poet who wrote from a typical feministic perspective and boldly exposed the colonization and marginalization of women in society.

Body:

Kamala Das is a real feminist. In several poems, she appears as a strong critique of the pseudo-social norms restrict a married woman's life to four walls of the husband's house, where she is treated like a slave by the husband. In one of her poems entitled "The old playhouse," Kamala Das rightly mentions this. After marriage, a wife's job is to care for the husband's needs and live under his 'monstrous ego'. The male-centric society fixes such predestined roles of women. The legacy of such a male mindset crushes the dignity of a wife and turns her 'dwarf' in every aspect. The feminist angle of Kamala Das is discernable in her bold exposition of the typical colonial attitude of the husband in the following lines of the poem:

.... You called me wife

I was taught to break saccharine into my tea and offer the vitamins at the right moment. Cowering Beneath your monstrous ego, I ate magic loaf and Became a dwarf.

(SP -69)

In traditional Indian society, a girl is trained to obey the social norms at every stage of her life. She becomes a victim of severe social sanctions that restrict her lifestyle and squeezes her individuality. An apt example in this light is "An Introduction." Here the poet castigates the postulates of the narrow-minded society, where a girl is always under the scanner of the patriarchal tradition. The patriarchal system does not allow any scope for a girl to cherish her dreams and wishes. She is left with no choice except to play the role of a wife and a cook. Shukla says, "Any other role which women want to play is sin according to patriarchy" (p- 23). Kamala Das talks about this stereotypical role a female is supposed to play for her survival in the following lines:

... Dress in sarees, be girl Be wife, they said. Be embroidered, be cook,

Be a quarreler with servants. Fit in, oh,

Belong, cried the categorizes. Do not sit

on walls or peer in through your lace dropped windows (SP-6)

The above lines demonstrate the feminist angle of Kamala Das by showing how gender stereotyping of female originates at an early stage. Like a true feminist, she boldly disapproves of such social norms that snatch the right of a female to lead an of her choice.

Apart from this social injustice against women, there are numerous other ways where a woman is a silent witness to male oppression and aggression in love. One such poem is "InLove". Here the poet focuses on how the typical male mindset pounces upon a woman's body with violent sexual moves. Such an act of male not only violets the whole concept but also reveals how the feminine self becomes an agent of physical torture in the name of love. This is vividly depicted in the following lines:

O what does the burning mouth Of sun, burning in today's Sky, remind me....oh, yes, hisMouth, and....his limbs like pale and Carnivorous plants reaching out for me, and the sad lie of my unending lust. (*SP-11*)

Apart from physical torture in love, the poet's feminist angle examines the male inadequacy in terms of love. Lovemaking or physical union between males and females is an essential aspect of life. Here also, a woman is constantly betrayed by the male. Extraction of pleasure in lovemaking is different for both men and women. A man is guided by his lust, whereas a woman searches for emotional satisfaction in love, but in reality, she becomes a victim of her husband's lust. Man is unable to offer the kind of love a woman searches for. This fundamental difference lands a woman in the realm of dissatisfaction and turns the act of lovemaking into an incomplete and unfulfilled affair for her. Kamala Das reveals this in 'Freaks,' where the husband in action is concerned with physical love, but the woman hates such type of love. The wife in the poem reiterates:

Can this man with Handy fingertips unleash? Nothing more alive than the Skins Lazy hungry? Who can? Help us who have lived so long and have failed in love? (*SP-9*)

Kamala Das' feminist angle scans the reality of marriage as a social institution in bold terms. She presumes that marriage turns a girl's wife and pushes her into the realm of innumerable torture. Marriage only facilitates male exploitation and domination over women. The husband, though, vows to safeguard the wife's dignity and offer every kind of happiness but, in reality, makes her life a Hell. The husband's harsh behavior and the domestic torture the wife is subjected to are vividly brought out in "The Stone Age."

Fond husband, an ancient settler in the mind
Old fat spider, weaving webs of bewilderment,
Be kind; you turn me into a bird of stone, granite
And stroke my pitted face absent-mindedly while

You read, with load talk, you bruise my pre-morning sleep
You stick a finger into my dreaming eyes ...(*SP78*)

This is the reality of a woman after wedlock. The husband turns her into a bird of stone' and 'stick a finger my dreaming eyes.'

The feminist perspective of the poet is again amplified in "The Looking Glass ."Here the poet reveals how the male-dominated society forces a woman to remain subservient to a man in lovemaking. She is conditioned to respect a man's masculinity by offering all the fond details to him without any inhibition. Such vulgar and amorous expectation of man not only projects male vulgarity but also degrades the concept of love. This typical male attitude is reflected in the following lines of the poem:

Gift him all; gift him what makes you woman, the scent of long hair, the musk of sweat between the breasts, The warm shock of menstrual blood, and all your endless female hunger. (SP-54)

Last but not least, in the poem "A Feminist's Lament," the feminist angle of the poet vehemently highlights the social conditioning of an ideal woman:

An ideal woman, they said, was but A masochist. Trained from infancy To wear the flannels of cowardice Next to her skin, trained to lie inert Under a male...(OSKS-127)

Conclusion:

Like a true feminist, she criticizes the pseudo-social norms that belittle women's stature and push them to lead miserable lives. Through her poems, she voices against the social construct of the female, gender stereotyping of the female, male brutality in love, the inadequacy of men to understand the feminine temperament in love, domestic torture of a woman in the name of marriage above all the patriarchal control over woman's whereabouts.

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The Pathetic Plight of the Subalterns in Munshi Premchand's *The Shroud*

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Abstract

This paper is an attempt to bring out the Oppressed state of Dalits. Dalit Literature has its origin in the Marathi Language; soon, it captures the attention of all the regional language writers. Throughout history, one can find the oppressed and suppressed people. These people are gaining and regaining their individuality through the leaders and authors. The tool used to bring out the possibilities and capacities of oppressed people is very sharp. It gives immense pleasure to portray the Subalterns in Munshi Premchand's *The Shroud*. In this paper, the researcher molds and shapes the short story *The Shroud*. It is a small step forwards to guide and drive the short story *The Shroud*.

Keywords: Dalit Literature, The Shroud, Subalterns, Oppressed

Introduction

De Bonald deems Literature as an expression of society. The history of the humiliation of Dalits in India accounts for innumerable instances where Dalits were subjected to the most inhuman treatment by the affluent cadres of the society. The word 'Dalit' hails from Sanskrit means ground, suppressed, crushed, or broken. Dalits have been suffering humiliation and experiencing the agony of identity crisis by depth in all walks of life- social, economic, and political. The present paper titled 'The Pathetic Plight of the Subalterns in Munshi Premchand's *The Shroud*' throws light on the degraded and oppressed state of Dalits.

The Pathetic Plight

Dalits remained invisible from the leading stream of art and Literature. Throughout the Literature, they are depicted in poor light. They are projected as if they are born to be doomed, damned, thrashed, and crushed. They are focused on just a thing of utility that is to be used when required to be discarded. The present paper attempts to discuss the pathetic Plight in the portrayal of Dalit by Premchand in his short story *The Shroud* (Kafan).

Munshi Premchand was the most celebrated, prolific, and progressive writer of modern Hindi and Urdu who penned more than 300 short stories, more than a dozen novels, several essays, and plays.

He also translated several foreign literary works into Hindi. Premchand's works are always considered for debate and discussion in literary circles. As a writer of the early 20th century, he exposes the socio-economic deprivation of the dispossessed sections of colonial India. Most of his works are translated into English and other Indian languages. The short story *The Shroud* is his magnum opus in world literature which brings out the dark humor, irony, and tragedy in the life of Ghisu, Madhav, and Budhiya.

The Shroud (Kafan) presents the father's story, Ghisu and his son Madhav. They are poor and belong to the community of Chamar [an untouchable community] and are lethargic, slothful, work-shy, and notorious. The paper showcases the whole gamut of subaltern experiences, a record of invisible violence inflicted by and the dehumanizing effect of poverty. They are castigated for their slothful nature.

The protagonists Ghisu and his son Madhav belong to the untouchable caste Chamar community, deemed the lowest and most oppressed. They sit at the door outside their hut, beside a dead fire, digging out roasted potatoes, their only food for two days, while inside, Madhav's wife labored in pain. Their value in society is measured in their utility to the dominant class. This was not a passionate worker; his ability to do his work was known to all. Madhav was also the same person with the same quality. The laziness in their quality of working in a job creates a situation that they would not get any job with a handsome salary. After this, the two would loiter for as long as they were free from money.

This and Madhav were worst affected by the economic deprivation. In all his life of sixty years, he had relished only once a sumptuous dinner at Thakur's wedding two decades ago. The only possession of their home was a pair of clay pots. They used tattered rags to cover their nakedness. Thus they lived a pathetic life amidst the clutches of poverty. While Madhav's wife Budhiya was in the throes of labor with no helping hand, Ghisu and Madhav sat inactively. They could not get medicine, or a doctor, for everything needs money, and they were neck-deep in debt already. They sat still, waiting for either the child's birth or the death of Budhiya. They could hear Budhiya screaming and thrashing yet refused to go inside lest the other finished off the potatoes. The father and son were probably waiting for her to die so that they could go to sleep in peace. Old Ghisu was wise enough to know the inverted logic of civility. Old Ghost was an unambitious man, and he blamed God for his unsincereness and laziness.

Their premonition came true when they found Budhiya dead in the morning. Budhiya's death stirred them to action. Budhiya's death forced them to approach the Zamindar for help to cremate Budhiya. Zamindar showed his generosity by giving money, and he suppressed his anger. They

manipulated the rest of the merchants and moneylenders in the marketplace to extract money, propagating Zamindar's benevolence. So they beg around to arrange for a decent cremation of Budhiya. To their surprise, they succeeded in collecting a tidy sum of five rupees within an hour and went to the market to buy a Shroud (Kafan) for the deceased Budhiya.

Both the father and son forgetting their immediate responsibility of cremating Budhiya, negotiate the hypocrisies and sentiments of the society, which gave importance to social pretensions and fails to share the resources in times of need. This felt that the society did not bother about knowing how they buried their woman; they were offered money not out of sympathy but because of social obligations. One can say that Ghisu and his son were the sufferers. They were taken silly things for their account. They were planning to feast on the money collected to buy a shroud. They devised a plan to make people believe that the money collected had slipped and fallen from their waistbands, and their attempts to search for it proved futile; they were sure that though the people did not believe them still, they would give them money so, when Madhav taunts Ghisu for not able to provide even a shroud to Budhiya, Ghisu consoled him stating that she would get one. This had a futuristic view, and he used his efficiency to subvert the advantage. Such subaltern resistance and subversion are unique and rare though not impossible to find in the whole society. It inverts their position as the dispossessed.

Ghisu's philosophical justification of expedience about Budhiya echoes the logic of domination often put forward by the upper castes vis a vis the lower castes. She never hurt a fly, never bothered a soul all her life. Even in her death, she managed to fulfill our dearest desires. Whether the feudal master or the patriarchal father, the privileged has always justified exploitation to serve their self-interests. This is the nature of corruption of power and the logic of exploitation. At this juncture of the plot, Premchand comments through the two words of Ghisu on the paradox and futility of the custom of buying a new shroud for one who did not even have a rag to cover a living body. Thus inside the market, they ditched buying a shroud, deeming it a useless luxury. They instead decide for themselves to indulge in a rare feast of choicest foods and drinks. Having relished the feast, they break into dancing and singing, eventually into a drunken stupor. Helpless Budhiya was thus oppressed under the threesome forces of feudalism, patriarchy, and poverty.

This, who represents the subaltern, could resist the forces of exploitation; on the contrary, the end of Budhiya remains tragic. The family women have taken responsibility for the whole situation and have an eye for Ghisu and Madhav. She suffered silently on her destiny and her death. However, she provided the forum on which the oppressed subaltern and the dominant master, the exploited and the exploiter, worked out their relations mutually. This and Madhav exploited Budhiya and took advantage of her death to earn the extra buck, which costs her life. One can assume that the wants

of the poor and economic deprivation had dehumanized both to an extent where human relations were meaningless to them. This and Madhav resisted the manipulative forces and survived, whereas Budhiya sacrificed everything and vanquished. The subservient subaltern in the story is also presented as the exploiter of the woman in the family, who is utilized for self-sustenance by the family's males in life and death. The pathetic Plight of the Dalits and their abject poverty leads to a loss of sensitivity and emotions.

Dalit writers have branded 'The shroud' as an "Anti-Dalit Story." It has drawn maximum flak from writers and critics on account of the negative portrayal of the Dalit characters. However, in reality, Premchand attempted to highlight the level of exploitation inherent in the caste system and succeeded in portraying the traumatic and painful life led by the Dalit community during the phase of India's Colonialism and imperialism National Liberation Movement. It is worth observing that Premchand optimally Utilized literary expression as a weapon in the movement for equality and dignity. The story's protagonists have a predilection for enjoying their idleness and negligence at the cost of their personal and social responsibilities.

Reading any work by preaching is a delight and gut-wrenching experience. As a seminal work, The Shroud should be read and discussed for its philosophical, moral, and social implications in a dispassionate, disinterested manner sans a personal ax to grind. He braved to highlight the truth, which was often hushed by his contemporaries in the face of splendor and pastoral romance. He is deemed the foremost Hindi author to introduce realism in his writings. He pioneered and championed this new art form with a social cause of exposing the condition of the Subalterns.

This and Madhav, having suffered multifarious exploitations, are completely dehumanized owing to a life of poverty, suffering, and want. Premchand poignantly explores the agony of exclusion, discrimination, and exploitation faced by the subalterns in his "The Shroud. 'The Dalit characters who are the stereotype and representative of the whole community are shown in poor light. The caste is deliberately imposed on character. Premchand's range and diversity were limitless as he tackled themes of satire, gender politics, and social inequality with a unique skill and compassion.

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**Reading the Language of Exile as a Site of Resistance in Saadat Hasan
Manto's *Toba Tek Singh***

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Exile begins with loss. Expulsion, banishment, the inability, sometimes, impossibility of returning to one's place of origin causes the home to become foreign, one's tongue to become a noose. This liminal space of exile can pronounce an alienating effect on its subject, but it harbors a possibility of rebuilding one's identity in its estrangement. The infinite reservoir of our cultures and our earliest stories tell us that the motif of exile has been central to our reality and fiction. The Hebrew Bible and the Christian Old Testament hold the banishment of Adam and Eve from the Garden of Eden post the consumption of the forbidden fruit as the first instance of exile as punishment. The Indian literary epic of the *Ramayana* narrates the life of Rama, the eldest son of King Dasharatha, a legendary prince of Ayodhya city in the kingdom of Kosala. Rama, the embodiment of *Dharma*, is exiled for fourteen years to the forest of *Dandaka* by his father owing to his personal and political commitments. One of the most outstanding practitioners of the Urdu *afsana* or the short story form, Sa'adat Hasan Manto, penned down compelling narratives that seek to delve deep into the intricacies of the human psyche and unveil the impact of the experience of exile on the lives of his highly palpable characters. The Partition of India and Pakistan in 1947, in his view, was farcical, and "despite trying," he "could not separate India from Pakistan and Pakistan from India" (Jalal 146). This paper seeks to read the Partition and explore the exile, not just as geographical dislocation but also cultural and psychological uprootedness in Saadat Hasan Manto's *asana*, "Toba Tek Singh."

Manto depicts man's acute feeling of being exiled from his memory in his works. The mechanism of our memory aids the identification of our origin, our belongings and defining a sense of self. Manto brings to us a man caught in the rigmarole of the Partition, devoid of a home, devoid of a memory of home, and devoid of a memory of a self. This is the impact of exile, this deep and damaging fissure that decenters the self. Lunacy as a central concern compounds the politics of exile, challenging the construct of normalcy. Bishan Singh's insanity is not his alone; it is the insanity of the subcontinent.

Sense and nonsense are inextricably concocted in the narrative, and the mayhem of Partition is communicated by the stupefaction of the inmates of a lunatic asylum in Lahore to the news of the territorial division of Hindustan and Pakistan. The account seeks to comment on the insanity of

grafting somatically absent national borders to divide people who had a shared cultural legacy. For this purpose, Manto situates his story in the company of raving lunatics. The seed of inspiration may have been sown with an actual "exchange" of civilians between Amritsar and Lahore in 1950. With Bishan Singh assuming centrality, we witness profound questions proposed from insane mouths questioning the foundations of this massive rupture, of the rationale behind these borders and boundaries. This personal and political predicament of 'unbelonging,' of being uprooted from formative attachments and loyalties, implies a disintegration of the self reluctantly scattered from a center. The deterritorialized subject thus experiences the home as foreign and the foreign as home, leading to a doubly ruptured consciousness. This truncated self has a particular affinity with postmodernism. Disjointedness within self implies a fragmented self, multiple personalities, masks, and a consequent crisis of identity, which is a central postcolonial concern.

A couple of years after the Partition, it occurred to the respective governments of India and Pakistan that the inmates of lunatic asylums, like prisoners, should be exchanged. Muslim lunatics from Indian institutions should be sent over to Pakistan, and Hindu and Sikh lunatics from Pakistani asylums should be allowed to go to India. (Manto 11)

The word "exchange" makes an appearance very early in the text drawing from an economic vocabulary of the market. The connotated commoditization of the inmates of the asylums renders them as unagencial products that can be transferred and "exchanged." The "confinement" problematizes the idea of home, homelessness, and belonging, with a state of perpetual homelessness developing into a home for the nomad. Alex Tickell's "How many Pakistans?" considers the border as a "contested space" and attempts to dismantle the issue of national identity. The Partition brought a need for belonging, and with that was associated notions of a forced belonging, also evident in Manto's "Tetwal ka Kutta."

In her book "The Great Partition: The Making of India and Pakistan," Yasmin Khan disentangles various parts of the grand narrative of the independence and the Partition to highlight the politics that played out in New Delhi between Lord Mountbatten, Jawaharlal Nehru, and Mohammed Ali Jinnah. This structural failure that caused one of the most extraordinary human convulsions in history and filled individual and collective memory of gory violence and sexual savagery is of interest to our study. The callous decision-making of the leaders that resulted in over twelve million people getting displaced and several thousand killed is targeted in a derogatory manner in Khan's work. Like her predecessor, Urvashi Bhutalia, she personalizes the account of the Partition by incorporating into her narration of the history letters and interviews of those caught in the chaos of the dispossession. At the same time, their identities were being redrawn by the Radcliffe Line.

A concrete understanding of the self-necessitates a fixed identity. With the division of lands, communities, homes, shops, and people, a crisis of identity followed the Partition. To name or be given a name are acts that empower and disempower a subject, respectively, crystallizing identity. The power dynamic inherent in naming is evident in the text, wherein the identification of Bishan Singh and the name of his homeland conflates into "Toba Tek Singh" and is rendered a manifestation and consequence of the madness that enwraps the narrative and the times. The muddled intersection of the identification units of people and places calls attention to the incomprehensibility of the Partition and an inability to record and represent it in its entirety.

The epistemic rupture caused by the division of the territory and the formation of two new states finds a place in Bishan Singh's broken utterances of "Opar di burger di bay dhyana di mung di daal di." followed by a continuously evolving phrase. The violence inflicted on language destabilizes the Partition language and its rationale. The repetition of the incoherent phrase is Bishan Singh's attempt at grasping a sense of the self, of creating a coherent identity. The repetition becomes important since words gain legitimacy only through the practice of citation. Action echoes prior actions and accumulates the force of authority through the repetition or citation of a prior and authoritative set of practices (Butler 206).

Language, here, becomes the destabilizing agent. When one faces the problem of origin and destination, language becomes an ambiguous realm of shifting identities. The conflation of the self and other in language finds its most interesting example, which aligns with our postcolonial concerns, in the word "host," which etymologically means guest and stranger. So, the one offering hospitality to strangers, that is, the host, is a stranger himself, and the guest is, in a way, the host. The way words constitute and reconstitute each other and the world around us is exciting. Bishan Singh identifies himself with the name of his homeland; the homeless man entirely transforms into his home, bringing me to my point that exile denounces a stable ontology.

The disjointedness of signification reflects a longing for a lost center. Exile is the acute, liminal experience of self-estrangement and self-disintegration, for which death is the only adequate metaphor—the nothingness at the center of existence. The text ends with Bishan Singh dying in a no man's land, in the space between the borders of Hindustan and Pakistan. This "third space" becomes a space of ontological and epistemological change where competing knowledge converges and is challenged. It disrupts the politics of polarity and highlights a possibility of resistance toward nationalistic and ethnocentric discourses. Thus, the Partition can be read, as it has so long been, as a metaphor for the psychosis of captivity and dismembering, but we must read it as a metaphor for rebuilding identity.

The word Partition is only two letters away from Parturition, and it is the idea of birth that should triumph over fragmentation. Manto's narrative does not offer its reader a concrete finale, a tangible end that satisfies the audience. It unsettles as it seeks to establish a space where one cannot escape the tragedy, here, the madness, of the individual and the Partition.

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Estrangement in Slow Man by J.M. Coetzee

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Abstract

The contribution of this research is the Estrangement in J.M. Coetzee's Slow Man. The interpretation proposed here is that the bicycle accident in the first scene of the book, which costs protagonist Paul Rayment his leg and a large portion of his previous vitality, temporarily unnerves him, which is defined as a state of passive openness to the unknown, of absolute responsiveness or hospitality towards the other. The other is described as something that is more or less ungraspable in the self, another entity, or an unforeseeable event. According to one interpretation, the incident accentuates Paul Rayment's continuous sense of disconnection from his body, language, and self. His yearning for home or belonging with other people leads to deliberate acts of friendliness as he strives to find a home for himself by bringing others in. This research examines how these two strands of thought are being unharmed and being fletch in Slow Man's moments of Estrangement and how the act of Estrangement aids the subject's development of a home. According to this paper, the topic of Estrangement allows for the exploration of fictionality, subverting the writer's power and disclosing the underlying functioning and difficulties of fiction writing. It gives the novel structural flexibility while breaking the narrative forms and pushing them to their limits.

Keywords: Caring, Isolation, Inter Relationship, Ageing, Dilemma, and Estrangement.

INTRODUCTION

Slow Man, J. M. Coetzee's 2005 novel, is a masterpiece that encompasses nearly all of the topics and, in particular, Estrangement and the tactics that have defined his illustrious career. When a reader realizes that the novel's approach is thematically practical rather than just decorative, he or she can get to the heart of the novel's most important themes. Questions of "authorship," "autobiography," several doublings of characters within this novel and these characters with others in Coetzee's other works, much use of fabulism, more than one level of reality, and, most notably

for this essay, considerable and functional use of derivation, allusion, and other analogs are among the typical characteristics of Coetzee's work that one finds here [1].

LIKE THOSE OF MANY OTHER CONTEMPORARY WRITERS, J. M. Coetzee's works are best appreciated in light of their intertextual references. We don't mean the unavoidable imbrication of each work with all previous texts; nor do we mean the simple utilization of sources; instead, we mean the creative reaction to existing texts and the discourses implicit in them through pointed allusions that show both likeness and difference.

According to Andreas Höfele, intertextuality should only be employed when later texts. "do not only absorb, and thereby erase, their pre-texts, but install them as a frame of reference." (Coetzee 16)

Indeed, Coetzee frequently refers to pre-texts "as a frame of reference," for example, to question their foundations, and a reader should be aware of these pre-texts in order to properly comprehend Coetzee's discussions, and hence the point of specific passages or events in his works.

In *Slow Man*, on the other hand, theology and psychology are inextricably linked to the point where the reader and the characters can't tell one from the other. *Slow Man* also uses a tactic that Coetzee has employed before, most notably in *Foe* and *Disgrace*, of misdirecting readers this time until the last three pages or so in the not insignificant matter of whose story this is, and whose agony or joy should most command our attention [2].

The eponymous protagonist, Paul Rayment, occasionally examines himself, albeit cautiously; Elizabeth Costello, who has returned from Coetzee's previous novel, attempts to establish a self for Rayment while also attempting to refine her own by comparison to his; and perhaps Coetzee further develops his own. *Slow Man* is almost an extension of Coetzee's "autobiography" project in the *Scenes from Provincial Life* series. Rayment's existential problems are also revealed through his search for self. This title character convinces himself that he desires psychological independence but is unsatisfied when he appears to have it; he despises being "ruled" by religious or social dogmas yet feels uncomfortable when they are absent. The existentialist self he appears to be creating haphazardly clashes with the essentialist self Costello's beliefs she has already formed. Last but not least, Coetzee utilizes both of his primary characters; Rayment and Costello shows how loneliness may be a persistent concern, especially for persons who regard themselves as "aging." There's realistic attention to detail, both aural and visual, the adherence to reality and concern with ethical issues, and the depiction of crucial and credible psychological issues, as is typical of Coetzee [3]. Despite this, the novel is very meta-fictional; one of the main characters appears to have "authored"

it. As evidenced by the “presence” in it of the novelist who was the central character in Coetzee’s last novel, *Slow Man* is far more creative than pragmatically documentable.

Although its themes maybe those of realism, one who enjoys Fyodor Dostoevsky, Thomas Hardy, and Joseph Conrad, its events and characters are not always “actual” in any provable way [4]. Moreover, it’s always fabulist: each of the key characters has a “story” about what’s “actually” going on, and those stories are usually always at odds, not only with one another but even when they’re one character’s interpretation of what’s going on (s). This blending of methods, in the end, enhances the concept.

Slow Man begins with Paul Rayment losing his leg in a bicycle accident. He is an Adelaide-based photographer with no close friends or relatives. He’s also getting older; one of the reasons they decide to amputate is his age; “was he a young man, a greater effort may have been made to save the limb, but at his age, it’s essentially regarded not worth the work.” (Coetzee 21)

It’s a significant accident requiring much follow-up. Paul refuses to have his missing leg replaced with an artificial one, opting to walk with crutches and a Zimmer frame instead. He needs nursing care at home, and while the first nurse he employs doesn’t work out, he’s quickly smitten by Marijana Joki, a Croatian immigrant. He’s amazed by her expert approach and behavior, soon enamored by her, a mother of three and an art restorer in her native Croatia [5].

It’s hardly strange that Paul, who is almost entirely alone in the world and is little more than a lonely old guy would fall for someone who offers any human touch. Marijana, who is happily married and has three children to look after, wants to keep things completely professional. “Paul complicates problems by attempting to assist the family by paying for the son’s education, rescuing the older daughter from a jam, or even allowing the child to remain with him for a while (if you want to make himself at the least a touch a part of it). Marijana is intrigued by what he has to give, but he will not be accepted into this family; he is an outsider, a well-intentioned antique idiot.” (Coetzee 25)

Slow Man is notable for its introduction of one other essential character, writer Elizabeth Costello. Coetzee captures the awkward give and takes and interaction between the Joki and Paul excellently [6]. Coetzee carefully weaves a meta-fictional and magical turn within the otherwise scrupulously accurate tale, such that it hardly stands out. Elizabeth’s appearance is like the presence of the actual author in the middle of a tale; she claims Paul as her creation and recognizes him as a separate entity capable of influencing the direction of events yet to unfold. Though she urges, suggests, and inspires him, the character has control over his fate.

"It's a brave step into the novel," she says, and it's a risky move.

"I can best describe which you came here to me." You arrived at these conclusions as a person with a weak leg and an irrelevant passion. That became the starting point. "Do you have any suggestions?" I ask, as I'm not sure where we should go from here. (Coetzee 37)

Paul is baffled as to why she is acting the way she is (asking only once, much later, whether she is real or whether this is some after-life fantasy). She proves to be quite the irritant, moving in with him for a while (though he eventually kicks her out) and trying to steer him in directions he's generally unwilling to go [7]. It's an amusing inversion of what readers usually expect, with a character battling an author rather than the other way around. Elizabeth drove him to examine himself, engage in introspection, which he despises, etc. When taken out of context, it's easy to see university professors assigning the paragraph as an essay question: it's almost too brilliant, easy, and obvious, but it barely stands out amid the rest of the novel. The novel is filled with these telling details, some of which are better disguised than others, but all contribute to understanding this individual and his predicament (s).⁵

There is much excellent work here. On one level, *Slow Man* is a work about writing, and it is maybe this that Coetzee has juggled best; Paul is a slow man, and Costello's suggestions and deeds are too quick. An author can construct a character [8], but he (or she) will inevitably go on, leaving the figure there, immovable on the page, annoyingly unchanging and unchangeable. (In a cunning subplot, Coetzee also enables modern technology to creep in, as images are doctored, albeit not by old-fashioned Paul, and history (or at least its interpretation) is modified.) *Slow Man* is also on other parts of literature (though Paul is not a reader), with Elizabeth attempted to motivate him, "So that you could be placed in a book by someone at some point." So that someone might want to write a book on you. Not just me, but someone else. So that you can be included in a book. Together with Alonso and Emma. Paul rose to the rank of major. Act as if you're a hero. That is what we learn from the classics. Assume the role of the main character. "What is the point of life if not to enjoy it?"

Coetzee's use of Elizabeth Costello as a literary device appears to be a fancy parlour trick, a too-simple game with the reader. However, it's not Coetzee who pulls it off [9].

Even the apparent elements are handled with care so that they don't come across as forced: take some out of the text, and they could seem too obvious, but everything flows well within the narrative; for example, He has never been at peace with mirrors. He learned to shave blind by

draping a cloth over the bathroom mirror many years ago. Taking down the drape was one of the more aggravating things the Costello woman did throughout her visit. He immediately placed it back when she departed.

Slow Man contradicts Costello, with Paul's presence implying that the heroic (of the proportions she insists on) aren't required, [10] that Paul is book-worthy even as the ordinary man he is. Coetzee demonstrates (though he is unsure of himself) that the completely banal may also literature.

Finally, Slow Man is a completely regular story about growing old and trying to discover one's place and purpose in society (with Elizabeth trying as hard as Paul to find a place and fit in each inevitably seen as a different side of author Coetzee himself). It's the narrative of a man who has lost his limb, and it turns out to be "practice for losing everything."

Rayment gains a new sense of cosmopolitanism near the novel's end when he learns that Joki has created a recumbent bicycle specifically for him. He is sorry for himself.

Moreover, he expresses his gratitude to the Jokes for their generous conduct. With his newfound cosmopolitanism, Rayment's alienation and hollowness as a diasporan come to an end, allowing him to move towards a jovial cosmopolitanism. Slow Man depicts a cosmopolitan position that is both "plural and particular," moving from an oblivious cosmopolitan to an optimistic cosmopolitan character [11]. Slow Man treats the presence of shame as a sense of self-difference, which might take two forms: critical and emotional.

One elicits empathy, while the other is a cosmopolitan practice. According to Appiah, affective cosmopolitanism is a "human predisposition, of course, to respond with others by using 'similar, mental machinery that humans use to interpret the world,'" but Judith Butler considers it a "basic human susceptibility to other humans." Paul Rayment loses himself to the other; his crippled body is a source of humiliation in the story, and as a result, he experiences a loss of self. However, he emerges as a positive cosmopolitan by moving 'beyond shame. As a result of his shame, he becomes more vulnerable and accessible to others, and he learns to link himself as a 'other' with a humanitarian sentiment [12], which is related to effective cosmopolitan theory. Slow Man is strange, and, as is typical of Coetzee, many of the characters are unlikable, and many of the scenes are gruesome and unpleasant. Coetzee's Slow Man is both generous and genuinely sorrowful, and it lacks simple joyful ends, but it feels tremendously true-to-life (even with its fantastical turns).

Conclusion

Coetzee's literature is dominated by the humiliation of being 'other and' othered,' and his experience as a lonely immigrant and a disabled estranged man is felt as a 'other self.

As a result, J.M. Coetzee's *Slow Man* fiction challenges his readers to examine their cosmopolitan feelings in terms of this experience of being a 'other' through his works. Because these sensations are not separated from one another at the level of effect, *Slow Man* considers pity, shame, and guilt important to the concept of Estrangement. As a result, Coetzee's writing helps readers become more "self-conscious, critical, and broad-minded citizens of the world."

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A Study on Modern Science Fiction in the Works of R J Sawyer

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Abstract

As literature of ideas, science fiction has paved the way for scientific discoveries. The fantastical elements of Science Fiction are largely possible within scientifically established or scientifically postulated laws of nature. Science Fiction has developed the capacity to generate a sense of wonder and enhance the thinking power of the readers. The prime objective of Science Fiction is to explore the ideas related to science and technology. Science Fiction portrays the progress and achievement of man in the field of science and technology.

Keywords: Dinosaur, Tyrannosaurs, Cosmic ball, the Big Bang, Alliance, spacecraft, Planet X, Rocket, Tele Communication, modern technology. etc.,

Introduction:

As a significant sub-genre of popular literature, Science Fiction uses the scientific theories in the literary imagination to create a possible new world. Imagination in Science Fiction has objectivity, logicity, and certain limits. However, the writer enjoys liberty and uses his own new probable scientific, social and cultural theories while creating the new world. The present study intends to investigate the entanglements between scientific theories and literary imagination in R. J. Sawyer's select Science Fiction.

The process of imagination is an innate ability of the human brain to recreate altogether new images which are personal and referential to the world of reality and experience. In psychology, the term 'imagination' is used as reviving the process of the mind, which is used for creating new images. In this regard, *Oxford Advanced Learners Dictionary New 7th Edition* defines the term imagination as "the ability to create a picture in your mind something that you have imagined rather than something that exists and the ability to have new and exciting ideas" (Hornby 774). Imagination is a creative principle that surpasses knowledge. The great scientist Albert Einstein also stated this fact in an interview by George Sylvester Viereck entitled *What Life Means to Einstein: An Interview* on October 26, 1929, "Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world" ("Viereck").

The creative force of the imagination, which generates new ideas, is significant in the development of Science Fiction. R. J. Sawyer, a Canadian Science Fiction writer, also comments, "Science Fiction is the literature of ideas" ("Sawyer"). The innovative ideas emerged in the mind of the writer to create his world, which is referred to as 'novum' by Darko Suvin, the critic of Science Fiction in *Metamorphoses of Science Fiction* (1979),

The empirical environment is a new literary world, and the imaginative framework introduces something new. The 'novum,' the instruction of something new into a world not unlike our own and validated by cognitive logic, is a defining characteristic of Science Fiction (Suvin 63).

Thus, imagining a new world is one of the features of Science Fiction. The Florentine Explorer Amerigo Vespucci first coined the term 'New World' concerning discovering new land in a letter written to his friend and former patron Lorenzo di Pierfrancesco de Medici in the spring of 1503 and published in Latin in 1503-04 under the title *Mundus Novus*.

Popular fiction is frequently thought of like those books that everyone reads, usually imagined as a league table of bestsellers whose aggregate figures dramatically illustrate an impressive ability to reach across the broad social and cultural division with remarkable commercial success.

The sub-genres of popular fiction are science fiction, horror fiction, mystery or detective fiction, romance fiction, inspirational fiction, and western fiction.

According to him, Science Fiction deals with the realistic speculation about the possible future scientifically based on a thorough knowledge of the real world. Eugene Thacker defines Science Fiction in order to highlight the techniques of writing Science Fiction in his article, 'The Science Fiction of Techno-Science: The Politics of Simulation and a Challenge for New Media Art' (2001),

"Science Fiction names a contemporary mode in which the techniques of extrapolation and speculation are utilized in a narrative form, to construct near-future, far-future or fantastic worlds in which science, technology, and society intersect" (Margret- 156).

Science Fiction has many sub-genres like Hard Science Fiction, Soft, and Social Science Fiction, Alternate History, Time Travel, Military Science Fiction, Cyberpunk, Superhuman, Apocalyptic Science Fiction, Space Opera, Anthropological Science Fiction, Comic Science Fiction, Feministic Science Fiction, Bio-punk, Steam-punk, Diesel-punk, etc. Hard Science Fiction is one of the essential sub-genres of Science Fiction. D'Ammassa comments about the characteristics of Hard Science Fiction in the *Encyclopedia of Science Fiction* (2005), "Hard Science Fiction's stories

focused on definite scientific principles or problems (for example realistic stories of space travel or the development of new technologies)” (DAmmassa 435). Ben Bova, Gregory Benford, and Greg Bear are the significant writers of Hard Science Fiction. Other noteworthy Hard Science Fiction writers are Isaac Asimov, Arthur C. Clarke, Hal Clement, Greg Bear, Larry Niven, Robert J. Sawyer, Stephan Baxter, Alastair Reynolds, Charles Sheffield, Kim Stanley Robinson, and Greg Egan.

Evaluation of science fiction:

The emergence of Science Fiction as a genre in the early 20th century in its accepted form can be traced from ancient times to understand its conceptual origin. Its root can be traced to Plato's *Republic*, Thomas Mores' *Utopia* (1516), and Francis Bacon's *New Atlantis* (1627), roughly the first Science Fiction. It is boosted by the invention of Copernicus's 'Sun Centric Model' and the theme of interplanetary travel in the 17th century. A product of the budding age of reason and the development of modern science in the 18th century also contributed to the science fantasies like Jonathan Swift's *Gulliver Travels* (1735) and George Fowler's *A Flight to the Moon* (1813). Mary Shelly's *Frankenstein* (1818) is the product of scientific temperament and industrialization and is supposed to be the first Science Fiction in English. After 1870, there was the low-price Edition of the novel as 'Dime Novel,' which then laid the foundation of pulp magazines in Britain and America. The great Science Fiction writer H. G. Wells whom Charles Darwin and Thomas Huxley influenced, wrote Science Fiction such as *The Time Machine* (1895), *The Invisible Man* (1897), and *The War of the Worlds* (1898). Edgar Allen Poe, Granville, and Jules Verne are other renowned Science Fiction writers of the 19th century.

The early 20th century was dominated by Hugo Gernsback (1884- 1967), who founded famous pulp magazines like "Electricity" and "Amazing Stories." 1926-1960 is called the 'Magazine Era' because of the abundance of the output of magazines devoted to Science Fiction. John W. Campbell (1910-1971) contributed to this era by publishing the famous magazine "Astounding." The period 1930-1950 is known as the 'Golden Period of Science Fiction,' which is contributed by writers like Isaac Asimov, Robert Heinlein, Jack Vance, Paul Anderson, A. E. Van Vogt, and Cleve Carmel.

Alfred Bester (1913-1987) was the most influential Science Fiction writer who single-handedly invented both 'the new wave' and cyberpunk' as new trends in Science Fiction writing. The new wave changed Science Fiction's popular mode to more concerned with content and idea than form, style, aesthetics, and logic. The first and second world Wars also influenced the writings of Science Fiction regarding the themes. British writer Brian Aldiss is the most notable writer for his Second

World War saga novels. Science fiction gradually became rigid and repetitive in form and content around 1970.

Moreover, the Science Fiction readers were more interested in watching the science movies than reading the novels. The audio-visual effects of cinema and special techniques attracted the readers to the digital media. In this situation, some Science Fiction writers successfully caught the readers' attention by introducing new themes like UFOs (Unidentified flying objects). 20th century Science Fiction led to the form of visual narrative, in which Europe dominates, North America, Japan, and Africa.

As the select writer, R. J. Sawyer is a prominent Science Fiction writer in Canada. It is essential to review the development of Science Fiction in Canada. Compared to Europe and America, Canadian Science Fiction started later. In 1928 A.D. (1908), Fredric Nelson's *Toronto* was the first indisputable work of Canadian Science Fiction in the 19th century. Sir Charles G. D. Robert (1860-1943) was known as the father of Canadian literature, and his *In the Morning Times* (1919) was the masterpiece in Science Fiction. The Science Fiction writers like Richard Vaughan, Maurice B. Dix, Donald Macpherson, Madge Macbeth, Thomas P. Kelly, and Ralph Allen originally belonged to Canada but writing in America are called expatriates whose contribution to Canadian Science Fiction is remarkable. The pulp fiction era started in Canada from 1933-to 1951 when American and British pulp magazines were reprinted in Canada. "The Toronto Daily Star" and "Star Weekly" (1910-1969) play a significant role in popularizing Science Fiction in Canada.

The remarkable contribution of Canadian Science Fiction is a new potential hero in the form of 'superman' by Joseph (Joe) Shuster and Jerome Siegel in 1933. It has become prevalent in Science Fiction and digital media. A variety of themes like fear of Nazi Germany, future and alternative Canada, dystopian Toronto, green future of Canada, and future civil war in Canada are handled by the mainstream Canadian Science Fiction writers from 1970-to 1980. Some original themes like the Quebec separatist movement are also reflected in the works of Alexander Ross's *The Day Quebec Quit Canada* (1967). The depiction of parallel history is a significant theme of Canadian Science Fiction like *Letter from America* (1976) by H. R. Percy. Near future thriller is another crucial theme of Science Fiction exploited by Richard Rohmer's *Ultimatum* (1973), *Exodus/U.K.* (1975), *Separation* (1976), etc.

The International status acquired by Canadian Science Fiction is only because of the contribution of Science Fiction writers like Michael G. Coney, David Cronenberg, Gordon R. Dickson, Wayland Drew, Crawford Killian, Donald Kingsbury, and Garfield Reeves-Stevens. They have exploited themes like horror, nuclear holocaust, telepathy, etc. In the last decade of the 20th century, new

talent comes forward to continue the legacy of Canadian Science Fiction. The Science Fiction writers who have published their books since 1984 are called 'new talent' by David Ketterer in *Canadian Science Fiction and Fantasy* (1992). Among them, Joseph Addison's work *Tesseract* (1988), Fredric Biro's *The Perfect Circus* (1988), and Michael Carin's *Neutron Picasso* (1989) are very important. R. J. Sawyer is the rising 'new talent' in the field of Canadian Science Fiction, and his *Golden Fleece* (1990) is an example of his capacity to become a promising writer of future Canadian Science Fiction.

About the author:

Born in Ottawa, Canada, on April 29, 1960, Robert James Sawyer is one of Canada's most successful prolific Science Fiction writers. He won all three of the top international awards for Science Fiction, Nebula Award for *Terminal Experiment* (1995), Hugo Award for *Hominids* (2003), and John Campbell Memorial Award for *Mind scan* (2006). He is the only Canadian writer among the seven others who won these three awards.

Discussion:

R. J. Sawyer is greatly influenced by the Science Fiction writers Isaac Asimov and Arthur C. Clark. Isaac Asimov (1920-1990) is a prominent Science Fiction writer of America who inspired many young writers by writing the *Foundation Serles*. Those are not only the most popular stories but work as the touchstone for the novels about the galactic empire. Isaac Asimov's innovative idea of Robot, the series of short stories and novels, gave him worldwide popularity and inspiration to the upcoming Science Fiction writers. He is remembered for his three laws of robotics, which are strictly followed by Science Fiction writers and the industries that prepared the robots. Murder mystery or 'who-dun-it' in Science Fiction is popularized by Asimov, which R. J. Sawyer and many others then imitate. Asimov's *Nightfall* (1941), *I, Robot* (1950), *The Cave of Steel* (1954), *The Naked Sun* (1957), *The End of Eternity* (1955), *Robots and Empire* (1985), and *Foundation of Earth* (1986) have a significant impact on R. J. Sawyer's writing.

Another significant influence on Sawyer is Arthur C. Clark, who is considered the father of Hard Science Fiction. His early novel *Prelude to Space* (1951) is an excellent exploration of the near future, which has affected Sawyer's imagination greatly. His monumental work *2001. 'A Space Odyssey* (1968) which he wrote with Stanley Kubrik, made him the best Hard Science Fiction writer. R. J. Sawyer has mentioned that the film based on this novel has dramatically influenced him throughout his career as a Science Fiction writer. The space odyssey series continues with *2010: Odyssey Two* (1982), *2061: Odyssey Three* (1989), *3001. The Final Odyssey* (1997) explores the mysterious alien pyramids and the development of intelligent life in the Jovian system.

The dinosaur has been a life-long passion of R. J. Sawyer. He wanted to be a dinosaurian paleontologist. Later he knows that there are few prospects of being a professional paleontologist; he becomes a full-time Science Fiction writer. Often, he likes to write about raw emotions, and of course, these come out in extreme circumstances. It does not mean that he lives an unhappy life. The quest for the sudden disappearance of Neanderthal has haunted him to write his successful trilogy, *The Neanderthal Parallax*, out of which *Hominids* were felicitated by Hugo Award in 2003. He uses the ever-challenging theme of 'the existence of the mind' and explains that the mind is entirely physical, completely natural, and reproducible in synthetic form. Based on this theme, his novel *Mindscan* (2005) won the John W. Campbell Award in 2006. He is supposed to be the think tank of the 'genetic future.' In his novel *Rollback* (2007), he has highlighted the issue of rejuvenation which will create emotional and ethical problems. Advance computer technology and cyberpunk always attracted Sawyer as the new potential for his novels. William Gibson influences him, the father of cyberpunk, to write the *WWW* trilogy.

Quintaglio Ascension Trilogy

This trilogy deals with the Quintaglio world imagined by R. J. Sawyer. The Quintaglios are the genetically evolved creatures from the tyrannosaurs before 65 million years and have been sent to the moon-like planet by the most intelligent species, Jiji. Though they are hunter-gatherers, they have established a well-settled society that is civilized, culturally mature, and technologically advancing. The trilogy includes three novels such as *Far-Seer* (1992), *Fossil Hunter* (1993), and *Foreigner* (1994)

In the first novel, the Quintaglio world is established with all its essential properties, and in this book, the circle of imagination is widened by covering the whole universe, the beginning, expansion, manipulation, its contraction in the cosmic ball, the Big Bang and creation of this universe by the will of Watcher (nature). This ever-going circle of creation and destruction is explained with a purely scientific temperament but keeping the mystic truth that an unknown power governs this universe which is rational and based on the laws of Mathematics.

Though R. J. Sawyer has created a new world of Quintaglio, the roots of imagination are in human society.

***Fossil Hunter* (1993)**

It is the sequel to *Far-Seer* and the second book of the trilogy. The story of Quintaglio's world, which has begun in *Far-Seer*, continually advances with eye-catching insider and ecological truths. The story unfolds at three levels simultaneously as the main plot continues with the protagonist, the African's son, Toroca, and his mission exodus. The sub-plot 'Musing of the Watcher' opens the

secrets of the beginning of life in the universe. In the third level, Quintaglio's diary depicts the personal experiences of common Quintaglio.

Conclusion:

Religion seems to figure as a recurrent and vital aspect of his novels. However, neither his family nor he has faith in God. He strongly disagrees with those who say that science is just another religion. Belief in science does not require faith; science can effectively demonstrate its truth. He believes only in objective experimental truth and not subjective and blind faith.

As a successful Science Fiction writer, Sawyer comments on the purpose of Science Fiction, "Print Science Fiction is an important tool for dealing with real issues related to new technology" ("Sawyer"). He believes that Science Fiction writers do get to talk about the real meaning of research. For instance, Sawyer recalls the invention of creating the atomic bomb first time, published in 1944, and Judith Merrill expressed that the genetic disaster would cause by its explosion of it. It proved true in 1945, when America dropped the first atomic bomb on Hiroshima, Japan. Thus, he calls Science Fiction the Wiki Leaks of science, getting word to the public about what cutting-edge research means. Science Fiction writers not only concentrate on entertaining the readers, but many of them function as advisers to the government bodies regarding the issues such as the management of global climate change, biological terrorism, and privacy of online information. Even the famous Space Research Organization of America, NASA, consulted R. J. Sawyer and McDevitt about searching for intelligence in the cosmos. He comments that it is not the job of the writer of Science Fiction to predict the future but to suggest many possibilities to the social thinkers about the futuristic society. He accepts that one of the essential skills for a Science Fiction writer is 'world building' for creating a convincing alternate reality and developing the audience's insight into it through well-chosen background details.

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Postcolonial Concerns in Chitra Banerjee Divakaruni's *The Mistress of Spices*

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Abstract:

Through this paper, I attempt to establish *The Mistress of Spices* as a novel that depicts the postcolonial feature of diaspora. It shows how postcolonial issues like exile and immigration have been dealt with in the novel *The Mistress of Spices*. Tilo is the owner of a Spice Store in Oakland, California. She not only sells Indian Spices but helps her customers in solving their problems through her magical power of reading their minds and heart. Her desires contained by her identity as a Mistress of Spices were responsible for her identity as a Mistress of Spices. The novel talks about the love and longings of the customers who visit the Mistress and the desire of the Mistress herself. Tilo's desires had set her in search of her identity and self-fulfillment. As a mistress of spices, she serves only her community which means she serves the immigrants like her and thereby pieces together a bit of her identity. *The Mistress of Spices* is a perfect choice for studying elements of hybridity in different characters. Her changing identity, changing certainly to Maya, refers to the element of confusion in her final seemingly stable identity. Her physical form is alternated from her natural body. Her name changed from Nayantara to Bhagyavati, Tilotamma and finally Maya. And with all these changes, her identity, and the changing people and places around her. She appears to be an adverse self of Nayantara the child, Bhagyavati. The queen of pirates, Tilotamma, The Mistress of Spices (selfless service), Maya (her desiring and loving self). They were associating her with changing identities. She takes up different event roles, each different from the other. The final choice of name, i.e., Maya, means illusion. Her changing selves carry out the diasporic sensibility of their creator, Divakaruni. Even the movement of the plot produces Tilo's Nostalgia for the United States. Her past life is represented through analysis of the narrative, which is in the present tense. These are the alliteration she undergoes, and also, it is a kind of alienation. It is a typical Postcolonial Postcolonial study.

Keywords: Immigration, Diaspora, Otherness, Unhomeliness, Alienation.

Introduction

The main objective of this paper is a quick look at Chitra Banerjee Divakaruni's *The Mistress of Spices* as a novel set in the postcolonial Society and how the Characters face the trauma even in the postcolonial time. Postcolonial literature mainly deals with two issues emigration and exile. Similarly, the predicament of the immigrant population caught between two thoroughly different ways of thinking, the western and the eastern, has also been highlighted. Several factors like the trauma of being displaced from one's own culture, cultural clashes, the guilt of fleeing a confining background or tradition, and finding oneself in an entirely new world are the issues that influence many people in today's world.

Chitra Banerjee has firsthand experience the differences between Indian and American cultures as she has settled in the United States. She narrates the adjustment through food and dress habits. Tilotamma, in this novel, tries to cure the syndrome of the immigrant Indians in America by governing Herbs to them as she runs a spice store in Oakland. She is a person with some identities. The novel traces the conflicting emotions and feelings which she goes through. Tilo gives her customers the specific spices to find solutions to their problems.

Divakaruni's characters reflect the predicament of being caught between two conflicting cultures, the Indian and the American, two different approaches to life, the internal and the external life. The novel finally makes us understand the devoutness and the therapeutic practices that pervade the cultural atmosphere of India. We also find that the diction is thoroughly influenced by the environment and cultural background where the authors live. Tilo owns a "*Space store*" in Oakland, California. She not only sells Indian spices but helps her customers in solving their problems through her magical power of reading their minds and heart. Tilo is the pan name of Tilottama, but she gets it changed to be known with her nickname Tilo in America. Her original name is Tilottama, symbolic of a myth in India's very early Vedic age. She is the goddess of power, mysticism, and knowledge.

In the beginning, Tilo observes a different class of South Asians, and she sees the other side of South Asian racial identity. As opposed to the lower-class patrons described earlier, the wealthy Indians are protected from racism and disassociate themselves from the black community, identifying almost entirely with the white-upper class. "They have their bodies like moneybags out the door and into their satincars..." (78-79). Where she opens a shop from which she administers spices as curative to her customers. An unexpected romance with a handsome stranger eventually forces her to choose between the supernatural life and the vicissitudes of modern life.

Divakaruni presents Tilo as inevitably mired in the workings of the diaspora. Tilo meets the first mother, a figure who foreshadows the paradoxical identity that Tilo will soon find herself grappling with. She is at once the old world and the new, a Juxtaposition of differing geographical spaces, times, and cultures. The order of Mistresses replicates patriarchal struggle, and Tilo must be crack free of them. Tilo spends decades learning the delightful art of spices. Tilo believes ... "to cut my moorings from the past, the future." Tilo has entered a state of liminality, a space between the past and future without actual knowledge of where the present is. While its women learn and advance, the island itself never changes. The daily cycles of the Mistresses remain the same. Divakaruni presents as symbolic of the diasporic experience of America. The actual word "Shampati" is a reference to Bird of myth and memory.

Tilo's journey to America is a pattern of rebirth; it is a literal recreation of the self. Tilo combines with all genders, identifying with her both male and female customers and friends alike. The first time that Tilo exits the comfort of her store, she experiences an intense wave of longing for a place to call home: "I run my hand over the door, which looks so alien in outdoor light, and I am struck by the sudden vertigo of homelessness" (137). Nevertheless, these upper-class South Asians are still perceived as another. she does not have a home in the traditional and permanent sense, and America is simply one point in between her geographical migrations. As her relationship with her lover Raven progresses, Tilo finds the past inevitable for the possible admonitions of the first mother constantly infected her present consciousness. Raven sees her as a paradigmatic representation of Eastern beauty, an authentic...Real Indian, since Tilo is estranged from her self-perception, she eventually comes to view herself as Raven's Orientalist fantasy, hyper sexualized and representative of all that is seen as Indian in American Culture. Suddenly, cultural categories such as Indian.

Tilo's emotions are an intense version of the diasporic experience of space, in which continents are separated not by miles but by universes. Tilo understands of time and space forms a schema in which her present relates to these constructions through a dialectic of mentality and physicality. She lives in Oakland and fulfills her duties as Mistress of spices, for once a Mistress has taken for her magic mistress-body, she is never to look on her consideration again. She always sees the damaging effects of racism on the lower class patrons of her store. The young men analyze Mohan, who has lived in the United States. Tilo is abused at school, taunted by white classmates who scream, "Talk English son of a bitch. Speak up nigger wetback asshole." (39).

Colonial rule impacted the people's political, social, cultural, economic, and even religious life. In all these institutions, the repressive influence of the state machinery is felt. Nevertheless, the problem with the Mistress is that she can easily communicate with Indians but not with the Americans; she encounters a situation that becomes a comment on the limitations of the

intercultural transactions. When an immigrant is not accepted willingly in adapted land rather entertained as different due to cultural incompatibility and racial discernment, which subsequently leads to incapability for integration. Jagjit's mother scolds him every time he comes back from school in a shabby uniform. He says he dirty his uniforms and sometimes even tears them into pieces.

Tilo, too since her parents are killed, and she is taken away, her modification form and names to seek identity achievement. She captured the knowledge about the magic of spices. So that she could identify herself with them; for this purpose, she has to leave trailing her ability to speak with the snakes. This is symbolic of the diasporic movement leaving behind her home to acquire a new identity in a new land. One identity is left behind, and the other is taken up. Also, one body is left, and the new body is taken up. This is her physical epitome of diasporic existence. She is also nostalgic for the snakes and her life in which she merges with them. Her physical self is displaced from her parent's place to the pirate's ship to the desolate island where she learns the magic of spices and Oakland, United States.

Her physical form is alternated from her natural body. Her name changed from Nayantara to Bhagyavati, Tilotamma, and finally Maya. And with all these changes, her identity, and the changing people and places around her. She appears to be an adverse self of Nayantara, the child,

Bhagyavati. Associating with changing identities, she takes up different event roles, each different from the others. The final choice of name, i.e., Maya, means illusion. Her changing selves carry out the diasporic sensibility of their creator, Divakaruni. Even the movement of the plot produces Tilo's Nostalgia for the United States. Her past life is represented through analysis of the narrative, which is in the present tense. Her desires contain by her identity as a Mistress of Spices was responsible for her identity as a Mistress of Spices. Tilo's desires had set her in search of her identity and self-fulfillment.

As a mistress of spices, she serves only her community which means she serves the immigrants like her and thereby pieces together a bit of her identity. At the novel's climax, she chooses a role, supposedly the final one, and Maya's name. Her changing identities, changing certainly to Maya, refer to the element of confusion in her final seemingly stable identity.

This telicity is replete with contradictions; Divakaruni nevertheless presents it as a possible solution for Tilo's dilemma of Cross-Cultural identity formation. Tilo is placed in the inertial space, unable to forget her history but still wanting to move forward with life. At the end of the novel Tilo and Raven return to Oakland. She names herself Maya, which means mythically as- illusion, spell,

enchantment, spell-binding power, etc. Tilo wants to adopt a culture that values and respects individuality. Tilo tries to build her persona in the pattern of the American lifestyle, which causes ambivalence and distances her from her previous associations with the Indians.

Spices. "Tilo is forced to rethink her role as a healer beyond the simplistic split between her desires to help others and to help herself. In doing so, she conjures up a new American identity" (207).

Most of Chitra Banerjee's stories deal with the experience of immigrants to the United States. *Mistress of Spices* shows the immigrants who face cultural predicaments in the foreign land and at the same time stick to their own cultural beliefs and customs steadily imbibe the cultural ways of the host country too. The novel faithfully projects Indian culture and tradition in realistic terms in these novels. The Spices are used as a symbol of un-American. They succeed in recapturing the orient in the minds of those who are fascinated by them. The spices like Turmeric, Cinnamon, Fenugreek, Asafoetida, Fennel, Ginger, Peppercorn, Neem, and Red Chilli portray South Asian immigrants negotiating their identity in the late twentieth century.

In this novel, Divakaruni successfully depicts the conflicts of Cross-cultural confrontation of the Indian immigrant women who leave behind their homes and look for a new home in the host culture. America holds out to those immigrants with the promise of a bright future, a world free from gender and racial differences in multinational customs, religions, traditions, and languages. They face Nostalgia or homesickness. However, the immigrant finds them unable to adjust to the new culture. Because of this, they lose their hope. The first generation of immigrants suffers the trauma of alienation. The second generation of immigrants promotes the aesthetics of acceptance and assimilation. However, the third generation of the children of immigrants is free from the burden of divided consciousness, but they inculcate the psyche of an isolated self in Homeland and Holland. Divakaruni often returns to the theme of the East-West encounter, especially of Indo- the American meeting. Her masterly treatment of it in depth and seriousness shows her genuine and resolute concern for the global and contemporary situation.

Geeta's grandfather belongs to India after the immigration of his family to America. He comes when his son convinces him to join them in the U.S, saying, 'We are all there, what for you want to grow old so far from your flesh and blood. I crossed the Kalapani and came to this America. In India, the Indians keep changing and accepting the western ways of thinking. They are more tolerant towards Many things in the younger generation, whereas those who settled abroad still resent them in their Children. Thus all three generations are living in America as a minority class, and though these people have been settled in America, adopted the American life, and feel and mourn at the loss that the Country has undergone but at the same time are worried about their

existence in the host country. The novel depicts problems faced by Indian immigrants who attempt to assimilate into American LifeStyles.

Divakaruni has herself claimed in many of her interviews that the diasporic subjects, especially. Women are concerned about their identity, an identity that they try to reinvent constantly. The Characters lack a stable sense of personal and cultural identity and float grateful in the multicultural Society of America. Tilo is expressly forbidden to look in the mirror while living in Oakland. This strict Prohibition of mirrors is a metaphor for Tilo's inability to perceive herself through her own eyes; instead, she formulates her identity upon the vision of others, based on the differing perceptions Of herself as seen by friends, patrons, and lovers. The process of self-perception is the foundation of Identity formation for the central character.

The Mistress of Spices deals with the framework of postcolonial concepts theorized by Homi K Bhabha and Edward Said. It is realizable to infer that Tilo and other characters represent the selected elements. In the end, Tilo 's statement that she belongs both to India and America strongly suggests that she is no longer an immigrant but has negotiated her space by integrating into the new homeland, America.

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Search of Recognition by Shashi Deshpande in Ships That Pass

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Abstract

The way that Shashi Deshpande presents female characters is particularly striking. She is consistently attracted to the emotional side of Indian women's lives. Her female characters are frequently caught between the allure of modernity and the shackles of tradition. As this paper examines a selected novel, "*Ship that pass,*" by Shashi Deshpande, who has produced numerous noteworthy feminist works, Shashi Deshpande is a prominent feminist who has raised the voices of women who remain at home and make their voices heard, regardless of being a wife, a mother, or a daughter. Almost on the spur of the moment, Tara's sister Radhika got engaged to Ghanshyam, a stranger, after fourteen years of marriage to Shaan. Amid Radhika's struggle to understand why her marriage has crumbled and cope with her love for a doctor (Ram Mohan), tragedy strikes: Tara is killed in mysterious circumstances, and Shaan is jailed for her murder. As a metaphor for life, this light novel draws attention to the cruel truth that, no matter how hard one tries to hold on to relationships, they can sometimes be like ships passing each other in the night, and they often have little in common. Shashi Deshpande's novels illustrate the inner workings of women, and they reveal how they look for freedom from the confines they have been forced to live in. It is about a woman gaining insight into her inner being, exploring the female mind, and understanding life's riddles and their position in Shashi Deshpande's works.

Keywords: Search, Recognition, illustrate etc

Introduction

Shashi Deshpande's work focuses on women's self-recognition in contemporary India's traditional constrained, male-dominated middle-class society. Her heroines are intelligent, sympathetic, and career-driven. The frustrations and disappointments of women who face social and cultural subjugation in a male-dominated culture are eloquently expressed in her works. Shashi Deshpande's writing career began unexpectedly. "There was nothing," she says.

"That is exactly what was going on. Perhaps it was holding up on the inside and then appeared out of nowhere. Until that time, I tried to see what I might accomplish. I was dissatisfied with my life because all I could do was care for my home and children. It might have been a claustrophobic

presence. Something was brewing inside of me, and it was this that triggered the outburst. If not, it could have resulted in a mental breakdown." (14)

Her novels are autobiographical, depicting her personal experiences of the problem of educated middle-class Indian women, and they are typically gender-specific [1].

The novelist Shashi Deshpande, winner of the Sahitya Academy Award, is interested in the projection of sorrows and sufferings, affliction and predicament, agony and anguish, suppression and exploitation of middle-class Indian women caught in the trap of Indian patriarchy. She expresses her concern for women irritated by conventional norms, beliefs, rituals, and conventions entrenched in Indian patriarchy. She raises her voice in protest of injustices perpetrated against women under the guise of gender discrimination [2]. She wants her female clients to be free of masculine ego and dominance. She wants them to defy others' laws, norms, and ideas. She wants them to stand up for themselves and make their own choices.

Shashi Deshpande is noted for inventing contemporary female characters. Deshpande's female heroines, first as daughters, then as wives, are victims of the usual heinous gender prejudice. They are aware of the vast social disparity and injustice that has been perpetrated on them, and they fight back against the repressive and unequal nature of the social standards and rules that limit their ability to be a wife. They dispute the subservient status imposed on them by society since they are bound to their duties in the family. Her sympathetic and accurate representation of Indian middle-class women has garnered critical attention and appreciation [3]. Her deep compassion for women and their terrible situation is evident in all of her books and short stories.

The books of Shashi Deshpande are tense with a woman's self-awareness, an exploration of the feminine psyche, and a grasp of life's riddles and the protagonist's place in it. Shashi Deshpande has revealed the unique and lonely situation of Indian women whose human rights are revoked by traditional society. Women's self-recognition and individuality are continually marginalized in orthodox society because they are expected to be vassals. Feminism, according to Shashi Deshpande, is about women's emancipation not only legally but also socially. Women will not be able to recover from their marginalization until they are socially recognized as human beings. Even financially independent women are divided between traditionalism and modernization in their lives. Shashi Deshpande, an Indian, has painstakingly and emotionally described the Indian social system and the traditional rules imposed on its women.

Shashi Deshpande enjoys delving into the enigma of human behavior related to the middle-class ethos. She makes contributions to Indian English writing, putting her in the canon. It gives readers hope in her narrative *Ships That Pass*, which initially appeared in *Eve's Weekly* in 1980. Instead of

focusing on the characters, it depicts people and their mysterious selves. She was dissatisfied with her ability to form the true essence of a tale in magazine serializations. She chooses to rewrite the story, *Ships That Pass* because it has lost its true core [4].

It is based on a full-fledged love story with a twist. The enigma of the human mind remains unchanged despite the passage of time. It is still the world's greatest mystery. When she was little, she was fascinated by mysteries and crimes.

In *Ships That Pass*, Shashi Deshpande explores the enigma of human relationships. She portrays a wide range of dimensions in her art, resulting in enigmatic components. In the *Ships That Pass*, she weaves a web of enigmatic features. At the beginning of the novella, Radhika is introduced as an immature next-generation girl mistaken for a working lady by her family members.

Radhika's family persuades her to prepare for competitive exams such as the IAS when she graduates from college. They rationalize it by linking her employment status to her marital status [5]. They believe that professional women have a distinguished place in society, but Radhika's dilemma reveals something else. Instead of considering a career, she considered marriage, whereas her companions had made plans for a particular career. Shashi Deshpande writes,

"As I was walking across the street behind Bombay University, constructing a spot I will recall, comparable to the Buddha's Peepal tree in Bodh Gaya-illumination came Disclosure." (9)

Shashi Deshpande portrays the intriguing side of a young man who makes a marriage decision while crossing the road. In Bodh Gaya, she imagines the road as Buddha's Peepal tree. Radhika, a young woman, has decided to marry just as she wants to go shopping, party, see a movie, etc. She is an educated young woman whose friend Rashmi aspires to pursue medical studies and another friend Supriya plans to follow in her father's footsteps and become a lawyer. Shashi Deshpande exhibits a disparity of psychological levels of the same generation in this context.

At the beginning of the novel, Shashi Deshpande develops the mystical aspect. The reader struggles to comprehend Radhika's decision to marry, which she rejects. However, in the next paragraph, she refuses to wear a sari, which expresses herself excellently.

"Will you wear a saree when they come?" Aai questioned. "They had come out of nowhere to become a huge power in my life, in our lives," I said. "Does that look like a sari?" I was prepared to play a young lady who was being "seen" by her true capacity in-law parents. What, on the other hand, can be stated about a sari? "No," I said emphatically. (12)

Another intriguing theme appears to be Radhika's decision to marry over her career and her refusal to wear a saree. The connection between marriage and the protest of wearing a saree is perplexing. It is odd to think of an Indian civilization justifying a marriage without a sari. An Indian bride wears traditional attire. Concerning Radhika, Shashi Deshpande sprinkles the element of curiosity and builds the search for happening [6]. As the novella progresses, Tara and Shaan's relationship takes on a new hue that Radhika finds challenging to comprehend. Radhika is taken aback when she hears Shaan say, "*I have no effect over her*" (11). Radhika had seen them as a perfect couple since she was a child. Tara had given up all for Shaan to get married right away.

Radhika is taken aback by Shaan's reaction to her sister's hasty marriage. Shaan calls Radhika to notify her about Tara's condition, which appears to be far more mystical than it appears. Radhika decides to pay a visit to Tara's house to get answers to her questions. Radhika sets out to discover the truth as soon as she arrives at Tara's place. Tara tried her hardest to hide and keep everything regular, but minor details added to the mystery's intricacy. Shaan looks to be a caring and sincere husband, yet he fails to arrange for Tara's medical treatment.

Shaan teamed up with Rohini for an extramarital encounter as the narrative progressed. Shashi Deshpande describes Tara and Shaan's unusual and intriguing chemistry. It befuddles the couple's genuine relationship and how a caring husband might have an extramarital affair. If he intends to deceive Tara, why does he call Radhika? Leave the riddle of Shaan's traits unanswered and move on to Tara's attributes. Shashi Deshpande elaborates on Tara's perplexity resulting from Geeta's death. Tara displayed psychological distress and the need for medical treatment in this episode. In a later episode, it is revealed in a conversation with Radhika that she is suffering from sadness due to Geeta's death.

Shashi Deshpande occasionally portrays Tara as a collected personality, as shown during the talk with Radhika over Geetu's death. At the beginning of the novella, her personality reflects a very talented and energetic woman. Shaan demonstrates that he is a kind husband who is mature enough to deal with Geetu's death without it becoming an issue between them. Her voice has a sense of finality and acceptance of reality. Despite her feelings for Geetu, she accepts the truth [7]. As a result, a new mystery emerges in the search for the cause of her illness. It combines the reader's prejudices about accepting Geetu's death with her sickness over Geetu's death. Shashi Deshpande displays Tara's maternal biases to an extraordinary level.

Tara's mental state can only be explained due to Geetu's death. She expresses her thanks to the deceased child Geetu while completely ignoring the living child Abhi. She has depicted a double

standard of parenting in which one side despises Geetu's sensitive mother while the other side exposes Abhi's stupidity. In both active and idle poses, Shashi Deshpande explores parenting characteristics. It presents the intriguing topic of how one character would treat their children differently. When Tara tells Shaan, "She stated we do not deserve Abhi either, that we are not suitable to be parents," it reveals another side of Tara. It becomes difficult to comprehend Tara's unique maternal qualities.

It investigates a new perspective of women's traits concerning Tara by diverging at several dimensions of Indian society. Shashi Deshpande portrays Tara as a brilliant, beautiful, and intelligent young woman, and her married life is described as "wonderful" in the eyes of society. Then there is the way she leads to mental anguish and a biased attitude toward her child. Tara, too, draws a veil of secrecy around her demise. The last paragraph does not specify if she was murdered, committed suicide, or died naturally. Her death mystery has numerous dimensions, yet neither side moves forward. Shashi Deshpande creates beautiful suspense, yet it shatters in many dimensions, leaving the reader with a question mark.

The entire narrative is devoted to Tara or Tara's health, and the ending leaves the reader befuddled. Shashi Deshpande speculates about Tara's assassination, suicide, or natural death. Numerous clues point to Shaan as the perpetrator of her murder. Shaan may have murder in mind for Tara. He calls Radhika to look after her sister so that he may later project himself as an innocent and caring, adventurous spouse. He has an extramarital romance with his next-door neighbor Rohini, which Radhika discovers later. He probably intends to marry Rohini.

Moreover, Tara is well aware of the situation and may object. It could be the cause of Tara's illness, which is thought to be a reaction to Geetu's death. With the couple's squabble, Shaan may fade away. Because Shashi Deshpande has not given him a clean chit regarding Tara's death, he can proceed with her murder.

The enigma behind Shaan's character remains unsolved, leaving a question mark. Why does Shaan get arrested, and how does he get out of it? There is no explanation for Shaan's detention and subsequent release. It does an excellent job of keeping the legend alive. Tara's death took on a new meaning, leading her to commit suicide. Shashi Deshpande mingles and mangles Tara's death mystery. It will be easier to justify if it focuses on the second supposition of Tara's death. Tara's murder has only an assumption, part of Shashi Deshpande's mystery trait. Tara deduces that the patient is mentally disturbed. Shaan summons Radhika. Tara had attempted suicide twice, according to the report [8].

Tara appears to have forgotten how to enjoy life. She represses Geetu's death in her subconscious. It is speculated that she commits suicide to alleviate her guilt. She may believe that there is only one way to recover from the trauma. Tara had tried enough to get back on track, but she was imprisoned in mental turmoil again in the next episode. It could be a motive to intervene in Tara's death. Shashi Deshpande creates a new episode based on Tara's death. Her death seemed to be the result of neither murder nor suicide. She could die as a result of natural causes. It already recognizes her as a suffering candidate who can only find relief through death [9].

It is no surprise that she died. She has never shown any complicity in her life. She oscillates between life and death regularly. Her health primarily caused her death. It can speculate about murder or suicide, but no one will benefit from her death. It raises the probability of her passing away naturally. Shashi Deshpande weaves a labyrinth of theories around Tara's death. The assumption thread is in the reader's grasp, ready to be dragged or lost. In the final chapter of the novella, Shashi Deshpande exposes another curiosity of Radhika, who is married to Ram Mohan. It does not exhibit any chemistry between them. In truth, Radhika did not initially display affection for Ram Mohan.

They have a stable relationship, just like any other human person. Their age gap has foreshadowed nothing that will occur in the future [10].

Radhika is already engaged to Ghanshyam, and her feelings for him are pretty strong. As this interaction demonstrates, she does not greet Ram Mohan even in a pleasant manner.

"Please allow me to finish the presentation if it is not too difficult. As you might have guessed, Radhika is my sister. Radhika is Tara's younger sister. You referred to him as Ram's uncle in the past. I had this crazy concept that I could never refer to him as Ram's uncle. Looking up at him gave me the impression that it would give me a neck cramp. I felt like a bazaar overshadowed person, a small individual. He did not strike me as particularly frightening." (18)

This chat elucidates Radhika's perspective on Ram Mohan. This is an introductory communication that has nothing to do with their being frightening. The entire story is based on everyday communication, with nothing glistening between them. Ram Mohan only assists Radhika in discovering the mystery surrounding her sister's death. They meet with the selective idea of investigating Tara's death and gathering proof. Shashi Deshpande alters their traditional marriage relationship [11]. This study draws attention to their feelings.

They show a happily married couple after this piece. According to Shashi Deshpande, the mystery behind Radhika's marriage has numerous layers. An engaged girl pays a visit to her sister's residence and becomes involved in investigating Tara's death. Her engagement ends for no apparent reason, and she marries Ram Mohan. Who she used to refer to as uncle, and the age gap evaporates in a flash someplace. The entire marital scene arouses a great deal of curiosity and perplexity in the readers' minds. Shashi Deshpande shows the various parts of allusion to the female mind in a reformed manner near the finish. All of the figures are in allusion [12], which depicts the modern human psyche's estrangement and allusion in society, wonderfully weaving the web of relationships.

Rather than society, the characters are stifled by their thought processes. It causes difficulty for the character as they study their life's mystic thoughts. Finally, it may be concluded that the recognition of females is not a concern by society, including family, which is expressed in *Ships That Pass*, a riddle of the human mind in the context of today's isolated civilization.

Conclusion

Shashi Deshpande's works portray the sorrow and turmoil of modern educated middle-class women in a realistic manner. On the one hand, patriarchal and tradition, and on the other, self-expression, individualism, and independence. Deshpande mostly cares about and sympathizes with the woman. She has shared her anxieties, sorrows, disappointments, and frustrations openly and honestly. The author exposed several levels of oppression, including sexual oppression, and portrays the woman's struggle for self-respect and self-identity. Although Shashi Deshpande's novels are primarily focused on middle-class women, she also addresses the difficulties of lower-class women. Shashi Deshpande has embarked on a journey by making women the protagonists of her writings. It is an exciting and heartbreaking trip since it entails portraying the challenges that women face without exaggerating them, ensuring that the novels remain objective accounts of women's hardships and sorrows. She puts the current Indian situation in the proper context. Shashi Deshpande succeeds in conveying the condition of Indian women by remaining true to her convictions. Shashi Deshpande's motivation for revealing patriarchal schemes to oppress women reveals her sincere desire for women to be awakened. Shashi Deshpande's ultimate goal is to bring the ladies out of their enslaved prisons and into free countries where liberty reigns supreme.

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Relocating the Location through Anywhere Door in Mohsin Hamid's *Exit West*

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Abstract:

Diasporic literature is a vast term under Postcolonial studies. The word diaspora deals with the people, those living in the host land, and having an engagement with their homeland. Their migration may be voluntary or forced. These migrated people are called expatriates, refugees, or immigrants. Millions of people find shelter in different host countries for the uncertainty of economic conditions and wars, like the people of Ukraine migrate to nearby countries as refugees because of war-torn. These people flee from their homeland for a better life. This research article attempts to explore the problems of refugees in *Exit West* by Mohsin Hamid. This novel focuses on the central characters, Nadia and Saeed. Nadia and Saeed start to love each other in the unnamed South Asian city. Because of war, the militants take control of the city. They were forced to migrate from their city. Hearing about the magical doors that transport the people far away from the city, they both want to use it as the portal to relocating from the city to a better life. By using the effect of magical realism, the author relocates the location of the central characters. Their relocations place them into different uncertain cultural locations where they feel rootlessness, dislocation, and problem of identity.

Keywords: Diasporic Literature, Migration, Refugees, Magical Realism, Digital Era, Hybrid Identity.

The Diaspora literature is a broad term that also deals with the problems experienced by the immigrants in the host land. In this broad context, writers who write outside their country can be diasporic. These writers remain related to their homeland through their works.

Kim Butler describes that "the recent diasporan populations proliferated, communities that scholars had once labeled as immigrant, nomadic, or exile also began to be called Diasporas" (190). In the contemporary period, the term diaspora is used to metaphor different categories of people like "expatriates, expellees, political refugees, alien residents, immigrants, and ethnic and racial minorities" (Safran 83).

From a Postcolonial perspective, the Pakistani fictional writers reflect on the past life of their people and the significant issues of the contemporary era. Some of the most famous award-winning Pakistani writers are Mumtaz Shahnawa, Tehmina Durani, Malala Yousafzai, Nadeem Aslam, Kamila Shamsie, Bapsi Sidhwa, and Mohsin Hamid. "Their stories are keeping the backdrop of 1947 and the wars of 1965 and 1971 with their consequences in mind as well as the frequent the migrations of the people from east to the west." (Ahmed)

Mohsin Hamid, one of the famous emerging British Pakistani novelists, was born in Lahore, Pakistan, in 1971, and when he was 18 years old, he migrated to the US. Even though he often comes back to Pakistan because he chose his homeland for his writing and remains in London and got citizenship in the UK in 2006. He penned four novels and one essay collection. The experience of the migrants and the problem they face in the host land are the main themes of his novels. *Moth Smoke* in 2000, *The Reluctant Fundamentalist* in 2007, *How to Get Filthy Rich in Rising Asia* in 2013 are his first three novels, and his essay collection *Discontent and its Civilizations* was published in 2016.

This research paper aims to explore the difficulties of migrants and their experiences in Mohsin Hamid's fourth novel, *Exit West* which has been shortlisted for the 2017 Man Booker award. This novel starts with Saeed and Nadia's conversation. It seems that they are soon going to fall in love. They live in an unnamed South-Asian city controlled by the militants. The war starts in the city, and they cannot lead a peaceful life. Hearing about the magical doors that transport the people far away from the city, they both want to use it as the portal to relocate their place for a better life. Gillick said, "The war created many refugees" (61). Their relocation to various places unfolds the troubles and obstacles of the migrants in the foreign lands. Hamid draws the background in this spot for the issue of safety, borders, and escape.

The struggles and problems of the refugees are penned and expressed by the many diasporic writers. Vietnamese American writer Thanhha Lai also describes the troubles faced by the refugees in her famous memoir "Inside Out & Back Again ."At the beginning of the verse novel, her dedication line is "To the millions of refugees in the world," hoping they will "find a home." They are alienated in the host land.

"In a city swollen by refugees but still mostly at peace" (8). The opening lines of this novel describe the city where the war did not openly start. Saeed met Nadia first time in the classroom but did not speak with her. Significant fighting also emerges when they speak to each other, and violence starts in their city. Their relationship's maturing utterly shows that "Saeed found himself unable to stop

thinking of Nadia." (9), And they soon fall in love. Saeed was an independent-minded, grown man with a decent post and a good education, and he lived with his parents in a small flat. Nadia lives alone as a single woman; even her parents and sister warned her.

Nadia and Saeed's relationship developed, and at the same time, the number of refugees arriving in their city increased that "Refugees had occupied many of the open places in the city, pitching tents in the greenbelts between roads" (18). We can feel the fear of war and the suffering of refugees. The following lines show that the immigrants are marginalized as they are "sleeping rough on sidewalks and in the margins of streets" (18). Nadia lives in the top portion of a narrow building owned by the old couples. Hamid reveals the seriousness of war and the people's daily routine in the city. Nadia's cousin truck into to bomb blast and died. However, she did not hear about the death of her cousin. In next day helicopters filled the sky like birds and were startled by a gunshot. Likewise, in her *Inside Out & Back Again*, Lai writes, "Above us, bombs pierce the sky. Red and green flares explode like fireworks" (66). "Saeed watched them with his parents from their balcony. Nadia watched them from her rooftop, alone" (23). They realize that the war between militants and the government is getting severe. After that, Saeed and Nadia only talk through their phone and message each other. Their life becomes like the refugees in their city. Nadia's phone gives company in her long lonely evenings.

The violence in the city grew between the military forces and militant groups. A militant group was taking over the city's stock exchange, and they exterminated many people in the city. Militants also killed Saeed's mother. "When they heard that Nadia's neighborhood had fallen to the militants" (47), they decided to leave and find a way to escape from the city. Most of the buildings were damaged, and militants looted the things from there. They hear a rumor about the doors, which helps them escape from the city. These magical doors are nothing but regular doors—the door act as a teleportation portal that leads to any location the user wishes to visit. Nadia finds the agent who demands money to arrange their escape from the city. However, Saeed and Nadia did not get any information from the agent. Saeed's father said, "Let us hope" (50). He wants to live in the city where he believes his wife is still there. He told Saeed and Nadia, "You two must go, but I will not come" (52).

Hamid emotionally expresses immigrants' lives that "when we migrate, we murder from our lives what we leave behind" (54). This leads to displacement, which cuts off the bond between a person and her or his origins. It clearly shows that the refugee is cut off from their origins, who have not chosen to leave their country but have been forced to leave their native because of the circumstance. Hamid shows that migration is a complicated and emotional process with confusing feelings.

The agent shows the secret door, and both enter into the blackness. They move forward and find themselves between two low buildings. They feel a cold breeze on their faces. They were merely on a beach which a beach club fronted. They walked away and found a refugee camp at the top of the hill. They realized that they relocated to the Greek island Mykonos and felt safe on that island. They hear the news that the militants killed the people who crossed from their city. Saeed and Nadia experienced many struggles as a refugee on that island. Living in the refugee camp, they did not feel safe. Hamid picture the action of crossing borders as precarious trying.

Edward Said talks about immigration "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted." (77) They heard a rumor about a magical door and used it the second time. This time they relocated to Germany. The place was filled with a crowd, and bullets were fired at the people. Compared with this place, "they decided that Mykonos was indeed a beautiful place." (61). They faced many problems and felt that it was impossible to live in German. They often used the magical door to relocate their place and traveled as refugees. All these experiences developed a gap between them. Nadia "realized they slept on the slender single bed together without speaking." (68). They lived in an unoccupied mansion in London where the "local newspapers are referring to the area as the worst of the black holes in the nation's fabric." (70). This line expresses that the refugees are not treated well in the migrant nation.

Nadia adapts to the new culture with excitement. She noticed friction between them. The relationship between them seems to suffer because of their migration. Moreover, they decided "to make a decision: whether to stay or to go." (72), And there was no option for "Returning to where they had been born was unthinkable." (73). They have already run from war and do not know where they next to run.

In London, an older woman mentioned their love had made Saeed and Nadia uncomfortable. They begin to wander separately during the day, and this separation relieves them. "They put this down to being too long nearby." (75). Throughout the novel, they constantly relocate their place to find a better life "They moved from the city of their birth, through space and through time" (99) which makes them mentally and physically tired.

Saeed and the preacher's daughter are getting closer. After that, the gap grows between Nadia and Saeed. "It was the longest cessation of contact between them since they had left the city of their birth" (115). Their daily meeting extends to weekends and then once a month. "they distanced themselves from each other" (115). Eventually, they did not contact each for a month, a year, and a lifetime. "Saeed and Nadia were parting into separate lives" (117).

Nadia adapts to the multicultural diversity among the refugees in the migrant community. Finally, there is a complete change in the personality and mentality of Nadia and Saeed. Five decades run away, the first time Nadia returns to the city of her birth. The familiar city becomes unfamiliar to her. Nadia and Saeed agree to meet in the cafe near her old building. "Their conversation navigated two lives" (119). Nadia and Saeed share the story of their old days and spend time together. They recall their life, and Nadia shuts her eyes and says that "that evening would ever come" (119). Their relationship does not provide any emotional nourishment, but they still care for each other.

Throughout the novel, they both travel as refugees, and at the end of the story, they talk about their traveling for leisure. It shows that the state of being a refugee comes to an end with adapting Hybridity.

The life of people in the war-torn country, their difficulties as refugees in the host land, and their struggles in adopting the Hybridity are pictured in this work. Hamid's novel similarly claims that "We are all migrants through time" (109). It is true that every individual gets in trouble in their migration as a refugee but gradually, they assimilate the new culture; it also opens up new routes and new ways, which leads to Hybridity. I conclude this paper that refugees' lives are like the moments of the holocaust; they relocate their locations for their survival

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Colonial Dogma during Partitions in Bapsi Sidhwa's *Ice-Candy Man*

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Abstract

In order to perpetuate the colonial rule, the colonizers devoted their political and cultural dominance, embarking on the essence of mimicry and hybridity in the psyche of colonized pupils. Being in the core, the colonizers practice colonial discourse in the arena of the Education system, English Language, Christian missionary, and Eurocentric historical context to portray the fringe and make the colonized fall into the frame of savage, incompetent and diabolical. To quell, the postcolonial writers deny colonists' ideology and cultural supremacy by proclaiming indigenous culture, identity, Language, and societal values. Bapsi Sidhwa's fictional works usually handle the before and aftermath colonial era of the native subcontinent. She distinctly picturizes the personae of her novel from the subcontinent with their intricacies of life after independence. Her realistic narrative *Ice-Candy Man* approaches the conception of communal tension, taking religion as a tool to define individuality. It wheels around the characters from various religious conditions living in the lap of harmony until the hearsay of the intracontinental division, which shreds them. To encapsulate, Sidhwa recruits Code-mixing to spice up the indigenous semantics, characters from the locality, epitomizes her Pakistaniness and objectifies Pakistani captaincy in the narrative. Thus, she exists to be an advancing postcolonial writer.

Keywords: Pakistan, indigenous, postcolonial, PartitionPartition, individuality.

The Post-Colonial Literature deals with colonial ideas sustained in the society during and even after the colonization. The authors of this genre trace the watermark and influence it leaves behind. In *Hegel and Empire*, Habib utters the fundamental aims of postcolonial theory, where he says it is to deal with the colonization from the colonized perspective, then is to trace the influence of colonization in culture, religion, and politics and the subsequent processing of decolonization and in last to construct identity from colonized perspective. The novel *Ice- Candy Man* deals with the true tragic HistoryHistory of the Partition of India and Pakistan into two variant countries and its terrifying effects upon the people. No partiality could be evident in the novel through the author

Sidhwa is a Parsi woman. The novel concentrates on colonization and the brutal mass killing, migration of people, identity crisis, rape, and riots between Hindu, Sikh, and Muslim people.

The significant aspect that makes the novel unique from other postcolonial novels is the employment of the child narrator, Lenny. The reason is to be impartial. The Indian HistoryHistory is known for its renowned stories of close brotherhood relations between Hindus and Muslims. However, this unity is fragmented by the cunning policies of the British. This kind of traumatic incident can be found in the novel through the characters Ice- Candy Man, Masseur, and Aaya. At the beginning of the novel, there is no place of hostility, but by the passage of time, the situation rolls back, and each becomes a killer of one another. Ice- Candy Man's sisters are cruelly raped and murdered in the riots of Hindus and Muslims. Ice Candy Man kills Masseur, his Hindu friend, in vengeance and promises to marry Masseur's lover Shanta. Ice- Candy Man also indulged in many violent activities and created avenge within himself. " I lose my senses when I think of the mutilated bodies on that train. That night I went mad, I tell you! I lobbed grenades through the windows of Hindus and Sikhs"(156).

The British rulers created an uncertain situation and dangerous atmosphere where people of different communities started hating one another. Most innocent people, children, aged people, and women are killed mercilessly. The HistoryHistory traces that the women will be heavily abused and victimized for any social or religious violence most of the time. WomenPartition were brutally killed and raped in the open street during the PartitionPartition. "Setting fires, looting, parading the Muslim women through the streets- raping and mutilating them in the center of the village and mosques" (172). One such character is Ayah and the sisters of Ice- Candy Man, who become the victims of this cruelty.

Sidhwa draws the realities of a colonized nation where the colonizers celebrate their culture and consider the colonized people as 'others.' As said by Fanon in his *Wretched of the Earth*, the colonizer uses maxims of resources from the colonized and considers all other than British as uncultured, uneducated and marginalized. It is depicted in *Ice- Candy Man* as the people of natives are not aware of the reality around the society and even home. When Colonel Barucha, doctor and head of the local Parsi community, examines a sick child, he enquires about the child's father when the child got cold. The father is unaware of his child's health, and he asks the mother for all the inquiries. The father is a Pakistani, while the people do not even care about their own family and how they will govern the nation. Sidhwa raises the question in every reader's mind.

Sidhwa reveals that the marginalized Parsis are forced to hold neutral positions in the case of PartitionPartition. She underlines that the violence is laid upon Muslims by the Sikh, which switches the blame. She untangles the image of Gandhi and Nehru and reconstructs the character of

Jinnah. Jinnah, in the novel, is portrayed as the ambassador of Hindu- Muslim unity. Lenny uncuts the long and robust exalt image of Gandhi maintained by the colonists and native historians. Lenny diminishes the image of celebrated Gandhi, whom she addresses as tiny, dark, who look like their gardener Hari. Sidhwa's representation of Hindu, Muslim, and Sikh atrocities is unbiased. Lenny's interpretation of Gandhi gives a different dimension to reality.

Sidhwa rewrites the HistoryHistory from Parsi and Muslim perspectives proper to be impartial. The portrayal of Parsi's wit and intellect in the novel uncurbs the indigenous attributes. They are true to their homeland culture even though they settled in the host land. Sidhwa breaks the most trusted notion that writing only in English words will receive fame and social popularity. Sidhwa's huge concern is upon the portrayal of Muslims. The unfair and distorted portrayal of Muslims may lead to misinterpretation of HistoryHistory. So Sidhwa is very particular about the portrayal of any community. She questions the reason for negative labels on Muslims and also spots light on the deception of Indians.

She uses a linguistic approach in the novel to give the natural flavor to the indigenous experience. By doing so, she gives space to the native Language to touch the essence. The usage of indigenous does not affect the intensity of her Language and text; after; after all, it becomes the added quality for any postcolonial writings. For example, the essence of the local word 'Badmash' cannot be inflicted in 'robber.' Language is the first aspect that colonizers work upon in their concept of colonization. So Language plays a significant role in postcolonial writings. Ngugi used to write in Tegmark English, but later, he switched to his native Language Language. He says that Language is the tool colonizers use to control the colonizers spiritually and mentally. Sidhwa English is a mixture of indigenous words. She maintains an indigenous touch in her English words. For example, 'padawan, a wrestler," 'Choorail, witch,' 'Shabash, well- done. This shows her love for her native Language Language. The untranslated words of the local Language are the strategy of postcolonial writings to highlight the cultural disparity.

Bapsi Sidhwa did excellence in presenting a postcolonial perspective in her novel. Her *Ice- Candy Man* is considered a critique of the Partition Partition and its crackling effects on the nations. She attains her depiction through the frames of abduction, rape, and murders witnessed by a polio-stricken small girl, Lenny. She rejects the communal notion in the novel. She not only focuses on the primary colonial attributes but also on the exploitation of women, divided rule policy of colonizers, religious riots between HindusHindus, Muslims, Sikhs, and exploitation of resources. The Partition of the nation is not a celebratory or happy one. Though there is a need for a separate homeland, it involves a lot of bloodshed bloodsheds, lost lives, sacrifices, and whatnot. Still, Sidhwa, being a Parsi woman, maintains neutrality. This paper also uncovers the usage of

indigenous Language and love for the locality. Sidhwa using her Language aware of the West that those they consider savages are not worthless and are more precious than anything else. She successfully presents historical and political aspects of colonial dogma in the novel. *Ice- Candy Man* is a postcolonial masterpiece.

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The Impact of Poverty in *Nectar in a Sieve*

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Abstract:

Kamala Markandaya's novel describes the tale of the Indian way of life, and it is marked by characteristics, mode of expression, and narration. She is a conscious artist when she moves in her orbit. Her novels will be elusive and straightforward. Her themes in the novels are drought, floods, grains, poverty, and tragedy. The novel *Nectar in a Sieve* consists of rural settings. The novel tells the story of older woman Rukmani's reminiscence of her life. At the very young age of twelve, she married Nathan; she had love and affection. The very significant point is that she is treated with respect. She requires a new lifestyle. Rukmani is initially shocked at seeing her husband's mud-house. She says, "it suits me well to live here" (p.10). Nathan is a tenant farmer. She gave birth to a beautiful daughter to Nathan. The daughter's name is Ira; she is a good rice harvester.

Keywords: Conscious artist, Drought, Expression, Floods, Grains, Harvester, Narration, Poverty, Reminiscence, Rural, Tragedy.

The novel highlights the definition of 'symbol and symbolism.' Kamala Markandaya's *Nectar in a Sieve* concerns symbolism. Rukmani is the novel's female protagonist, nature is gay and beautiful rain comes; crops are raised. After a few years, drought hits; when the tannery comes, the lifestyle changes. The heroine lost her sons. The whole incident, it is reflected the symbolic significance. For example, 'rain' signifies prosperity; crops refer to fertility. The term tannery collapses tradition: modernity breaks age-old values; poverty symbolizes ignorance and illiteracy. As the novelist, what she wanted to express of the power of eradication.

Nectar in a Sieve, the novel's title, is symbolic. Nectar – means the sweet formation of the honey in the flower. A sieve lets the tiny particles go in; it is an instrument. The instrument separates solids from liquids or big and small particles. The symbolic pure liquid honey could also be collected and used as medicine for the body, young and old; the readers could use the message collected from the

novel. The role of Rukmani remains as the nectar in the story. Symbolically she has referred to the saga of suffering; she is thrown from one stage of suffering to another. In marriage, she is symbolically given to suffer in a hut with a man of her father's choice. In this novel, she has represented as a poor South Indian woman.

She faces numerous problems individually she is endured and continues her personal life with her husband. Her husband's hut becomes the heaven of Paradise. Ira, the first child of Rukmani, showed a true sense of maturity. The novel *Nectar in a Sieve* describes the narrator Rukmani, the protagonist's stages of self-discovery, a twelve years old young girl, a married woman, then a mother, with her own life and different relationships.

Rukmani, a poor rural woman, is the central character and narrator of the novel. The novel describes her story of complex life and shows her bravery despite all the heavy odds put on her by cruel society and nature. Rukmani is the very adjustable character of the story. Irvadi (Ira) is the beautiful daughter of Rukmani. After one year, the child was formed in her, but she failed to conceive again six years later. Secretly Rukmani met with a Western doctor named Kennington. The doctor offers her fertility treatments. Then Rukmani gives birth to four sons after a few years. As the husband and writer, they were cheerful. Each birth leaves the couple with another month to feed.

Rukmani arranged fourteen-year-old Irvady's marriage, and they were happy to find a 'good match' with a man financially secure enough to care for her. They are suitable harvesters. Rukmani and Nathen did not offer a dowry to them. In the following year, monsoon rains destroyed all the crops. Then they suffered a lot. Later in the year, Rukmani gives birth to her final child. The name of the child is Kuti. Caring for Kuti lifts Irvady from her depression, but the family continues to struggle. The whole family faced a lot of starvation and struggle.

Kunthi, the neighbor of Rukmani, gave some rice to her family to remove the starvation. Their sons will not take care of them. They went to the temple daily to get food to eat. Once Nathan went alone from the temple. When he was walking on the street, he fainted and died due to starvation. His co-workers carry him back to the temple. Rukmani uses their meager savings to return to the village with her leprous son, the beggar puli, where Irvadi and one of her sons welcome them to their home. Irvady's husband abandoned her in her middle life. So, the entire family members face many issues depending upon the situation. The novel is deeply dealt with the domestic life of the whole people.

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The Delineation of Woman Resilience in Tahmima Anam's *A Golden Age*

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Abstract

Warfare is always an absolute pandemonium that topples down the cachet of a nation. This heinous march has the by-product of voiceless women's turmoil. Such voice is penned down by Bangladeshi diasporic writer Tahmima Anam in her debut novel, *A Golden Age*. This fictionalized history novel brings Bangladesh Liberation War into the focus of global readership. It deals with the passionate narrative of a dilemma between motherhood and the nationhood of a widowed mother. In the pool of gender politics, Rehana is free of womanly weakness and extends motherhood beyond biological bonds. The political upheaval silently hampers her peaceful life. The microcosm of Rehana's family mirrors the macrocosm of tumultuous times of rebellion. The homecoming of children symbolizes revolutionary independence. In the end, with the assistance of Indian armed forces, liberation steams and Bangladesh breathed freedom. Her compassion and courage relocate her from the exploited victim but promise the resilience of women in war narratives.

Keywords: Bangladesh, war, motherhood, liberation, gender, humanity.

The saga of women's slavery, exploitations, victimization, identity crisis, and massacre is widespread in our chronicle of history during the times of war. These heinous battles and wars topple the human soul and humane spirit of both men and women. The consequences of the war and the brutality are measured by the death rate of people, raped victims and children, and the census of traumatized and victimized women. Yasmin Saikira, in her book *Women, War and the Making of Bangladesh*, says, "Rape is the devastating event in lives. But they endured it the understanding that during the war, sacrifices were necessary for the national cause of freedom" (102). In her debut

novel, *A Golden Age*, such traditional representation of exploited women in war is relocated by a Bangladeshi woman writer Tahmima Anam. This novel is born out of her pen by the ink of the memories of her parent's participation in the Bangladesh Liberation War. The war is the setting of the novel. From the lineage of intellectuals, Anam has taken the debut novel in a revolutionary and optimistic way.

A Golden Age is a historical fiction that deals with the passionate story of a single mother in the Bangladesh Liberation War of 1971. Anam has retold the story of a woman in the war from a different perspective. Mrs. Rehana Haque as a protagonist, is the epitome of new women. Unlike the war victims, she is a brave, active, courageous, spirited, witty, and patriotic woman. She shows them ways to break the double colonization. She deconstructs the double colonization that every woman faces in her home and society. She is conspired by her brother-in-law by the accusation that a single mother cannot up bring her children. She is considered not a parent without her husband and not as a family without a man. This is the first glass ceiling that she breaks with her striving motherhood for the welfare of the kids. Her motherhood is appreciable when she stands by her kids fighting the war and thrives as a nation's mother. "But now she was something else- a mother, yes, but not just of children. Mother of a different sort" (140).

The novel is an awardee of the commonwealth prize of 2008. The reviving and revolutionary spirit flow in Anam's Bengal trilogy, *A Golden Age*, *The Good Muslim*, *The Bones Of Grace*. Tahmima Anam's recipe of history and fiction in an appropriate ratio is evident in these novels. *A Golden Age* brings the attention of the global readership to Bangladesh and its Liberation war of 1971. The war as a background has an important business of gratitude to India. The history states that in the period of colonization, the British made Pakistan and Bangladesh a single country as they both have Muslims significantly. Pakistan exercises dominance on Bangladesh. "We grow the rice, make the juice, and yet we get nothing- no schools, no hospitals, no army. We cannot even speak our bloody language!" (13). When Bangladesh requests freedom, Pakistan plans a war of operation searchlight. Sarmila Bose, in *Dead Reckoning*, explains that the immediate aim of the military action of West Pakistan was to re-establish the rights of the government in East Pakistan by arresting its leaders, disarming Bengal Police, and taking over communications media. This leads to the Bangladesh Liberation War demanding freedom and a degree of a separate nation. When India extends its helping hands to Bangladesh, the war ends, and it makes the background of the novel.

Anam employs Double Colonization to portray the condition of women and Bangladesh. It is also colonized before by the hands of the British before the partition and later in the hands of Pakistan after the partition. The term is coined by Kristen Peterson and Anna Ruthfiels in their anthology *Double Colonization*. Migration, identity crisis, diaspora, cultural conflicts, and displacement are

postcolonialism's perks suited for Rehana Haque's protagonist. She has a displaced identity at different stages of life. She is always left out at her early stage as her father is an Anglophobic and has a taste in western aristocracy. After her father's death, she is forced to arrange the marriage without her choice. In contradiction to her assumptions, her married life is delightful. Unfortunately, she is widowed at an early stage. The troubled nation and a single mother have many similarities. Both are mistreated and receive threats from everywhere. Her brother-in-law and his infertile wife trick her. They want to take the custody of Rehana's kids as they desperately need an heir. She is alone after her husband's death and is tortured mentally and physically.

She is not a woman who gives up quickly. She fights by all means to take custody. Even the judiciary is not favorable to her. She struggles to build a place and identity so that her children will not have a tragic displaced childhood like hers. She sells all her possessions and takes up a loan. She gradually understands that there is no place for a widow. The bank personnel tries to woo and seduce her to catalyze the torment. Unlike other women, Rehana again stands as a symbol of braveness in a socially dejected condition. She fights the employee and never surrenders for a hunt. Through her unflinching efforts, she wins the custody.

Humanity is her unsaid theology. She preaches humane ethics and putting an end to the genocide. Religion never topples down her senses. This is shown in the scene where she gave a rescue place for Hindu tenants Mr. and Mrs. Sengupta in her home Shona. She visits public gatherings where Hindus and Muslims are the gatherers. Though she is young and charismatic, she is not up for a second marriage. She believes her kids are her only family and in no need of making a new one. She hates the risk of the mess of allowing a strange man into their organized life. Rehana is a woman of resilience. She tolerates the stigma of widowhood and aspires to dedicate uncompromising motherhood to her children. She demystifies the accusation, protects herself from all threats, and fights to the fullest. As a token of her thriving hope, she labored hard to build a place for her own family and named it Shona. Shona becomes the abode of love and care.

Nothing turns out good when a war breaks in a country. Elaine Scarry in *The Body in Pain* says that war and torture have two targets, one is people, and another is civilization. Her long struggle to win custody does not give her long happiness. Her children Maya and Sohail come forth to participate in the liberation war of Bangladesh. Sohail lends active participation after Pakistan performs genocide in his university. Maya leaves for West Bengal and extends her help to nearly one million Bangladeshi refugees migrating for shelter. Rehana understands the interlink between the fate of her kids and the fate of Bangladesh.

Anam has employed symbolic devices in her novel. The prime symbolism is Rehana herself. She is an unusual heroine in war narratives. She is different from the exploited and dejected women in the surgency. She sacrifices a lot by risking her children's lives to make Bangladesh a nation and Bengali a national language. She utilizes her Urdu language skill against West Pakistan Urdu-speaking armies. She does not step back by thinking of the possibility of getting raped or killed. Nayanika Mookherjee, in *The Spectral Wound*, mentions, "The process of gendering thus allows an exploration of male and female sexual violence during wars, the post-war evocation of rape of women and the silence of traces of male violation" (175). Her courageous spirit battles for a better place for her kids to acquire a better identity, unlike her. She nurtures the fighters and becomes the mother of not only two but every freedom fighter. She plays her brilliant game by the crafty trick to release Sabir from the captive. She shoulders the responsibility for Maya too. She moves to Calcutta to give a hand of help to the rescued refugees. Her motherhood reaches beyond biological bonds and love.

She emerges as a 'New Woman' free of personal life concerns. When the Major is held safe for a few days in Shona, he plants a seedling of patriotism into her heart. She receives the universal motherhood sense from his powerful words. He is the one who enlightens the lady in despair. She believes that every young heart imparting in the war is her child. After the meeting with Major, she becomes a new person. She fights her mental, physical and psychological attributions. She forgets to visit her husband's grave in the meantime. She gave away her saree, which she got from her late husband. The novel gets an optimistic end. Bangladesh breathes freedom. In his book *A History of Bangladesh*, William Van Schendel says that Bangladesh is first a British Indian subject, then a Pakistani. Now it is taking a new cultural shape with solid pillars of language, a regional style, and a search for modernity. After a bloody ride of bloodshed, Rehana proves that selfless love brings happiness. The nation is an abode of love and affection, and the novel gets by a happy family reunion.

Diasporic identity is not a hindrance for Tahmima Anam's *A Golden Age* to picture the crisis of the Bangladesh Liberation War. Being a second-generation diasporic writer, Tahmima and her parents share an intense zeal for the war. Her parents are the direct participants in the war. She receives necessary information from a real-time experience. Tahmima Anam is a postcolonial feminist who portrays the actual conditions of women during and after the partition not as an onlooker but from the literal experience of the survivors.

Rehana relocates the traditional image of women being weak and exploited as a savior. She deconstructs the atrocities of men in wartime by refusing to submit herself to the patriarchal hands. Without any womanly weakness, she becomes a universal sphere. This novel provides a new and

better insight into women who is brave and selfless, but no history would record it. A woman's courage is never counted in artificial history. However, Rehana arises as a new woman. Anam is appreciated for recording the true selfless bravery through her protagonist Rehana in the novel.

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Women's Literature in India

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Introduction:

India was the land of education and wisdom before independence, and India had produced so many authors, poets, and scholars. The contribution of Indian writers, especially women writers, to world literature is invaluable. We have many women poets in Tamil literature who was in the commanding position during the Sangam period. Some of the women poetess in Tamil are Avaiyar, Vennikuyathiyar, Mudathamakanniyar, Kakaipadiniyar, Naagaiyar, Nanmullaiyar, Aadhimanthi, Masathiyar, Nappasaliyar, Ponnudiyar and the list goes on. Their contribution to Tamil literature is immense. However, after the invasion of Aryas, women's education went into the deep well, and they were not allowed to write. Some women writers started to write in Tamil and English after independence. Such Tamil contemporary writers are Ambujammal, Bama, Kamala Bhatt, R. Chidamani, Rajammal P. Devadas, Geeta Dharmarajan, v. Geetha, Meena kandasami, Rajankrishnam, C.S Lakshmi, Ambaipushpatangadorai, G. Thilakavathi, Lakshmi, Vaasanthi, etc. We have many women writers at present in English literature. Anita Desai, Arundhati Roy, Jumpa Lahari, Kiran Desai, Sheshi Deshpande, Kamala Das, Kamala Markendeya, Sarojni Naidu, Shobha Rajadhyaksha, Indira Gosami, Chitra Banerjee, Dira kumari, Bharathi Mukherjee, Toru Dutt, Meena Alexander, Retika Vazirani, Rukmini Bhaya Nair, Anita Nair, Temsula Ao, Anju Makhija, Nayantara Sehgal, Gita Mehta, Ruth Jhabrala, Manju Kapoor and so on. This article will discuss the place and contribution of women writers in Indian literature.

Tamil Literature - Sangam period:

Tamil is considered one of the classical languages in the world. The poetic talent and ability of the Tamil women writers are invaluable. We cannot ignore the value of the Tamil poets since they discussed the problem of people and the kingdom in those days and most of the poems were in the advice mode. They have advised not only the people but also the King and Monarch.

After independence:

We fought with the British rule before independence. However, we started to fight against the evils of society, such as poverty, casteism, religious issues, racism, gender discrimination, exploitation, etc. After independence. Especially the domination of males over females. Meena Kandasamy is a

poet, fiction writer, translator, and activist who dealt with the central theme of Feminism and the cast annihilation, etc. The noted writer in Tamil is Kamala Lakshman. She has written several children's books and is the wife of a famous cartoonist R. K. Lakshman. Her famous works are Thama stories; Raman of Tenali, Thema, and his missing mother are the notable works of Kamala Lakshman.

C. S. Lakshmi is known by her pseudonym Ambai. She is the most prominent feminist writer in Tamil. She writes in both Tamil and English languages, and her notable works are Halwa, Pattupudavai, Nandimalai, AndhiMalai, and Sirakukal Muriyum.

Githa Hariharan is the winner of the commonwealth writer's prize for her first novel, "The thousand faces of the night." She is famous for her novels, short fiction and essays, and children's stories. Her notable works are the winning Team and the ghost of Vasu's Master.

Meena Kandasamy is a poet, fiction writer, translator, etc. She picturized the themes of Feminism, caste, creed, corruption, violence, and women's rights in her works. A portrait of the writer as a young wife is her most famous work.

Vaasanthi is not only a writer but also a journalist. She is a contemporary Tamil writer. She wrote the biography of former chief minister Madam J. Jayalalitha as "Amma." Vasantha, who wrote a biography of M. Karunanithi titled "Karunanithi," is the definite biography of the former chief minister of Tamil Nadu.

Women writers in Indian English literature:

The first Indian novel in English was Rajmohan's wife, written by Bankim Chandra Chatterjee in 1864. The famous Vante Matram is adopted from his famous work Ananda Madam. The first women novelist from India was Krupabai Sathianadham. She wrote many works in the short period (1862-1894). Though she was from Bombay presidency, she moved to Madras to study medicine in 1878 in at Madras medical college. "Saguna: A narrative of local children's life" is her debut novel. It was serialized in the Madras Christian Medical College periodical between 1887 and 1888. Her books depict late-nineteenth-century women's attitudes toward gender, caste, and cultural identity. Her female characters are brave, according to her. They fought in a society controlled by men.

The Nightingale of India:

Sarojini Naidu, also known as the Nightingale of India, was a freedom fighter, social activist, and social reformer. She got the highest rank in literature, especially English literature in India. She was

a fighter for women's emancipation, women's equality, and casteism. Her nickname was "Bharat ki bulbul." Her famous poetic collections are The golden threshold, in the bazaars of Hyderabad, The bird of time, Songs of Life, Death and the spring, The Broken wing: songs of love, Death and the spring, The father of the Dawn, edited by Padmaja Naidu (her daughter).

Kamala Das:

She was also known as Kamala Suraya and was popularly known as a Malabar writer. She is known for her one-time pen name Madhava Kutty, and her married name is Kamala Das. She was a prolific writer in Indian English writings. She was also a widely read columnist and has written on women's issues, childcare, and politics. Her notable work is my story, it was originally written in Malayalam as Ente Katha, and she translated that book into English.

She wrote some beautiful poems and the notable poems of Kamala Das are Summer in Calcutta, An introduction, hot noon in Malabar, My grandmother's house, My mother at sixty-six, forest fire, the freaks, the sunshine cat are poems of Kamala Das. Her powerful themes are Feminism, equal rights for women, freedom, and marriage issues.

Arundhati Roy:

She was one of the most celebrated authors in India. Some famous works are the God of small things, the Ministry of utmost happiness, power politics, my seditious heart, the cost of living, Azadi, War tank, etc.

Anita Desai:

She rose to become one of England's most well-known novels. She was nominated for the Booker Prize three times. Anita Desai, a novelist, short story writer, and children's book author, won the Sahitya Academy Award in 1978 for her novel "Fire at the Mountain." The British Guardian Prize was awarded to her for 'The Village by Water.' She serves on the advisory board of the Lalit Kala Academy. Different significant portions can be found in Custody and Baumgartner's Bombay.

Kiran Desai is the daughter of veteran writer Anita Desai, an Indian author, novelist, and social activist. Her novel 'The inheritance of loss' won the Man Booker award in 2006 and the national book critic circle fiction award in January 2015. Economic times, she was listed as one of the 20 "Most influential" global Indian women. Her notable works are the inheritance of loss and Hullabaloo in the guava orchard.

Kamala Markandeya:

She is a post-independence women novelist, social activist, social reformer, etc. She wrote about the rural and urban life in India. Her novels are simple with big themes, and she wrote about the

struggles of Indians in English. She wrote about the Indians caught between the conflicting Indian and Western values of their times. She is considered the modern writer of novels and Indian fiction. Her first novel is "Nector in a sieve"; a handful of rice, the cofferdams, the nowhere man, Two virgins, the golden honeycomb, some inner fury are some of her notable novels of Kamala Markandeya.

Manju Kapur:

She is a novelist and a professor. Her first novel was Difficult Daughters, for which she won the Commonwealth Prize. Other novels of Manju Kapur are A married woman, Home, and her recent novel, 'The immigrant,' which has been longlisted for the DSC prize for South Asian literature.

Shashi Deshpande:

She is another prolific Indian female novelist. Her best novel is "That long silence," She won the Sahitya academy award. Apart from novels, she is famous for her short stories, children's books, and essays. She got the prestigious "Padmashree award." Some of the notable works of Shashi Deshpande are "The dark holds no terror," If I die today, come up and be dead, roots and shadows, "the long silence," the intrusion, and other stories.

Gita Mehta:

Gita Mehta is from a famous political family. She is the daughter of the former chief minister Biju Patnaik sister of Naveen Patnaik, the present chief minister of Odisha. She is the writer of contemporary Indian literature, and she is known for her novels, short stories, etc.

Her notable works are A river sutra, Karma cola, Snakes and Ladders, raj, Eternal Ganesha, Le Maharani, and Mountain sutra. She is a writer on Feminism, the quality of women, women's rights, the struggle of women, gender bias, etc.

In her novel Raj, she portrays the suffering of women. According to Mehta, even the princess is not exempted from male chauvinism. In her novel, she discusses the problem of women characters. In the novel, she pasteurized the struggle of Jaya Singh.

The Narmadha River is described as a lover within the novel River Sutra. The novel's central theme is love. The six tales within the novel are the monk's tale, the teacher's tale, the Executive's tale, the courtesan's tale, the musician's tale, and the minstrel's tale. The novel's key themes include love, the Narmadha River, desire, the human heart, lust, religion, etc.

Anita Nair:

She is also from Malabar and is known as the Malabar writer. She is a famous novelist, short story writer, columnist, journalist, and advertising agent. She is a writer on Feminism, equality, free marriage, and free sex concepts. Her notable works are the Ladies coupe, the mistress, the Betterman, lessons in forgetting, eating wasps, cut like a wound, chain of custody, satyr: of the subway, alphabet soup for lovers, etc.

Her Ladies coupe deals with the middle-aged woman Akhila. Nair portrays the suppression and exploitation of the character Akhila by her own family. She was not allowed to marry, and at last, Akhila makes her own decision.

In the mistress, Anita described the evils of marital, non-marital, and extramarital issues. Indian society permits men to get many marriages which is a male's right, and in this novel, she discusses the extramarital issues.

In the novel Eating wasps, Anita describes how the middle-aged Sreelakshmi suffered from society. She was unable to marry at an early age. Society blames her for their available issues, which lead to her suicide. She pictured the struggles of unmarried women in ladies Coupe and Eating Wasp.

Conclusion:

India's biggest strength is women's power and knowledge. Many female writers try to write the women's problems and struggles. They write the inequality in their novels. The early novelist wrote the problem of women in their works. However, the later novelist tried to give solutions to the problems and struggles of women. Especially Anita Nair gives solutions for the women characters. She allowed characters to make decisions and select their paths. Her female character is a modern woman. They have modern and liberal thoughts. To conclude, the women literates of India are not only writing for the cause of money, but they write for women's rights, women's equality, etc.

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Aesthetic Contribution of Indian Women Writers in English Literature

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Abstract:

This study focuses on the contribution of literary works by women writers. It speaks about the challenges, sufferings, and success behind each woman author's literary work. Some of the Indian Women writers' contribution has made a tremendous change in Indian literature. Being a woman in India is not easy and entering the sphere of literature is hard. However, some women writers have added colors and vigor to Indian literature. Women's literary works are considered extraordinary because they speak of what was not spoken before. Women's autobiographies are polyphonic texts. A reader has to listen closely to hear its different voices, nuances, and narratives and discern the diverse layers of its meaning, relevance, and significance. In their work, a reader can see them taking multiple roles—a wife, mother, sister, daughter, lover, writer, and a middle-class woman seeking freedom and space from the bourgeois definitions of women's intellectual and imaginative abilities. The research work will also reflect the various women writers. They raised the issues of oppression, injustice, and exploitation, expressing their innermost desires to be free from the clutches of traditions and cultures of a particular community they are born into and brought up in. Their literary works' beauty is their thirst for freedom, aspiration, and hope in varied expressions.

Keywords: Polyphonic, bourgeois, intellectual, culture, oppression.

Introduction:

Literature has contributed much to the growth of culture, traditions, religions, etc. It is a boon for a society to empower. It has empowered people to express their innermost feelings, opinions, thoughts, ideas, and imagination. It has shaped their thinking and transformed the people into policymakers, social activists, peacemakers, educationists, etc. Literature inspired people to be the reason for the change in ideology and culture.

The writer's imaginative capacity helps the reader see beyond the world in which they live and rise out of the situations, oppressions, and difficulties they are into.

Women in Indian Literature:

Women are born with artistic character in nature. India is a patriarchal society where men occupy central space compared to women. The contribution of Indian women writers is immense. They fought against the traditional patriarchal oppressive forces. The most common characteristics of these women are that they are fearless. They talk about sexual desires, pain, and domestic violence. Women Writers like Kamala Das, Karukku Bama, Urmila Pawar, Meena Kandhasamy etc.

Kamala Das:

Kamala Das is recognized as one of India's foremost conventional poets. She wrote many novels, poetry collections, and short stories in English and Malayalam. She received the PEN Poetry Prize and the Sahitya Akademi Award. She was the nominee for the Nobel Prize for Literature in 1984. Her works are translated into several languages.

The first version of My Story was published in Malayalam under the title Ente Katha in 1973. When her serials of My story were published in Malayalanadu, a weekly Malayalam magazine, the people of her community opposed it, and her father was keen on publishing the work. However, the proud author wanted it by all means. She was one of the few authors who spoke openly about sexual desires, especially lesbian love. She spoke openly about the Caste discrimination hailed from a so-called upper caste, the Nair community in Kerala. She spoke about the extramarital affair, which provoked controversy.

Bama:

Bama is the face of Indian Dalit feminism. She exposes caste- discrimination practiced in religion-both in Christianity and Hinduism. Her novels, especially Karukku, and Sangati, embody Dalit feminism, strongly urging women not to take things 'lying down. Her fiction illustrates the inner strength and resilience of oppressed women. She is the first Dalit woman writer in India. Her autobiography received the anticipated criticism leading to her banishment from her village for the next seven months. Bama says that she uses writing as one of the weapons to fight for the rights of the underprivileged.

Bama's fiction pronounces her as the leader of the downtrodden and a harbinger of social change. Her works communicate her voice in support of the Dalits, referred to as the marginalized or oppressed. Her novel Sangati is the manifesto for the equality and emancipation of women. Women are the true ambassadors of a nation's culture. A nation that neglects its culture will lose its soul and perish. Bama asserts that women can ride over oppression and neglect if they are willing to learn and attain knowledge of the world.

Urmila Pawar:

Urmila Pawar is a prominent Dalit woman writer born in the Dalit community of Mahars. She is an activist in the Dalit and feminist struggles in Maharashtra. She is an acclaimed short story writer and a Dalit feminist historian who has been the target of attacks from fundamentalist organizations. The inclusion of her short story 'Kavach' in a textbook for the SNTD Women's University was vehemently criticized by many Hindutva activists who were worried that her outspoken critique of the exploitative treatment by savarna men of Dalit women's sexuality would spoil the innocent, unsullied minds of young girls in college. Her documentation with Meenakshi Moon (1989) of the participation of Dalit women in the Ambedkarite struggle was a unique reconstruction of history from below. It has thrown light on the material circumstances under which Dalit women had asserted their selfhood and emerged as activists in the movement.

Meena Kandhasamy:

She is a poet, novelist, translator, feminist, and fiction writer. Her writings focus on Caste discrimination, feminism, and linguistic identity. Her contemporary and fearless writings have contributed much to Indian English Literature. She constantly rises on Dalits.

Conclusion:

The Beauty of Indian women writers in English Literature is that though they were born in a caste, class, and gender-dominated society, they could rise beyond the culture and traditions that oppressed them. For all these writers, education played an important role in becoming writers; to share their views, they were able to awaken the consciousness of their counterparts and the society in general, and almost all the writers mentioned in this study are bi-lingual or multi-lingual, exposed to different cultures and languages. If a woman is educated, the whole society is benefitted. Each one resists the oppression of patriarchy, caste oppression, and gender imbalance.

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Literature and Theory-From Classical to Contemporary: Different Perspectives from the Indian Subcontinent Indian Literature

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Abstract

Literature is a reflection of our culture and tradition through language. Literature is an art that depicts human society, social values, nature, etc. Indian Literature in English has enlightened the Literature with its quality; it represents the Culture, History & Variants for the enrichment of the Literature worldwide. Indian authors contributed tremendous changes in the world through Literature. The past few years have witnessed a gigantic prospering in Indian Literature. Many critics comment about Indian English novels. Indian Literature is essentially fame to profusely creative Literature; it also contemplated issues like Nationalism, Individual Consciousness. Undoubtedly, the writers profoundly dealt with Regionalism; they crossed Natural boundaries with universal themes. In addition to that, India is a land of diversity with so many languages, religions, races, cultures, sciences, and technologies; this multiplicity gave the writers enormous liberty to deal with various themes. The works fortified by the overwhelming output of writers, mainly women writers on feminism, played a significant role in enhancing the quality and quantity of Indian Literature. Moreover, the Indian writers tried to explore the truth of Indian reality and succeeded in it through Indian Literature.

Keywords: Nature, Culture, Truth, Originality, Religion, Science & Technology.

Introduction

Indian Literature has attained independent status in the realm of world literature. The first-ever ancient Indian Literature was Sanskrit Literature comprising Rigveda, the great epics called Ramayana, Mahabharatham, written in the first millennium BCE. Then, later on, some other languages were developed step by step. Later in the Medieval period, the Indian Literature got new dimensions in various other Indian languages like Bengali, Gujarati, Kannada, Telegu, Urdu, etc. Among the Indian literary personnel, the name of Bengali writer Rabindranath Tagore shines the brightest. He was the first man who received the Nobel Prize for Literature in 1913 for Gitanjali, a

work that contains spiritual & mysticism. He also composed the revered National Anthem of India, Jana Gana Mana. Such kind of authors contributed more to our Indian Literature.

The Role of Indian Authors

Indian writers witnessed the reality & truth in their works. A pioneer of indo-Anglican Literature was Raja Ram Mohan Roy, whose prose work is noteworthy in Literature. Followed him, there were many poets like Vivian de Rozio, Toru Dutt, etc. An outstanding writer among them is Aurobindo Ghose, the poet of spiritual & philosophic in his works. Later on Nissim Ezekiel, A.K. Ramanujan, Kalama Das, R. Parthasarathy contributed to serving the nation through Literature. These writers contributed to the Literature.

Majestic Women Writers

Women are powerful and majestic. Women writers are artistic, creative writer's who have depicted only truth and reality in their writings. From time immemorial, India has predominantly been a patriarchal society. A man occupied a prominent place in every sphere of life, leaving a woman as a fragile creature to depend upon him for everything from her existence to her sustenance. A woman's struggle in a male-dominated society can be easily fathomed in such a circumstance. She was considered suitable for nothing when it came to doing something intellectual or artistic. Going to school or reading and writing were not something she could do. Her only work was to bring forth children, rear them up and look after household works. Operating with such a background, it was inconceivable that women were able to think, study, or able to make decisions and could express themselves in the form of speech, poetry, storytelling, art, etc.

Thanks the British rule in India became a blessing in disguise, for it gave glimpses of possibilities that women could be allowed to obtain formal or innovative Education. Amid such inner struggle, India found a prophet in Raja Ram Mohan Roy, who is being inspired by English education and their world, planned to change the condition of women in India. In those days, women wrote about a woman's perceptions and experiences within the enclosed domestic arena. In the 19th Century, more and more women actively participated in India's reformist movement against British rule. In the 20th Century, women's writing was considered a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English Literature.

In the 20th and 21st Centuries, women writers in India are moving forward with solid and sure strides, matching the pace of the world. We see them bursting out in full bloom, spreading their fragrances. They are recognized for their originality, versatility, and the indigenous flavor of the soil that they bring to their work. Yes, they are our women writers. The voice of new Indian women

writers through their writings, published between the 1980s and 1990s, has ushered in a literary renaissance in the third generation of women Indian English writers like Nayantara Sehgal, Anitha **Desai, Arundhati Roy,**

Shashi Desh Pande, Gita Mehta, Bharathi Mukherjee, and Jhumpa Lahiri. Away from this line of writing about women's lives, the most successful Indian women writers are Jhumpa Lahiri, who created a difference among all the women writers.

She is a dazzling storyteller with a distinctive voice. She has achieved international applause for her writing which mainly deals with Non-resident Indian characters, refugee issues, and problems people face in overseas lands. Mira Nair directed a film based on her first novel 'The Namesake' in 2006. Her book 'The L Lowland' was a nominee for the 2013 Man Booker Prize and the National Book Award for Fiction.

Indira Gandhi

The first female Prime Minister of India, Indira Gandhi, was known for her political ruthlessness and controversial decision during her time at the helm of affairs. Based on interviews and other source material, her book "My Truth" is a rare and vitally important book offering us a peek into the life of Gandhi in her own words.

Nayantara Sehgal

Sahgal is the niece of Jawaharlal Nehru and a noted novelist and political columnist. Her close association with India's power center reflects in her work, a lot of which deals with India's elite and how they responded to political changes around them. Sahgal won the Sahitya Akademi award for "Rich Like Us," set between 1932 to the mid-1970s, a time of great political unrest in India.

Jhumpa Lahiri

A Pulitzer Prize-winning novelist, Lahiri is one of the most widely recognized contemporary writers of world literature. An Indian-American by birth, her stories usually discuss sensitive dilemmas faced by Indians, particularly touching upon the diaspora reality of migrant Indians. Sometimes, also hidden in the plot are stories of women confronting difficult choices in life. Her work in Italian called "In Other Words," for example, gives a platform to a female voice that has been crushed by the burden of obligations to others.

Urvashi Butalia

Urvashi Butalia is an Indian feminist, author, and historian. She set up India's first the feminist publishing house called Kali for Women, which now runs as Zubaan Books, an imprint. Butalia has also written her books, the most notable of which is "The Other Side Of Silence: Voices From The Partition Of India", which deals with stories of thousands of women and children who were killed during and after the 1947 India-Pakistan partition.

Shashi Deshpande

Deshpande began her career writing short stories writing nine collections, 12 novels and four children's books. Three of her novels have received awards, including the Sahitya Akademy award for "That Long Silence," which delves into the suffering faced by a woman of a woman whose controlling husband does not understand why a woman needs her own identity and an equal place at home and in society.

Other famous Women Writers in Indian English Literature are Rama Mehta and Susan. Viswanathan, Suniti Namjoshi, Anuradha Marwah Roy, Nergis Dalal, Krishna Sobti, Dina Mehta, Malati Chendur, Gauri Deshpande, Namita Gokhale, Ruth S Jhabvala and so on.

Major Contribution Of Indian Authors

Many writers contributed to the Literature through their immense works. Chetan Bhagat is praised as the biggest selling English language novelist in Indian history. **R.K. Narayan:** Rasipuram Krishna swami Iyer Narayanaswami is famous for the 'Malgudi days' which reminds me of the old times and simple life with humor. The fictional town in the novel has a new historical record dating back to the times of Ramayana and Buddha.

Arundhati Roy: The God of Small Things (1997) won the Man Booker Prize for Fiction in 1997 and became the best-selling book by a non-expatriate Indian author. 'The God of Small Things' is about two children, Estha and Rahel, and their incredible significant experience at a young age. Sahitya Akademy Award in 1978 for 'Fire on the Mountain' from the Sahitya Academy. She has also won the British Guardian Prize for "The Village by the Sea". 1957, a book which he wrote at the age of 17. He won Sahitya Academy Award in 1992, Padma Shri in 1999, and Padma Bhushan in 2014 for his contribution to the Literature.

Conclusion

Indian Literature has played a tremendous role in giving the country a distinct identity of intellectualism. Even today, it holds an honorable position in the entire scenario of world literature. Many authors, including women writers, gave their impact on life in writings, so writing gives not only pleasing to the writers but also emotions of the people in their writings, especially Indian writers explicit the reality and truth about Indians Indian Literature.

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The Voice of Indian Women in The Novels of Githa ariharan

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Introduction:

Indian fiction's portrayal of women has experienced a significant shift in the past four decades. The stereotype of a self-sacrificing woman has given way to one of the autonomous women who examines her own identity and seeks meaning. In Gita Hariharan's works, women are shown as subservient, self-sacrificing, traditional, enduring, and tolerant women who make modifications to embrace solid female characteristics in the pursuit of identity or survival and who are no longer classified in terms of their victim status. In her works, Hariharan describes the oppression of women by the patriarchy. Women's empowerment and triumph over adversity are other themes she explores in her work. It is in the last paragraph of the introduction.

Gita Hariharan was raised between Bombay and Manila after being born in Coimbatore, India. Later, she completed her education in the United States. A Master of Arts in Corporate and Political Communication from the Graduate School for Corporate Communication in 1974 and a Bachelor of Arts (Honours) in English Literature from Bombay University. Fairfield University, Connecticut, 1977. While working as a staff writer for WNET channel 13 in New York from 1979 to 1984, she also worked as an editor for Orient Longman in Mumbai, Chennai, and New Delhi, where she was in charge of the social science, fiction, and women's studies lists. From 1985 to 2005, she also worked as a freelance professional editor for various academic institutions and foundations. She now works as a writer in New Delhi. When Hariharan took on the Hindu Minority and Guardianship Act in 1995, she argued that it discriminated against women. Supreme Court: In 1999, India's Supreme Court decided that Gita Hariharan and Others vs. Rbi should be guardians of Gita Hariharan.

When it comes to picturing themes like womanhood and individuality, Hariharan succeeds because he writes straightforwardly while simultaneously illustrating the importance of these concepts in

contemporary Indian society. "A Thousand Faces of Night," her best-known work, depicts the oppressive effects of patriarchy on a diverse range of women, including those from lower socioeconomic strata and older generations. It invokes figures from mythology and the lives of saints and connects them to the people in the narrative.

It is Hariharan's symbolism that has produced feminism. Females, she believes, should be taught to "live and let others live." Hariharan's story is based on quotations, which can be seen in her acknowledgments, which thank the authors of other works.

One of India's most acclaimed exiled authors in English, Gita Hariharan, is known for her compassionate representation of people. While women have traditionally been passive as wives and mothers, many are no longer pleased with this position. By uttering things like "proverb," "story," and "myth," she lashes out in a way that is counter to traditional thinking. Her rage is expressed through satire, irony, and sarcasm. As a result, her vision embraces the whole history of women's roles and edifies the rise of a new generation of women who are loyal to themselves.

Individual spirit advocate Gita Hariharan remarks that one's uniqueness is shattered by the materialistic goal of man, which negates the existence of humanity and spirituality. 'A Thousand Faces of Night,' "The Ghost of Vasu Master," and "In Times of Siege" are all excellent examples of her ability to convey the notion of uniqueness.

All of Gita Hariharan's works deal with social and political importance topics. In her works, there are a lot of feminist themes. However, she depicts the marginalized girls in Indian society. Gita Hariharan's first book, "The Thousand Faces of Night," was granted the commonwealth writers prize (1993). With this honor, she has established herself as one of India's leading authors of English-language fiction. She cleverly interweaves the tales of three generations of Indian women with the stories of some other notable ladies from Indian mythology while presenting these people's lives. Because of this, she was moved by individuals who are still fighting for equality and liberty in a male-dominated society. Hariharan once said that children's names should include the mother's maiden name. She made an argument that today's masculinity is eroding women's roles in society. To convey the message, Gita Hariharan has used various literary devices. She uses flashbacks, story-telling elements, and stream of consciousness methods to depict the themes of alienation, betrayal, and treachery in her works, with apparent morals to society. She cleverly used a stream-of-consciousness style, jumbling together past, present, and future to create a sense of tension in her story.

A Thousand Faces of Night is a story about a diverse cast of female characters, both mythical and contemporary, searching for their sense of self-identity or liberation. 'A Thousand Faces of Night' presents Devi, Sita, and Mayamma as three female characters. It revolves around Devi, who is the protagonist of this novel. At the tender age of 20, Devi's mother, Sita, was married and began a new life with her husband. She worked as a cook and caregiver at the home where Devi is now staying. Despite her husband's alcoholism, Mayamma persevered in her efforts to overcome the hardships of her life. She is in charge of the household duties. Gita Hariharan is a member of a traditional Hindu family, much like her mother, Gita. She is well-versed in Indian mythology and can seamlessly weave the two together in her everyday life. As a young woman in the United States, Devi finished her college education, but she still struggles to deal with her husband, Mahesh, a businessman in India who is always on the road. She feels alone in her own house because of her husband's inattention to her.

When it comes to the imaginary parts of this tale, Devi is connected to the Hindu goddess Damayanthi. Damayanthi's father set up an event where she could choose "Nala," the prince, and she was determined to marry him. Similarly, Devi accepts her mother's choice of a guy as a spouse, and she intends to live her life. Two more things: Gandhari agreed to her fate in Mahabharatha by binding her eyes with a veil. She did this so that she could marry a wealthy prince named Drudarastudu.

To safeguard their daughters, Indian moms provide instruction and emotional support. It is the mother, Sita, who, in this tale, interjects her plans for the marriage of her only daughter, Devi. She organized a swayamwara for her kid, and she made it simple for her to pick. When Gita Hariharan shows the swayamwara scene, Devi remembers her grandmother's stories about Mahabharatha, in which Gita shows Hindu mythology. Nala won Damayanthi's hand in marriage. The brave, handsome, and righteous king arrived to participate in the swayamwara and won. Similar to Devi's concept of swayamvara, Devi also established this concept. After her mother's death, Devi was left with no choice but to accept her mother's choice of husband. When her husband could not see the beauty of a beautiful place, Gandhari tied a veil around herself and did not look at it because she did not want to hurt him.

The spirit of Vasu Master appears. In her next novel, "The Ghost of Vasu Master," she used the character "Mangala" to depict the traditional woman's role as a sacrificer. However, in the same novel, she also portrays Vasu Master's grandmother, showing yet another side of women. The fact that she was an uneducated woman did not stop her from being able to discern between good and bad leaders. Despite her fear of offending him, she dared to make fun of his gaffes. Her attitude here is abrasive and steadfast.

In "The Ghost of Vasu Master," Hariharan also emphasizes the concept of individuality and loneliness in the retired teacher, Vasu Master. Individuals are shown to have a sense of loss regarding their identity, which is depicted in the book. Having worked as an English teacher for many years, Vasu Master now realizes that he has nothing else in store for him as his long career winds down. Shahrazad is the protagonist of Hariharan's upcoming novel, "When Dreams Travel." and Dunyazad, two brave sisters and brothers Shahryar and Shahzaman, what it reveals to us. Through her witty stories, a decisive battle is killing thousands of new virgin brides every night for more than a thousand years. Shahrzad is still alive after a thousand nights and the lives of everyone else. Shahrzad's sudden death causes her sister, Shahrayar, to flee the Shahabad residence. In the end, Dunyazad is on a quest to find out what happened to her sister, who died too soon." "When Dreams Travel" by Gita Hariharan is an evocative and exceptional novel. Through the characters of Shahrazad, Dunyazad, and Dilshad, she depicts the conflict between the sexes in this novel and the rise of new identities, and the power of women's wit.

According to our understanding of her work, Hariharan intends to show us the hatred of men for women and how they fulfill their lust by defecating the virgin girl in the Arab Anthologies. Hariharan's powerful, multi-voiced narrative explores the war between the sexes. 'When Dreams Travel' is a magical tour de force by a writer at the peak of her powers. In her quest for love and power, a vibrant and inventive story is told by weaving around Scheherazade (or Shahrazad of the thousand and one nights). The author well captures the characters' impulsiveness and lack of focus. During a Siege Situation:

"In Time of Siege," her fourth novel, is available now. Hariharan is the focus of this story because, in 1995, she attempted to open an account at the Reserve Bank of India for her then-11-year-old son. A bank account can only be opened with the signature of the account holder's husband. Under Hindu law, a woman is entitled to guardianship after the death of her husband. Hariharan did not make this connection. Because of this, she and her husband filed a Supreme Court challenge to Hindu law. In the end, she prevailed, and the outcome was in favor of women. " In 1999, India's Supreme Court ruled that a mother is unquestionably a child's natural guardian. For this reason, Hariharan's book, "In Times of Siege," was born.

The protagonist in this novel is a middle-aged history professor at Kasturba Gandhi University in Bangalore, India (KGU). Shivmurthy's wife, Rekha, traveled to the United States to meet their daughter Tara, who was born there. After an accident in which she broke her leg, Meena, the daughter of Shiv Murthy's childhood friend, was another influential figure. Her current residence appears to be Shiv Murthy's home. Meena was Kamala Nehru University sociology major. Shiv's

room has undergone a dramatic transformation since Meena's visit. The anti-Sikh riots that erupted in the wake of Indira Gandhi's deposition in 1984 impacted her directly. "Activist," she attends meetings and talks about issues like causes, street theatre, gender, and invitations with the ease of someone who has done it before." Professor Shiv Murthy is currently embroiled in a controversy over his lecture on Basava, a 12th-century poet and reformer. The Hindu watchdog group 'Ithihas Suraksha Manch,' which feels betrayed by Shiv's deliberate distortion of Indian medieval history, demands an apology for Shiv's conduct. Because of Meena's advice, the professor does not apologize or take back the lesson he taught. There is a strong resemblance to author Gita Hariharan's character Meena in this character. Hariharan has a strong interest in human rights. When the Hindu Minority and Guardianship Act of 1995 was challenged as discriminatory against women, it was she who took the lead. As a result of the Supreme Court's decision in *Gita Hariharan and Others vs. Reserve Bank of India* in 1999, guardianship. Meena also helps women whom the anti-Sikh riots have harmed. She frequently attends meetings and talks about causes, street theatre, and gender and invites testimonies with the ease of a veteran like Hariharan in real life.

With the rise of feminism, women have been forced to rebel against traditional customs and beliefs after decades of oppression at the hands of a male-dominated society that has caused them great suffering. As a result, a new body of women's literature was created because of the newly educated women. Many women were awakened to their identity, dignity, and respect by their writings, which highlighted women's physical and mental agony. According to Ranu Uniyal, this is how she feels.

Modern women's fiction is a difficult genre to master." On the surface, it is an attempt to read life and rewrite the concept of subjectivity in terms of "difference." The focus of this essay is "differences that make a difference to women in a dominant masculine culture."

These ideas spurred women to write about the plight of women rather than other topics. Anita Desai, Shashi Deshpande, Arundhati Roy, Kiran Deshpande, and Gita Hariharan are some of the feminist writers. They use humor, subtlety, and tenderness in their writings to challenge traditional and cultural notions. Gita Hariharan is a novelist who stands out among the postmodern Indian English-language female novelists. Her protagonists are always trying to break the suffocating silence in her novels.

Finally, we can conclude the author's verbal attack and its calmness on his ideological opponents from the abovementioned examples. Ideological conflict is depicted in the novel's plot, writing style, and presentation style. The author of the above four novels, Hariharan, could convey the characters clearly and concisely. It is through the progression of Hariharan's fictional characters that

they grow. To be happy, you have to fight back against oppression, no matter what kind of oppression comes from cultural, traditional, or even societal.

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Non-Strategical Weaponization of Poetry as a form of Political, Cultural Resistance in the Alternative Literature of India

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Alternative literature is a subversive, counter-cultural literary movement heavily influenced by internet culture and online publishing (Masad). It is anti-traditionalist, anti-establishment, and encompasses notable works by normative literature standards. The poetry is self-promoted and self-published by the author, who is an embodied presence on social media networks. In the West, Stephen Tully Dierks, founder of Pop Serial, states that,

"Alt lit is a term popularized by Alt Lit Gossip for a group of vaguely associated or interrelated writers in an online literary scene. I think it is a way to label and create shorthand for a pre-existing online literary scene that started with several personal blogs, gained something of a nexus with a group blog, and continues to expand and see new nexuses within a broader scene, such as Pop Serial, my magazine, and Tumblr" (Spilker).

Alternative literature is in blog posts, videos, FB status updates, Gmail chat logs, and image macros, published as poetry books, prose works, or novels (Spilker).

Regarding the medium for alt literature, independent publications like zines have occupied a significant space within counterculture movements as they offer a counter perspective. Thami, a contemporary indigenous artist, feels strongly that "The genesis of zine culture lies with marginalized people. Historically disenfranchised communities have the greatest need for self-publishing. Many resistance movements have traditionally used zines to share their ideas. They may not call them zines, but the DIY aesthetic, the means of circulation - Is all very much part of the revolutionary potential of zines..." (Sethi). In the Indian subcontinent, zine culture appears to be a revival, especially in metropolitan, urban spaces encompassing the localities of Delhi and Mumbai.

"Zines have been used to carve out spaces within larger social narratives by communities that strive to claim to thrive outside of the dominant establishment. Zines have grown from being a niche tool to a slowly burgeoning culture in India, rich with music, art, and young voices expressing their thoughts and ideas" (Agarwal). Consequential to the medium's nature, zine serves as a curated platform for the exhaustive expression of marginalized communities in India. It allows for the participation of disempowered individuals in subcultural resistance through personal and political methods and the radical exploration of their political identities. With the advent of the internet, the zine (ezine) scope has expanded as it distributes electronically. It has become increasingly democratic, pluralistic, and inclusive in its content.

"In the mainstream Literature of India, queer identity has been pushed towards the sidewalk, but the process of reclaiming its space and existence in the literary narrative is reviving. The voice of dissent present in queer literature constructs the way for breaking the structural social hegemony. However, queer literature does not present a viable solution to the problems faced by these sexual subalterns, but it becomes their space to thrive and celebrate their identities" (Chakraborty 386).

Focusing on the queer contemporary Indian literature produced, the writers indulge in mimicking the writing of standardized literature in terms of its content, style, subject, language, and form to be accredited and published; this inevitably results in the integration of queer literature into the mainstream literature. The feigned integration appears as an acceptance into the literary canon. However, in the process itself, the literature loses its essence of queer-ness as it attempts to mold itself into a canonically approved subject and form. It does not disrupt the ongoing narrative by combating the coerced silence (Hamid). It cannot be considered literary resistance since the work produced does not wittingly or unwittingly resist the hegemonic Society through its distinctiveness; it is more confirming. Within the subcultures present in India, in platforms like ezines where the contents are exclusively produced by literate or semi-literate members of alternative communities and its subcultures, predominantly heteronormative writing is still widely accepted and majorly published. Amidst this, "In 2013, Gaysi Family launched its queer journal called The Gaysi Zine. Celebrating all things L, G, B, T, and straight is Gaysi Zine – a magazine dedicated to producing content about what it means to be gay and desi {=Gaysi}—gender or labels notwithstanding" (Dayal). By negotiating a space for queer representation within the Indian context, the content of this ezine appears as a counter-narrative to the conspiracy of silence concerning homosexuality in India.

The literature published by Gaysi ezine can be categorically assigned to the alternative Literature of India because the works submitted possess the idiosyncratic tendencies of alternative literature in the West. A dominant western model defines alternative literature of contemporary times. The most

commonly prevailing characteristic exhibited by this literature is that it has no unifying style and defies the standards of normative literature.

The medium, style, form, and language that is heavily influenced by pop culture and its avant-gardism tendencies enable alternative literature of literary resistance, which is through "the disruption of spatial norms of literature in order to provoke change in their sub cultural situations, both culturally and politically" (Downes 205). However, the isn't Pl In sub cultural resistance, Leblanc, studying female punks, found that the intent to influence others is an essential component of resistance. Such resistance includes not only behaviors but discursive and symbolic acts (Bolen 63). "Communication, in general, may be classified as symbolic action; literary communication is a distinct form of symbolic expression" (Fluck 365). As defined by Tao Lin, the alt poetry submitted in the Gaysi ezine is "minimalist confessionalism, one drained of most of old-school confessionalism's excess drama" (Editors), with personal declarations of the writer's private thoughts and feelings. With its subjectivity distinctive in most alternative literature, the authorial intention can be classified as a form of political, literary resistance, with politics not as a literary device but as an inevitable reflection of the writer's political opinions and stances. Hence, through personal expression, poetry is made political (Ibrahim). In the poem, *The Taste of Freedom*, Shai utilizes the personal pronoun "I," but its subject and contents are politicized. He writes,

"It will be an institutional murder,
or a societal murder,
or an honor killing,
it will be something vital that will not be reversed,
Moreover, for this, I want to hold them accountable."

Through using a personal pronoun, Shai talks about the collective experience of queer individuals in India. They are ostracized and even corporally punished for their identity and sexuality due to their non-assimilation into heteronormativity. In the Indian context, as the writer is a Dalit, queer individual, the caste system as a discriminating factor contributes to the intersectional oppression of the subaltern, subcultural individual. Goodman writes: "... queer life has some remarkable political values. It can be profoundly democratizing, throwing together every class and group more than heterosexuality does" (Goodman 219). The commonality in the platitude of democracy and pluralism present in queer life and alternative literature allows Dalit queer writers to find poetry as a medium of expression and the acclaimed fact that its general thematic trend is introspection. The innermost thoughts, feelings are voiced out through direct speech, like in the lines of the poem:

"I want to pass then
the weight of the bowl from me to them,

the wait I waited for freedom,
I hope they will learn in their captivations.” (Shai)

The subjective manifestation in poetry is also enabled by alternative literature's post-modern characteristic employment of automatic writing by the subcultural communities. "The new (alt) literature is not necessarily about harmony and wholeness, but can be described as an awareness of discord, dissonance, or "dissensus," a term Ranciere uses as the opposite of consensus" (K Satchidanandan). The reflection of dissonance in style and language is in the unconventional employment of internet vernacular of lowercase letters, abundant typos, bad grammar, and inverted punctuations, owing to the spontaneous nature of the mode of writing. In turn, enabling the means for them to resist being appropriated to particular traditions by utilizing their interstitial status for their own critical and creative agenda through experiments with form and content. Like in the poem which is characteristically Indian, named *A Call From The Sun*, the poet violates the normative poetical language:

“eyelids burnt from scorching rays
Surma chips off to smudge
I rode a centaur
from Venus, the goddess of love
who reassured I am to be loved" (Thodasarum)

Concerning the problems of stigmatization of queer identity, "a key issue that has plagued queer Literature in Indian languages is that the community has not yet been normalized. In India and the world, being queer is still viewed through multiple lenses of morality and propriety, based on religion, morals, social stature, and even governance. For a community still grappling with gaining everyday acceptance, creating literature can take a back seat or only be done from behind a veil of anonymity" (Dsouza Prabhu). In the poem mentioned above, the writer uses their anonymous identity to permeate the pre-existing literary tradition based on heteronormativity while still finding a medium to communicate their thoughts. The online mode of publication in alternative literature accredits the writers with the liberty to resist by transgressing the normative, confirming subject while keeping their identity anonymous. This resistance falls on a continuum between covert and overt resistance, made plausible by Gaysi's zine-making. Gaysi, which make easyness use a combination of covert and overt resistance because zines provide the sub cultural communities the opportunities to resist discrimination and imposed heteronormativity while allowing them to remain anonymous and hidden (Schilt 71–97).

In an entry written by culture two, they expound that.

"Alternative Literature is a kind of writing that understands language as a fundamental material aspect of how humans live in the world—a sensibility that connects it to other, older kinds of writing concerned with language's materiality. However, alt lit collapses the distinctions between language and bodily functions and projects said to collapse into the telecom technologies used to convey words across great distances at high speeds. Alt lit inscribes bodies into social media. In addition, Alt lit tends to look unpolished, which produces a double impression of language's physical immediacy and the immediacy of how social media spreads it. Hence, alt lit is a kind of writing that reminds us that utterances from the body like abject emissions, a reminder of the sensitivity of words and flesh" (culture two).

In terms of language, the language in alt literature is concrete and can be regarded as abject emissions from the body. Its immediacy enables the writers to produce unconstrained portrayals of bodily experiences. Also, Eileen Myles wrote a critique of conceptual poetry in the May issue of the online poetry journal, which included the line: "Poetry is where men get to feel like women always feel ." This denotes that poetry allows the male gender to feel the vulnerability of being alive (culture). Hence, the immediacy in the style of alternative poetry combined with a pliable form of expression facilitates gender-bending in writing. This constructs the space to discuss gender identity, bodily autonomy, and sexuality for subcultural individuals. In the poem, *A Call From The Sun*, in the lines

"Adam, Eve, both rest in my loins,
weren't you the serpent of betrayal?
regurgitated bits of the apple
made me spit resistance." (thodasarum)

the writer indites about the gender dysphoria experienced by intersex and transgender subcultural communities owing to the presence of both male and female (Adam, Eve) genitals.

. (Muggleton). Through the lines in the poem, *Half Empty*,
"I would send her the journals I filled, solely with all that I felt for her,
And with everything in my head, read it out to her from a stage" (Eishita NA)

Wichita expresses the aching desire and grief that she experiences stemming from her physical and emotional separation from her lover. The writer resists at a micro-level by complying with the principle of free expression in the queer subculture, merging queer sensibilities with a pre-existing concrete manifestation of culture, such as literature, by openly articulating queer desire in poetry, which is stigmatized by the normative Society. Similarly, "Many subculture participants resist hegemonic cultural norms and engage in a deviant lifestyle without intending to change the larger system. Subculture participants who live (and express in) a certain way out of personal preference

engage in passive subcultural resistance" (Williams 572), including the explicit expression of queer desires, which are excluded from romantic, sexual norms in poetry.

In terms of the weaponization of poetry as a form of political, cultural resistance, "contemporary Indian poetry by queers is radical not just because it raises new questions and brings up submerged and suppressed themes, but also because it creates new idioms and new structures of imagination that force the world to look at itself critically and contribute to a new aesthetics of form along with new political ethics. These poets re-enchant the disenchanting world by turning poetry into a symbolic act intended to transform the world" (K Satchidanandan). In the case of Alternative queer Literature in India, transformation in the cultural and political sphere for queer individuals is not consequential to the construction and establishment of new aesthetics of form but through accommodating restricted subjects in a pre-existing aesthetics of form which allows it. Alt literature "redefines what can be seen and said (as defined by the hegemonic forces that constitute and embody the state) and the implicit estimations placed on the members of communities. It operates upon the aesthetic dimensions of the political as politics itself is a struggle over what can be seen and heard." (K Satchidanandan). The increased visibility through the poetry of alternative queer literature perpetuates the ideology and politics of queer subcultural communities. This has further actualized progressive changes in the political ethics of India, as stated by Naisargi in *Activism as Ethical Practice*, through problematizing the established social norms (exclusion in heteronormativity), inventing alternatives to those norms (inclusion of queers into the normative narrative), and creatively practicing those newly invented relational possibilities in passing of laws politically sanctioning queer identity (Dave 3-20). The Democratic plurality in politics developed through a multi-layered, heterogeneous, and dynamic concept of literature, especially poetry, also enables social and cultural transformation in moral judgment and acceptance of ideas.

Economically, in the neo-liberal world, "post subcultural theorists state that 'resistance' comes primarily in a consumerist escape focused on personal fulfillment" (Haenfler 46). "It opposes the capitalist world view by resisting utilitarian co-option: shapes, cadences, surprises, sounds and spaces in a poem cannot be commodified, nor taken as booty" (K Satchidanandan). In addition to socio-cultural resistance, in alternative queer literature, resistance is also constituted economically when produced for the writer's self-gratification through critically engaging in the politics of consumerism by not anticipating profit which is typical of consumerist culture.

In conclusion, the post-modernistic poetic forms and content produced by the writers sanction away more than just literary resistance. Queer writers strategically weaponize alternative poetry as a form online to disrupt the spatial norms of literature to provoke change in their subcultural situations, both culturally and politically. However, this change does not imply that literary resistance is a

solution to cultural and political ostracization and exclusion, but it improves their interstitial condition.

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**Nature as Creator, Preserver, and Destroyer in Kamala
Markandaya's *Nectar In A Sieve***

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As Nature has tied up with human life, realizing the relationship between man and nature is indispensable. From ancient to contemporary, literary writers have been writing about Nature as a part of human life. Views on Nature have differed in everyone's aspect. In Greek Mythology, every source of Nature is praised as gods and goddesses. In Hinduism, the Earth is called 'Bhumi' or 'Bhuma Devi,' derived from the Sanskrit word 'Puhumi,' which means earth goddess. Nanditha Krishna explains in her book "Hinduism and Nature" that the Sages of Rig Vedha have displayed how Nature should be appreciated, the vital role of the environment, and the importance of natural sources. Rig Vedha's hymns are about the rivers. Around sixty-three stanzas praise Mother Earth, Nature, and human dependence on the earth. That is how our ancients describe human existence in the world as impossible without Nature (5). Mainly, Tamilians worship the land for giving food, rain for providing water, and air for bestowing breathing. They pray even to the sun, moon, trees, animals, mountains, etc. Murali clarifies in his article "Environmental Aesthetics Interpretation of Nature in 'Akam' and 'Puram' Poetry" that Sangam Poets have endeavored to see the 'Aintinai' or fivefold categorization of the environment in their poems to express the environmental aesthetics (157). The forgotten truth is that our Indian culture is concerned with the environment and Nature. Indian Literature depicts the life of man and Indian culture associated with Nature.

In Christianity, the relationship between man and nature is astonishing. According to the Holy Bible, the book of Genesis explains how the world and man were created. God created man from the 'dust of the ground' and planted Eden, the garden in the east. He brought the man into the Garden of Eden that he had formed 'to dress it and keep it (Gen 2:7-15). Man was created from Nature and for Nature. Nature is the first wealth given by God to man as well as forming and keeping the garden is the first duty of man assigned by God. Thus, man and Nature are associated with each other.

According to evolution theory, humans are also a part of Nature, and the human species is the product of the long process of natural selection. Ecological balance shows the decisive role of man upon Nature. Man always tries to prove his superiority by being the Earth's only literary creature. Understanding nature is different for every writer of a different genre. Nature has been pursued as one of the major themes in literary works. To display their environmental concern, writers praise the beauty and power of Nature, the reaction of Nature towards humans, and human actions toward Nature. Some writers depict the beauty of Nature and the destructive form of Nature. They demonstrate how the human species are affected by natural calamities.

Renowned natural poet T.S Eliot quotes, "A wrong attitude towards nature implies the wrong attitude towards God somewhere." Elizabeth Black states that Eliot frequently portrays society estranged from Nature and warns against human and environmental modernity (7). A human who stays away from Nature has only allowed dominance of modernity. Environmental modernity always causes environmental, social, economic, and psychological issues.

In his "Ode to the West Wind," P B Shelley describes the wind as a 'destroyer and preserver.' In his poem "To Nature," S T Coleridge worships Nature as a god capable of giving joy, love, and freedom. A church he builds in a field, and there he is a priest. Conventionally, Nature is considered a creator and preserver.

Indian Literature shows the attractiveness and prosperity of Nature and the destructive and vicious mode of Nature. Rudyard Kipling is a well-known writer who depicts the beauty of nature and reveals the human's deeds against Nature like deforestation and animal slaughter. Tagore's poems, especially "Gitanjali," insist on eco-spirituality and describe Nature as a blessing from God for every living source. Natural sources have been disturbed only by humans, not by animals. Contemporary writers from India have been writing about the natural calamities and disasters caused by human actions. Thus, Indian Literature shows environmental concerns.

In Indian Literature, culture and setting depict man and nature's interdependent relationship. Indians who live in rural areas depend on Nature like land, river, forest, mountains, and rain. Indian culture not only illustrates Nature as gods and goddesses and makes people worship and respect Nature. Nature makes man delightful; on the other hand, it destroys man's fortune. Nature causes not only prosperity but also annihilation. It could be understood that the role of Nature upon humankind is essential, as contemporary writers have revealed experiences of themselves and their society with Nature in literary texts. Literary works portray man's idleness toward Nature and man's retorts to natural calamities.

Ecocriticism or Green Criticism is a field of study that explores the symbiotic relationship between man and Nature. As Cheryll Glotfelty says, "ecocriticism is studying the relationship between literature and the physical environment" (xviii). Eco criticism invites the Literature to connect and scrutinize the issues of today's environmental crisis. Literature also demonstrates the environmental crisis and its effects on human life. Ecocriticism is an earth-centered approach. This ecological approach explains man's activities toward Nature and Nature's reaction to humans. When Ursula Heise writes, "ecocriticism analyses how Literature represents the human relation to Nature at particular moments of history, what values are assigned to Nature and why, and how the perception of the natural shape literary tropes and genres, it examines how such literary figures contribute to shaping social and cultural attitudes toward the environment" (Estes 21). Nature is marginalized, muted, and silenced into a hazy backdrop against which the rational human subjects strut upon the epistemological stage (Manes, 2). According to Oppermann, "Literary ecology is a projection of human ideas about human responsibility into the natural environment" (3). When human's responsibility for Nature declines, the human species will face the destructive face of Nature.

Hence, Ecocritical and ecological theories explain how human pushes Nature and how Nature responds to human. There are several moods of Nature and the environment, such as creator, preserver, and destroyer. The mood of Nature is expressed only based on human deeds toward Nature.

As Literature reflects social and environmental issues, writers have been writing about how Nature is interrelated with humankind and the relationship between man and Nature. When humans try to dominate Nature, Nature proves its supremacy over humans and shows its power through natural devastation and calamities. Without preservation, man cannot stand against environmental crises like floods, rain, and drought.

Kamala Markandaya's *Nectar in a Sieve* shows the different modes of Nature as creator, preserver, and destroyer. The novel expresses how Nature lifts man's life and destroys him economically, physically, psychologically, and morally. At the novel's beginning, Nature is exposed as prosperity, creator, and preserver. Rukmani, the protagonist, gets married to a former poor tenant. She sees a garland of mango leaves ' a symbol of happiness and good fortune, across the doorway of her husband's house. After the marriage of Rukmani, she does farming in the land and plants vegetables in the garden with her husband, Nathan. As weather supports, they get a good harvest during the year. Support of Nature for Rukmani is found as she says;

In the flat patch of ground behind the hut, I had planted a few pumpkin seeds. The soil here was rich, never having yielded before and loose so that it did not require much digging. The seeds sprouted quickly, sending up delicate green shoots that I kept carefully watered, going several times to the well nearby. Soon they were not delicate but sprawling vigorously over the Earth, and

pumpkins began to form, which, fattening on soil and sun and water, swelled daily larger and larger and ripened to yellow and red until, at last, they were ready to eat, and I cut one and took it in. (Markandaya 10)

She plants beans and sweet potatoes, brinjals, and chilies, and with those vegetables, her family eats well ever they have done before. Rukmani earns money by selling the vegetables and leads her family economically well. Thus, Nature accompanies them to earn money and build their family economically.

Man's communion and affection with Nature are admirably explained through the Indian Culture. For instance, in India, man is named by the name of natural parts like rivers and mountains. In the novel, Rukmani named her daughter Irrawaddy. Irrawaddy is the name of a river. They named the child to show and remember how water is precious to them. (Markandaya 17)

The view of Rukmani about Nature is mentioned as follows, "Nature is like a wild animal that you have trained to work for you. So long as you are vigilant and walk warily with thought and care, it will give you its aid; but look away for an instant, be heedless or forgetful, and it has you by the throat" (Markandaya 41). Probably, Nature gives them food and joy when they care about Nature vigilantly. If a man neglects Nature completely, it will take control over man. The beginning chapters of the novel show their trust in Rukmani upon Nature, but the following chapters prove her understanding of Nature which does not always benefit her.

Very soon, Nature turns itself into a destroyer of the life of Rukmani and her village. When Nature comes as a wild animal, no one is prepared to face it. Especially, Rukmani and Nathan do nothing to make their hut weatherproof and save their land from flooding. Nathan expresses that it is a bad season, and the rains have destroyed much of their work. Corps and planted vegetables are ruined by monsoon and rain, as coconut trees are slaughtered by lightning. The next day morning, she inspects how the monsoon destroys their possessions in the village. As she explains;

In the morning, everything was calm. Even the rain had stopped. After the fury of the night before, an unnatural stillness lay on the land. I went out to see if anything could be saved from the vegetables, but the shoots and vines were battered and broken, torn from their supports and bruised; they did not show much survival. The cornfield was lost. Our paddy field lay beneath a placid lake on which the children were already sailing bits of wood.

Many of our neighbors fared much worse than we had. Several were homeless, and of a group of men sheltered under a tree when the storm began, six had been killed by lightning. (Markandaya 42 - 43)

After destroying huts and fields, people try to get food and palm leaves to thatch their roofs before the night. Thus, people lose everything they had within a day. People could not earn money to buy food and run their families. Some try to get food with enough money, but no one can get rice and vegetables due to a lack of food. We can safely encounter the devastation that is given by Nature with preparation. According to Mark Elvin, 'the commonest view of the human relationship with nature was more confident and assertive. By preparation, determination, and skill, human beings can handle most the problems. Nature confronted them' (2008, 444).

Nature continues its cruel mode among the people. There has been no rain, and the river has started to dry the year. People expect the rain to recover from the loss that happened in the previous year. The absence of rain leads the village to starvation and drought. As is shown in the novel, Each day, the water level dropped, and the heads of the paddy hung lower. The river had shrunk to a trickle, and the well was as dry as a bone. Before long, the paddy shoots were tipped with brown; even as we watched, the stain spread like some terrible disease, choking out the green that meant life to us. (Markandaya 74)

Drought affects health, agriculture, economics, energy, and the environment. The shortage of water is always a significant problem nowadays. The impacts of drought are expressed in the novel. The drought continued until we lost count of the time. Day after day, the pitiless sun blazed down, scorching whatever still struggled to grow and baking the Earth hard until it split, and great irregular fissures gaped in the land. Plants died, the grasses rotted, cattle and sheep crept to the river that was no more and perished there for lack of water, lizards and squirrels lay prone and gasping in the blistering sunlight. (Markandaya 79)

There is nothing to reap even during the harvest time. Therefore, the family struggled economically and had trouble getting enough food and paying for the land. Sivaji, the due collector, asks for land due and Nathan pleases excuse for time to pay the land due. Eventually, Rukmani and Nathan decide to sell their belongings like mud pots, brass vessels, tin trunks, shirts, Pollock of dhal, and dried chilies to get some money. They are struggling to get medication, too, for Kuti, the son of Rukmani.

Natural calamities like rain, starvation, and drought trigger the displacement of people. People of the village move from their village to cities to save themselves from hunger, starvation, and drought. Some take a venture to collect food. People want a place where their needs should be

fulfilled. When Rukmani loses her son cause of starvation and drought, they decide to go to a city where one of their sons works. They fail to find their son and work in a stone quarry to earn money to get enough food. Rukmani loses her husband Nathan due to sickness and feels alone in the city. Even displacement does not bring her a solution for the loss.

Natural devastation disturbs the moral development of the people. People engage in immoral activities like stealing, blackmailing, and prostitution to preserve themselves from hunger and starvation. Rukmani is informed that one of her sons, Raja, was killed by the securities for stealing calfskin from the company. Ira, the daughter of Rukmani, involves herself in prostitution to earn money for her child.

The environment is also disturbed by the natural calamities. After people lose their belongings to monsoon and drought, they never think of turning back toward Nature by preparing fields for farming. Instead, people leave their land as for as join different companies. Eventually, the environment of rural areas is occupied by modernization and industrialization. For the sake of economic development, man allows modernity into the rural areas without knowing the aftermath of it.

The destructive mode of Nature converts people from rural to urban inhabitants. Before the monsoon, a group of workers comes up with a plan to build a tannery in the village. While building the Tannery and huts for workers, the village people help them by firing bricks and giving food and vegetables to the workers. The growth of the Tannery is mysterious because it stands firm in monsoon even when the entire village has been destroyed. People could not return to farming because of a lack of money and seeds. For people of the village to join the Tannery to get high wages, the Tannery grows well. For instance, Kunthi's son joins the Tannery and gets high wages. Thus, Tannery has changed the entire environment of the village. Tannery's involvement in occupying lands for its growth, as Rukmani shows:

It was an incredible sprawling growth, this Tannery. It grew and flourished and spread. Not a month went by, but somebody's land was swallowed up, and another building appeared. Night and day, the tanning went on. A never-ending line of carts brought the raw material in – thousands of skins, goat, calf, lizard, and snake skins – and took them away again tanned, dyed, and finished. (Markandaya 49)

Rural is always considered as existing outside of modernity. Rural areas impacted by modernism are called rural modernity. The arrival of modernism and industrialism impacts the environment of rural areas. The growth of industries ruins living sources of human life. The man tries to move from rural areas by giving them up for economic needs.

Urban Modernity scrutinizes the construction of the urban-centered, industrial-based culture and a new society based on science and technology. The ideology of urban modernity always causes the devastation of natural sources in rural areas. It affects poor farmer's life and makes the field dead land. It causes economic depression. The identity of rural areas is altered by modernity. When rain falls on the land, Rukmani and Nathan hope that they will have a good reap on the day of harvest. Their hope became nothing when they heard the news that their landowner was willing to sell the farming land to the Tannery. As Rukmani explains the impacts of Tannery;

Somehow I had always felt the Tannery would eventually be our undoing. I had known it since the day the carts had come with their loads of bricks and noisy, dusty men, staining the clear soft greens that had once colored our village and cleaving its great silences with clamor. Since then, it had spread like weeds in an untended garden, strangling whatever life grew in its way. It had changed the face of our village beyond recognition and altered the lives of its inhabitants in myriad ways. (Markandaya 136)

Thus, the Tannery's vicissitudes environment, the village, and everything is altered by the Tannery's deeds. Urban modernity brings changes in rural areas as well as rural modernity does.

To the explicit statement, both Nature and modernization destroy human life. In the instance of the life of Rukmani, though she feels Nature as fortune, eventually, Nature leads to hunger, starvation, and her son's death. Similarly, modernization also perishes her life by eliminating the land from her hands. Urban and rural modernity transform rural people into modern dwellers.

Rukmani is the only character through which Kamala Markandaya explores Nature's importance and support for Nature. During the arrival of the Tannery, everyone from the village accepts it, but Rukmani does not. She explains to Nathan what would happen if the Tannery came. She says that workers' hands would lay upon them to turn them from tilling to barter, and their children would go without food. When her two sons, Arjun and Thambi, went to work in the Tannery, she was disappointed and dismayed (Markandaya 53). After losing land, she and her husband go to the city to live with their son. She returns to her land without Nathan, who is deceased in the city when they feel unable to survive in the city. Hence, she accepts Nature's bounty and adversity. The two ways nature shows towards humans for his survival. Achenbach states, "Nature commends humans for adapting or dying. The natural world keeps erupting, shifting, storming, collapsing, whirling. It refuses, despite our entreaties, to become something dependable and constrained and rational".

Devastation by Nature and industries are to be compared here. Though Nature shows cruel mode, it would preserve if the man were concerned and cared for Nature. To say, Urbanization is not a

solution to avoid the aftermath of natural disasters like hunger, starvation, drought, flooding, and so on. As a mother, Nature is the one who condemns but cares. Urban modernity is not like Nature, which absorbs and destroys natural sources and causes the destruction of the civilization of rural people. Rural urbanity is not a development of a country or village because it destroys the civilization and sources of the country. Both urban and rural modernity make the people not return to Nature. If Nature is marginalized, man's life will be collapsed entirely. For Nature and humans are interlinked and inseparable, accepting the prosperity and adversity of Nature is better than going for Urbanization, modernization, and industrialization.

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The Indirect Trauma Encountered in the Post-Truth Era

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Abstract

To everyone's consensus, Trauma has been a topic of discussion once in every half of a century as it is an automatic generated causal effect of geopolitics. Trauma studies have always been an amalgamation of Psychology and Humanities. The cathartic effect a calamity or a catastrophe causes amidst the audience, who are expected to be the indirect witnesses to enter into the phase of Trauma as do the direct victims. In a Post-Truth era like this, where the objective facts are buried at the cost of emotion; when human beings are evolved into a clan of internet-savvy; when the social media is overloaded with information for rapid dissemination; when the news is shared for earning money from the clicks and views, the indirect witnesses of a calamity will suffer same as the direct witness. This paper intends to illustrate the role of social media in making an individual trauma into a collective Trauma.

Keywords: Trauma, causal effect, geopolitics, amalgamation, psychology, humanities, cathartic effect, calamity, catastrophe, indirect witness, direct victims, post-truth, objective facts, internet savvy, dissemination, individual Trauma, Collective Trauma.

Trauma, as a word, though it means a severe wound in the body, still it is often associated with the human psyche. In regular usage, it now referred to any emotion that would lead to psychological injury. It need not necessarily be a natural disaster, Genocide, or even rape. The Trauma of a rape victim could not undermine because the damage has been done to an individual and not a group.

Trauma is not a new concept while studying the civilized human race. However, it is only the holocaust that brought the trauma study as a discipline foreground. Genocide was a new term introduced to refer to the destruction of the people, particularly the killings of the Nazi program to put an end to Jews in the year 1944 by Raphael Lemkin.

Analyzing the statistical data throughout history, it is agreeable that Genocide and holocaust are strewn generously and periodically in human history. The killing of Red Indians from the New

World when Christopher Columbus discovered America is the first known holocaust though officially, it was not called so.

Wars, holocaust, Genocide, slavery, rapes, child abuses, economic depression, and dowry death that hit the pages of the daily newspapers are the potential reasons to cause Trauma. The wounds of such horrific events that remain deep inside the psyche are called Trauma; it is indeed a disturbing remain for the surviving victims.

Trauma studies, no doubt, originated from the study of the holocaust experience of Jews against Nazis. However, ignoring the experience of indigenous people, enslaved people, or rape victims is a great mistake, even though these experiences would not come under the classic definition of Trauma. Even the suffering caused by personal humiliation inflicted upon someone in public is also called quiet Trauma or family trauma. So, Trauma is something that disturbs and psychologically hurts people.

Everyone would have been this time a victim of Trauma. One either type of traumatic encounter would have happened to almost everyone. There are two types of traumatic encounters:

A direct trauma victim

Those who encounter Trauma through the accounts they hear A direct trauma victim survived a war or a holocaust or destruction or a calamity. He would have been a direct victim who witnessed the destruction.

In an age like today's, where Social Media plays a vital role in human life, Trauma reaches the doorstep of every individual through media. This Trauma which reaches through media is as effective as the direct Trauma as it brings forth the events directly causing the public to undergo collective Trauma.

To understand the audience who witness the Trauma and occupy the place of the indirect victim, it is an important criterion to understand the age in which they live in the post-truth era. The era is known for dismissing objective facts and getting carried away by emotion. The age of social media is remarkably marked as the postmodern era after the emergence of Donald Trump into US politics. Trump's victory in the US presidential election was determined by social media, particularly Twitter. Bruce Mc Comiskey, in his book *Post-Truth Rhetoric and Composition*, says,

Trump did not win this election in the usual way, with an occasional negative ad but in general, using sincere argumentation and ethical persuasion to demonstrate that he has the most relevant experience and the best plan to move the country forward. Instead, Trump won the election using

unethical rhetoric strategies like alt-right fake news, vague social media posts, policy reversal, denials of meaning, attacks on media credibility, name-calling, etc. (3)

So, Trump won by intentionally ignoring the facts, and people wilfully accepted it. The audience of this era believes in the information that appeals to emotion. They do not check whether the information is factual. This is the only reason fake news has become so inescapable. Social media also plays a vital role in disseminating the news instantly without checking its authenticity and reliability. Most of such fabricated news is spread to earn money from clicks, likes, and views. Many times the misinformation goes viral without being confirmed. Even if the misleading information is eventually disapproved, the damage has already been done.

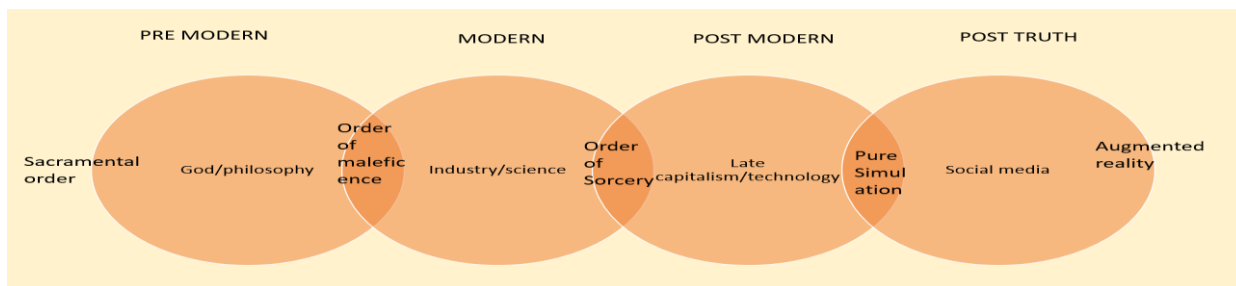
The media's coverage of news matters a lot. The French Sociologist, Philosopher, and Cultural Theorist Jean Baudrillard wrote a collection of three essays entitled "The Gulf War Did Not Take Place," He discusses the Simulation made by the press on covering the war. Undoubtedly, the war did happen, but Baudrillard focused on the hyperbolic way the media represented it.

The word simulacra had its origin in Plato's philosophy on artwork. He claims all the art forms are simulacra. By simulacra, he intends to mean imitation. Jean Baudrillard's simulacra are also an imitation. If simulacra are imitations, Simulation is the process of creating simulacra. He further classifies Simulation into four types.

Sacramental Order – faithful copy of reality

Order of Maleficience – the original undergoes few changes/ perversion of reality. Order of Sorcery pretends to be a faithful image/ absence of reality, but it seems natural. Pure Simulation – our consciousness could not differentiate real from unreal. It appears so natural, but no reality in it.

Hyper-reality is a phenomenon where the original copy precedes the original, where the object represented precedes the object to be represented. The phases of Simulation are given below:



Augmented reality is the reality that is seen through media. Augmented reality appears more hyperbolic than reality, creating paranoia in the audience's psyche. The pandemic created great fear among the people that many attempted suicides. The media can create joint psychical disorder, and the Trauma undergone by the indirect victims are dangerous than the Trauma of the direct victim.

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Resilience Emphasizes psychological strength in Shashi Deshpande's *A Matter of Time*.

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Abstract

Shashi Deshpande is an award-winning Indian novelist who portrays the stark reality of women's oppression in Indian patriarchal society. Her novels primarily present a social world of many complex relationships. In the novel 'A Matter of Time' Deshpande extends her deep psychological insight and illustrates how the patriarchal oppression within the institution of the family affects the man-woman relationship. Society can never progress without the active participation of women, who are an integral part of human civilization. Indian society has been deeply rooted in a patriarchy where women have been facing suppression, oppression, injustice, subjugation, and exploitation in one way or the other. The purpose of human life is to live and let live. The values imbibed upon every individual in leading a good or bad life depend on the choices they make in life. In this novel, the women are depicted as self-reliable and self-dependent. The characters do not waste their energy questioning or blaming others; instead, they use their willpower to attain dignity and strength. The paper's primary scope analyses how women exhibit inner strength, courage, solidarity, and determination to survive during adversity and rebuild their lives after a struggle.

Keywords: Human Civilization, Strength, Society, Self-dependent, Courage.

The concept of Resilience is the ability of something or someone to recover to normality after confronting abnormal, alarming, or unexpected things that happen in life. Some people quickly bounce back from personal failures and setbacks when life knocks down. They quickly adapt themselves to the circumstances. Resilience is often tested when life circumstances change unexpectedly and, however, present the opportunity to rise above with their ability to deal stronger with the challenges. Psychological strength is the capacity of an individual to deal effectively with pressures, stressors, and challenges and perform to the best of their ability to live the best life. Human relationships are enormously complex, especially in the case of marriage. Women are indeed bound to destinies, and there is no point in struggling against them but fighting back with dignity and strength.

Society can never progress without the active participation of women. They are an integral part of human civilization in its overall development. Shashi Deshpande is concerned with human issues which are of interest to all humanity. In the novel '*A Matter of Time*' Deshpande beautifully portrayed the traumas and difficulties suffered by women in Indian society. She portrays the convoluted state of things resulting in their self-abnegation and the inner conflict in man's mind. The novel presents the travails and reconciliation where men and women characters confront the hostile situations in life. They come to terms with the reality of reclaiming their values, identity, mindsets, and self-respect. The novelist Shashi Deshpande evinces keen interest in the empowerment of women. This novel deals with the predicament of three strong women representing three generations of a family that endures pain, suffering, love, understanding, and support. The women characters of Deshpande face formidable challenges to gain their rightful place in society.

The level of mental Resilience is not decided upon at birth. This could be improved throughout an individual's life. Resilience can be utilized during challenging times, as well as it increases one's self-esteem and ability to solve a problem. Resilience applies to materials that can return to their original shape after bending or stretching. However, the term resilience was applied to people who can recover readily from illness, defeat, loss, or other adversity. Throughout human societies, a woman's or man's role in the family is dictated by gender identity in the wider society. Both men and women need Resilience to deal with the difficulties in life. Resilience is an instrumental strength for many women in India to overcome traditional obstacles to advance their personal quality and psychological self.

Resilience helps individuals navigate their way to the social, cultural, and psychological aspects to build and sustain their well-being in a meaningful way. Women become more resilient when faced with challenges, conflict in childhood, unhappy marriages, physical illness, and loss of their loved ones. They make great efforts to bounce back from setbacks and failures. This psychological strength and flexibility are required for an individual to be mentally resilient.

The novel '*A Matter of Time*' represents three generations of a family. Manorama represented the first generation, the second generation by her daughter Kalyani, the third generation was represented by her granddaughter Sumi and the latter's daughters Aru, Charu, and Seema. As the novel begins, Manorama is dead. She represents a first-generation woman character in the novel. The novelist portrays the internalization of patriarchy through the character of Manorama. The characterization of Manorama was accomplished through the portrait as given by her daughter Kalyani, her granddaughter Sumi and the great-granddaughters Aru, Charu, and Seema.

Manorama comes from a poorer background. After her marriage to Vital Rao, she breaks off all ties with her own family. She maintains ties only with her youngest brother, who had been left motherless at one. Manorama gives birth to a girl child Kalyani who becomes an invisible symbol of her failure to have a son. As Kalyani is her only daughter, She always thinks about her daughter being beautiful, accomplished, and having a wonderful marriage. Manorama always felt that her fulfillment lies in betting sons. Having failed in this, she attempts to fulfill by making her daughter grow femininely. She felt so because she desired to prove to all those who looked down upon her as a poor man's daughter. As she comes from a humble background than her husband, Manorama fails to overcome her fear that her husband might marry again because she failed to beget a son. Though Kalyani was intelligent and good at studies, she was not allowed to complete her studies because of her mother's insecurity. Having been taken out of school, Kalyani was married to Manorama's younger brother Shripati.

'And yet Kalyani was not allowed to complete her schooling. She was taken out of school and married by Manorama to her brother Tripathi. Perhaps, after this, Manorama felt secure. The property would remain in the family now'. (Deshpande 129).

Manorama does this to be secure because if Kalyani gets married to any other person, the property would have gone to others. Therefore, Manorama was portrayed in a way expected to the tradition and patriarchy, true to the times in which the character lived. Manorama did not treat her daughter as a person but as a daughter. This kind of treatment of a female child is perhaps considered victimization in modern times. Kalyani survived victimization, yet, she remained intact. According to her, Manorama could not see any good in Kalyani as she envisioned that men dominated the world, and marriage and sons were the only things that mattered. Manorama was not able to enjoy with her granddaughters because of her attitude.

'My mother did not care for my children, either. Daughter again, she said...I think I am luckier than my mother. She is the unlucky one who did not know to enjoy her children and grandchildren. (Deshpande 226-227).

Kalyani considers marriage as a part of life but not everything in itself. Instead of breaking the marriage, she develops into a mature woman and withstands silence with her husband for thirty years. She never considered walking out of marriage life. Kalyani's marital life abruptly ends with the loss of her four-year-old mentally disabled son. She lost her son at Bombay railway station while Kalyani was on her way to Bangalore on one of her regular visits home. After two months of futile search, Kalyani's husband, Tripathi, returns to live separately from his wife after finding fault with her for their son's missing. Shripati inflicts silence as a weapon and a punishment on Kalyani

since the day their only mentally-retarded son Madhav was lost from the railway station. Kalyani was able to surround others with love, care, joy, warmth, and happiness, but she endured silence as a punishment. This oppressive silence of her husband could not kill Kalyani's affection for the other family members.

She remained as the anchor to the ill-fated members of the family. She suffers on account of two reasons. She withstands silence with her husband for thirty years and the failure of Sumi, her daughter's marriage. The irrational decision of Kalyani's son-in-law, Gopal walk away from family causes tragedy for her.

'Kalyani's reaction astounds her granddaughters. 'No, she cries out, 'no, my God, not again.' She begins to cry, sounding so much like an animal in pain that Aru covers her ears against the sound.' (Deshpande 12)

Kalyani was the 'Big House' anchor and invisible support for Sumi and her grandchildren. The deprivation of the family to beget a son continues through Kalyani and to their daughter, Sumi. There was a distinct parallel between shripati's desertion of Kalyani and Gopal's desertion of Sumi. It is the significance of the women who believe in themselves and shows the potential to shed the dependency syndrome. Kalyani and Sumi learn to live without their husband's support.

'There was a time when a man could have walked out of his home, and the seamless whole of the joint family would have enclosed his wife and children, covered his absence. (Deshpande 13).

Gopal's desertion brought shame and disgrace to Sumi and her daughters. The novel A Matter of Time exhibits the social reality experienced by the three generations of the family. Sumi was presented as a weak creature who returned to her parent's home. She returned home as a deserted wife and was considered a disgrace to the family. Being a proud woman, she does not want anyone to show pity on her. Sumi realizes that she must be vital for her daughters, Aru, Charu, and Seema. The only thing that put her down was a sense of alienation.

'..Moreover, the truth is that it is not loneliness that is her enemy right now; it is a sense of alienation. (Deshpande 23)

She wants her daughters to cope with reality. Her daughters were worried their father was dead or alive, but Sumi had no fears of his death.

'Unlike her daughters, Sumi has no fears of his death; On the contrary, there is a certainty of his being alive...' (Deshpande 24)

When Sumi and Gopal met for the first time after their separation, there were no tears, no abuses, no questions or explanations. This proves that she became mentally strong and decided to accept wholeheartedly whatever comes her way. Sumi does not crumble to pieces at the pain and humiliation inflicted upon her. She received support and comfort from her parents, sister, and cousins, to some extent cushioning her against the cruelties of life. Within no time, Sumi recovers from the shock and adapts herself to the new reality and new style of life to suit the situation. The tragedy she faced in her life does not perturb her. She learns to live alone and asserts herself against the tide of tragedy. Sumi exhibits her dignity and tries to retain her self-identity.

Deshpande's depiction of women's world is authentic, realistic, and credible. The novel *A Matter of Time* explores a woman's inner life. The novelist writes about the silent, sobbing women-mothers, grandmothers, aunts, sisters, daughters, and other fascinating relationships in this novel. Kalyani represents women's survival power, which tides her across her mother's ill-treatment and her husband's rejection. Shripati chose to give the cold shoulder to his wife, who remained silent with Kalyani for almost Thirty years. The silence drove them apart and weakened their emotional connection. The silent treatment he inflicted upon his wife was also a form of emotional abuse. Women who were the survivors of emotional abuse are very resilient. They are more likely to recover from the traumatic experience with profound effects on their lives. They had a sense of hope and an ability to transcend adversities in their lives. Kalyani managed to face her struggles and challenges through Resilience which enhanced her ability to face adversity in life.

Though Gopal deserted Sumi for no-fault, neither did she tries to stop him from going away nor want any explanation from him. She silently allowed him to move away from her life. Deshpande portrays the character of Sumi as a bold image of a modern woman who neither cries, questions nor waits for her husband to come back. Women's Resilience is embedded in daily routines and managing everyday life as it is the milieu in which the social processes of Resilience are continuously enacted. Sumi was a strong woman who did not believe in fate. She knows how to face the problems of life and does what she thought was right. At the age of forty, she started her new life. It was a new challenge for her.

'Be happy for me, Aru. This is the first thing I was sure I would not get it, there is my age, it is against me, and I have no experience at all.' (Deshpande 230).

Sumi tries to give all good things to her daughter Aru. She wants her child's life to be easy and comfortable. This psychological strength is the capacity to deal effectively with uncertainty, discrimination, and Marginalization. Building mental strength is fundamental to living the best life. Optimism, liberty, equality, and the ability to overcome obstacles are the characteristics of resilient

women who consider and acknowledge life as a series of challenges in the novel 'A Matter of Time'. The optimistic behavior will help the individuals during difficult times and foster the belief that they can take care of themselves.

Deshpande expresses the frustrations and dilemmas of women in marital relationships and their efforts to balance the relationship despite complexities. However, when life circumstances change unexpectedly, such challenges present the opportunity to rise above and come back even stronger than before. Resilience helped these women to survive, tackle problems, bounce back from hardships, and cope with life's challenges. It helped them to develop an optimistic outlook on life. Psychological strength provides courage and confidence to reach their full potential.

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An Analytical Perspective on the Plight of the Peasants in Munshi Premchand's Select Short Stories

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Abstract

Premchand is a renowned story writer who has portrayed enough of the plight of the poor and oppressed villagers and peasants. He was deeply influenced by real-life stories of peasants in the rural areas in the pre-independence era. Through his short stories, he depicted the real-life story of the peasants. The peasants were poverty-stricken, and their livelihood seemed even more miserable than the wandering sadhus. The peasants' poverty-ridden lifestyle, debts, and lower caste were the prime reasons behind their plight. Premchand, a very artistic novelist and an eminent story writer, attacked the evils of colonialism, industrialization, and capitalism, which bolstered the misery faced by peasants in India. Munshi Premchand spread awareness about the social concerns that encircled poor people's lives through his stories. This paper shall consider the short stories which highlighted the perspective of Munshi Premchand in the context of social upheavals faced by peasants in rural India. He wrote short stories showing people's hardships a long time ago and how society reacted to them. Thus, the critical analysis of the short stories would give the readers a transparent view of the colonial rule and miseries of the peasants.

Keywords: Peasants, Munshi Premchand, Short Stories, Colonial Rule.

Introduction

Premchand is an eminent Hindi writer whose compositions noticeably include authenticity and simplicity. His books depict the issues of poor people and the metropolitan working class. His

works portray a rationalistic standpoint, which witnesses strict qualities as something that permits vital social injustices to take advantage of the frail and poor. He used writing to stir public mindfulness about public and social issues and frequently explained themes connected with the violation, child widowhood, prostitution, the medieval framework, neediness, expansionism, and the national freedom movement (Gosavi, 2018). The stories of Munshi Premchand can never go unheard of, and they have been a part of literary scholars' studies because of their phenomenal portrayal of peasant lives.

A few of his early works, for example, *A Little Trick and A Moral Victory*, mocked the Indians who helped the British pioneer government. During the 1920s, he was affected by Mahatma Gandhi's non-participation development and the ongoing battle for social change. During this time, his works dealt with social issues like destitution, zamindari abuse, the framework of the dowry system, instructive change, and so on. They also dealt with political mistreatment and so on. In the final days of Premchand, he primarily focused on the rural life of peasants as a phase for the complex show, as found in his most famous work, *Godan*, and the brief tale assortment *Kafan* in the year 1936. Premchand accepted that social authenticity was the way for Hindi writing, instead of the "ladylike quality," delicacy, and feeling of contemporary Bengali writing (Rajak, 2020).

The man's benevolent heart captured the essence of the life full of misery that the rural farmers had during the colonial period. Many literary artists have used stories, novels, and poems to show how they felt, and history is full of these art forms. The stories written by ancient writers have portrayed the environmental factors that have had a significant impact on people's lives and the values they inherited during the contemporary period. The historical perspective displayed in the short stories of Munshi Premchand serves as the emblem that presents the realism of history. He was the one who put his foot first in Hindi literature.

Literature Review:

Filmmaker Bimal Roy pictured *Do Bigha Zameen* in 1953. It was written by the scriptwriter Salil Chaudhari, who took the opportunity to portray the life of the present trapped in poverty in the stories of Munshi Premchand. The policymakers exploited the poor peasants, which led them to despair and kept them from getting the basic needs they wanted to have, which made them sad. Meghna Kantharia wrote an article titled *Plight of Indian Farmers Depicted Through Premchand's 'Godaan'* in 2020.

Research Methodology:

This article does a textual analysis of a selection of short tales. It includes analyzing the meaning and context and evaluating the text to comprehend how peasants suffer in Premchand's works. In addition, the historical, political, and cultural aspects are explored.

The Plight of the Peasants:

The stories of Munshi Premchand depict a real-life scenario that suggests that the influential people of society are the money lenders, the politicians, administrators, and so on, and are hypocrites who consistently exploit the peasants and the poor section of society (Chelliah, 2018). Premchand's short stories give a detailed analysis of the social-cultural aspects of society under colonial rule. The primary interpretation derived from his short story is that he displays a culture deprived of communal harmony and the lives of farmers in the ancient period who suffered from the significant implications of poverty, exploitation, disrespect, and social stratification. Munshi Premchand began writing his first literary work in a magazine called Zamana, where he talked about the anti-colonial feelings that he had. Then on, he started writing short stories in which he generally expressed a nationalistic viewpoint, his patriotic feelings, and anti-support for the Indian National Movement (Erdemir, 2017).

Premchand discussed the historically significant events and the repercussions faced by the rural inhabitants, especially the small farmers and peasants. Munshi also talked about the burning subjects prevalent during the colonial rule, such as widowhood, child marriage, the dowry system, prostitution, the feudal system untouchability, and the land reform problems caused by the British officials (Kant, 2017). These were cases that deprived the poor in several waves, mainly because they could not repay huge taxes or money to the landowners. Their plight was mainly because of their inability to meet their basic needs and gain an identity in the place they were living in. Munshi Premchand is given credit because of his spectacular writings, which portray the real miseries faced by the peasantry. He was a person who captured the true essence of the emotions contained by the men and women of the agricultural families who were trying day and night to meet their needs and fulfill their obligations so that they could at least sleep peacefully at night (Jayaram, 2019). Even though he is a non-co-administrator, he is not a hardliner in any event while depicting his adversaries' genuine feelings. He is a dedicated writer of the psychological cycles of his characters. His characters are not visionaries. He has depicted the existences of individuals, poor and the rich, the zamindar and the occupant, and the official as such, every one of the people who structure part of the country and their actual physical and psychological circumstances (Kumar, 2016).

The short story Poos Ki Raat by Munshi Premchand in the British Empire is a reference point for the miserable farmers during the colonial rule in India. The poor peasants were trapped between indebtedness and making little savings for their future which ruined their lifestyle. The farmers share their lives with their cattle, exertion, tiredness, and exasperation from their livelihood activities such as agriculture, animal keeping, and so on (Farsi et al., 2017). The women of the peasant families were trying hard to keep the household intact, and the children helped their parents

find survival means. These aspects of the peasants' life were depicted in the short story of Premchand. The Bolsheviks were essential people in the Russian Revolution, and Their part greatly influenced Prem Chand in the revolution. Munshi Premchand has displayed social stratification in stories like the idea of Karl Marx, which is evident in the writings during the colonial period. One of his writings discusses the daily wage workers are the proletariat whom the capitalist exploited. The turbulent situation of paying money to the money lenders was also captured in his epoch. The Indian peasants found a place in the writing Sevasadan by Premchand, where he described the daily life issues faced by the impoverished peasantry. The political and social-cultural environment is accurately illustrated through Premchand's writings. One of the popular claims that Premchand had made in his short stories was about Justice. He said Justice could only be availed by those who have money on their side and the poor are primarily unable to avail search priorities.

Munshi Premchand has brought forward many realistic concepts through the short stories, one of them being "Poos ki Raat, " a story that figures out how to bring carefree minutes in any event during misfortune (Mahanand, 2020). This makes it a decent story, so while one feels distressed at the situation of a peasant, his reliance on the well-off moneylenders, his febleness towards property manager's impulses and likes, his destitution stricken life where he could not bear the cost of necessities and general critical future hanging for himself and what makes this considerably more disastrous is the way that this was a true story for some landless ranchers in recent India and might be even today in rural places or the rural areas.

In his story "Muktidhan," Premchand draws a parallel between the poverty-stricken peasant and with love for things he possesses, in this case, a cow. This is a great story that includes two men, a person who offers a loan named Lala Dayudayal and his indebted customer, an unfortunate rancher called Rehman. Going through difficult stretches, Rehman is compelled to carry his darling cow to the market available to be purchased. While others are offering great value, Rehman offers the cow to Dayudayal at a lesser cost on the affirmation that the cow will be taken well into consideration and not be given to the butcher (Saha, 2015). Consequently, Rehman winds up acquiring cash two times from Dayudayal, once for a Haj outing of his mom, who presents this as her last desire, and the second opportunity to set up a local area feast and do different customs after the demise of his mom. The twice Rehman cannot reimburse the obligation because of the disappointment of harvest by natural catastrophes. The peak comes when the one in charge brings him up to Dayudayal for the installment. The story portrays the defencelessness of poor people and the senseless costs a man needs to do to keep up with his name in the local area independent of his monetary circumstances. Premchand has often introduced individuals from Muslim people groups in great light and has shown great information on their traditions in his accounts, which gives a feeling that he has had close associations with Muslims during his growing upstage (Shaw, 2020). This uplifting outlook is

kept up within this story. It is great to know such a positive methodology of this notable essayist that aids in advancing genial connections between various networks, mainly required in the present time when joint problems have run valiantly in the country.

Gyanchandra, in the story "Bahishkar," has been displayed as a man with present-day thinking who has faith in the balance of people and knows good and evil. He is not a man to understand the backward reasoning of society, and this is shown when he dismisses the lower standing foundation of his spouse. Generally, it is a basic story with a terrible end that drives one angry at its foul play (Bartwal, 2014). Another distressful situation faced by peasants is because of the low caste; people often considered them untouchables and refrained from mixing them in their communities. "Ghaaswali" is a great story and is of an unfortunate lady called Muliya who has a place with a low local area. Hitched to an unfortunate Horse-carriage driver Mahavir, she helps her spouse show the house cutting grass from the town ranches for her ponies and selling the overabundance on the lookout. Things divert awful when a man from a higher position, Chain Singh, endeavors to attack Muliya one morning as she is going home in the wake of cutting grass.

However, she faces the attacker effectively and compels him to ease off. She says nothing regarding this incident she had, to her better half, expecting that things could twist crazy, assuming he becomes furious. However, this does not end as a one-time thing (Sharma, 2021). However, Chain Singh again returns and disturbs Muliya again when cutting grass. Although having a place with a class of which the rich make use, she reprimands a rich Thakur who makes advances on her. Her censuring is liable for achieving a change in the existence of the Thakur, who apologizes to the lady and needs her distinction to be guarded. He even lets her better half know that he ought not to send his significant other to the commercial center to sell grass and extends an employment opportunity to him. Such compelling and meaningful stories have made a soft corner for his writings in the readers' hearts. Each one likes Premchand and his short stories because he brings in the simplicity of life and the misery of the poor class in his powerful yet subtle words. This brings about a further scope in the study of literature to go in-depth into the other pieces of literary work that Premchand has composed.

Conclusion

The plight of peasants during the colonial period has not gone unnoticed, mainly because of writers like Munshi Premchand. His writings have given people a first-hand understanding of the exploitation and distress they have been through. The precise identification and observation of a great Hindi author Munshi Premchand have been illustrated through the short stories that have been published and interested many readers to date. This paper has covered Premchand's short stories (Dalai & Dalai, 2020). He depicts the issues of the more vulnerable class, particularly the rancher

class, in connection with the zamindars (property managers). Premchand's works are about class battles and associations and the predominant traditions and mentality during pre-independence India and post-freedom India (Rahmatullah, 2017). In most of his stories, one does not have any idea what end the story would go to; most often, it is shocking, but at times the narratives have finishing that leaves you unsatisfied considering deficient conclusion, especially in his brief tales.

Another thing to ponder is that he does not utilize the idea of any villain, Hero, or Heroine (Roye, 2016). Premchand's characters are ordinary individuals who have valid statements as well as some unrealistic points as well. As described by Premchand in his brief stories, the peasants' life is beautifully detailed in his catchy yet straightforward sentences that speak louder than what it has written. The descriptions are just as accurate as they would look to one's eye at that instance (Singh, 2016). This paper has allowed the reader to whisk through the pages to get a detailed analysis of Premchand's instinct in writing such conceptual stories. It also gives the scope to study more about the writings of this literary master.

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Constructivism and linguistics theory an overview in ELT concerning speaking Skills.

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Abstract

The constructivism and linguistics theory in English language learning has gained attention due to its tenets in recent years; according to John Dewey, constructivism is not something unaware; it deals with the construction of learners individually and socially, which fulfills the ideologies of the practical learning atmosphere. Considering the fundamentals of constructivism and linguistics, the most advanced attempt that English language teachers have made so far is to assimilate technology into their classes to improve student's communication skills, which helps them become active learners and encourages them to reflect on their learning. Along with a brief literature review on constructivism and linguistics learning and the use of technology, this article aims to shed light on the principles of the theories in general and language learning and teaching in particular.

Keywords: *constructivism and linguistics, language learning/teaching, principles*

Introduction

Constructivism theory

Constructivism theory means that language learners construct their knowledge rather than passively take any information and implement it in their routine. As language learners experience the world and reproduce those experiences, they shape their depictions and incorporate new information into their preexisting knowledge to enhance their performance. It is critical to be recognized as an everyday educator because it influences how all of your students learn any language. According to McKinley, J. (2015). Language teachers understand that the constructivist learners bring their own distinctive experiences to the classroom every day in the learning environment.

Constructivism encourages the social and communication skills of the learners by creating a classroom atmosphere that emphasizes collaboration between learners and the exchange of each other's ideas. Students must learn to articulate their views and ideas clearly and collaborate on given tasks efficiently by sharing group assignments. Social constructivism theory was developed by Russian psychologist Lev Vygotsky, posits that individual learners could actively participate in the creation of their knowledge and ideas (Schreiber & Valle, 2013)

Constructivists claim that states can have multiple socially constructed identities through interaction with others. It is linked with critical theory and seeks to understand how humans interpret or construct knowledge in social, linguistic, and historical contexts (Schwandt 2000)

Constructivism in the Language Classrooms

Teachers or instructors who approach Constructivism theory focus more on learning through activity rather than learning from materials and textbooks, as Shah R. K. (2019) mentioned. The teacher will attempt to understand their students' needs and preexisting conceptions. Then they use active techniques for the students to enhance their English proficiency, such as real-world problem solving and experiments, to address their conceptions and build on them. In a constructivist classroom, teachers encourage students to question themselves and their strategies and assess how the various activities enrich their understanding of English language learning. Sellars, M. et al. (2018). Students become skillful learners in actively building knowledge instead of reproducing a series of existing facts.

Advantages

There are many advantages to using constructivism theory in teaching the English language. This teaching method is effective for all students who learn better in a hands-on environment and helps students better relate the information learned in the classroom to their lives, which is suitable in current situations. Canapero, M. (2004). The constructivism curriculum also caters to the students' prior knowledge, encourages teachers to spend more time on the students' favorite topics, and allows teachers to focus on essential and relevant information about the topics. In a constructivist classroom, students often work in pairs/groups. This helps students learn social skills, cooperation, support each other's learning process, and value each other's opinions and input along with the learning process, which is also very much needed for the current generation.

Disadvantages

There are some disadvantages also to using constructivism theory in English language teaching. The training for the trainer is very much needed for constructive teaching is extensive and often requires costly long-term professional developments. Mumtaz, S. (2000). This may be unreasonable for schools and university budgets and disruptive to the students' learning. With an average number of students in the language classrooms, teachers cannot modify the curriculum for each student, as their prior knowledge will vary from one another. The constructivism curriculum also eliminates standardized testing and grades. This eliminates grade-centered goals and rewards and compares students' statewide or district-specific progress.

Linguistics theory

Linguistics is the systematic study of the structure and evolution of the human language learning process, and it applies to every aspect of the human endeavor around the globe. Croft, W. (2009). It involves analyzing the different aspects of human language by looking at its form, structure, and context. Like all other intellectual disciplines, the main goal of linguistics theory is to increase our knowledge and understanding of the world. Since language is universal and fundamental to all human interactions, the knowledge attained in linguistics has many practical applications.

Linguistics also looks at the interplay between sound and meaning and how language varies between people and situations.

The major branches of linguistics:

Phonology: The sounds produced in a speech in cognitive terms are generally called phonology.

Phonetics: The study of sounds in a speech in terms of physical is called phonetics.

Syntax: The study of sentence formation and structure is known as syntax in linguistics.

Semantics: The study of meanings of any word used in the language learning process is semantics.

A linguist is someone who studies language. Linguists study every aspect of language, including vocabulary, grammar, the sound of language, and how words evolve. The study of language is called linguistics, and people who study linguistics are linguists.

Advantages

Studying languages and the properties of languages is an incredible experience using this linguistics theory because studying linguistics gives a learner a great insight into other academic fields such as psychology/neuroscience, sociology, philosophy, and computer science as well. Osborn, T. A. (2006). Linguistic theory has been a game-changer in how scientists look at human development and evolution. Linguists are very marketable- understanding both the principles of communication and human behavior is highly valued in the corporate world nowadays. Linguistics as an academic field is a relatively new field of study, meaning there is much more to discover about human language, and the students and trainers need to update.

Disadvantages

Many people are turned off by the abstractness of linguistic theory and the characteristics of the theory in the language learning process. There is so much we still research about human and animal language that is unanswered. Hence this theory is naturally based on assumptions and not the facts. Linguistics is a very competitive field in education and other corporate sectors. Jumping on the bandwagon is easy but creating original or groundbreaking ideas/empirical contradictions is not easy.

Linguistic datasets are massive, meaning there is a higher chance of statistical error or bias. Career prospects may be limited with a degree/qualification in linguistics alone, so they may also have to be qualified in other related fields. That being said, linguistics is a fascinating area to study. The researcher highly recommends it to anybody interested in learning about the science behind language and communication. How they shape their career in linguistics depends very much on their interest and involvement. However, they will develop a battery of original concepts and ideas and learn and teach.

Conclusion and suggestion

English language teaching has to be improved if we want to get better results from the students. The schools and universities need to provide more time for the students to learn the language. The number of students in one class must be reduced so that every student will have ample time to

practice and use the language effectively. The English teachers must also be given opportunities to upgrade themselves in terms of new technologies and approaches by attending a higher level of education. When the teachers have good competence, they will feel more confident in doing their jobs. They can also motivate their students to learn English enthusiastically. Despite the many teaching methods available for English teachers, selecting the ones suitable for our teaching purposes is necessary. The students' needs must become the focus of our attention. The success of our English language teaching depends on the students' achievement in terms of the objectives already determined before the program starts. English teachers must be open-minded and ready to continue learning and striving for better teaching results. All necessary information and knowledge must be utilized to make English teaching successful. English teachers must realize that the students have different background knowledge and learning styles. Therefore, the teacher must provide different techniques to guide the students during the teaching-learning process.

Linguistics is a good source for English teachers to be used in their teaching career because it is a scientific study of language. Every language has a system, which can be explained by linguistic knowledge. English language teachers must be able to select instructional materials such as books, journals, audio/video clips, self-access, and computerized language instruction to facilitate language learning so that the students can achieve effective language learning; We need to realize that language teaching methods might change from time to time just like fashions. However, we can always judge whether a particular method suits our purposes. We need to be open-minded and ready to try new methods to improve the quality of our English teaching. English language teaching needs a lot of knowledge and strategies. A good English teacher must be highly motivated to carry out his job. It will be an advantage when an English teacher enjoys teaching because he will be able to motivate his students to learn. He should establish rapport and develop students' motivation.

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Reinstating The Goddess –Walker's Womanist Ecofeminism.

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Abstract

This study aims to examine three of Alice Walker's literary pieces via an Ecofeminist lens to illustrate and correlate the links between black women and the environment, as both have been oppressed and manipulated by the dominant others. Walker proposes a spiritual reawakening that embraces Nature while opposing the current patriarchal and religious authority. She challenges the cultural and social practices of institutions utilized to establish control over black women and Nature via her creativity. She works to destroy hierarchical connections that oppress women and the environment, depriving both of dignity and reverence. Walker's work is infused with a concern for women's appropriate place of strength and the preservation of the environment. Her literary works ideally represent Ecological, Spiritual, and Ecofeminist perspectives with the ultimate goal of restoring degraded women to their rightful place on a pinnacle of power. The purpose of this article is to investigate Alice Walker's concept of eco-spirituality and reconciliation in her works *The Color Purple* (1982), *Possessing the Secret of Joy* (1994), and *Now is the Time to Open Your Heart* (2005).

Keywords: Walker, Ecofeminism, spiritual, ecology, women, healing

Introduction

Man seeks in woman the other as Nature and as his fellow being. However, we know what ambivalent feelings are. Nature inspires man. He exploits her, but she crushes him; he is born of her and dies in her; she is the source of his being and the realm that he subjugates to his will; Woman sums up Nature as Mother, Wife, and Idea, these forms now mingle, and now conflict and each of them wears a double visage. (Simone de Beauvoir 144) More people have realized the need to repair the damage inflicted by human beings leading to a global ecological crisis. This new concept has been adopted in various

Literary texts with increased awareness of ecology with growing interest. A critical ecologically conscious exploration of green notions in the literature of Carolyn Merchant, Greta Gaard, Stacy Alaimo, Noel Sturgeon and Vandana Shiva have resulted in an environmentally concerned culture. As a result, ecology has emerged as a critical factor in the study and critique of the literature. Innumerable works where feminist and Ecological theories intersect with activism have emerged from Ecofeminism. Ecofeminism was founded in the 1970s, with a growing awareness of the links between the feminine sex and the environment. A new movement development emerged from the

strong interest in feminism and environmental/environmental movement over the last few years. Feminists were keen to know why women were treated as subservient to men and why they were only partly integrated into the cultural sphere. Environmental activists started questioning why Nature is treated as culture-inferior and why the definitions of Nature do not usually include humanity. Both movements were looking for freedom leading to Ecofeminists aim to build innovative strategies based on the no-domination model by equating the suffering of women with Nature. Ecofeminists do not seek equality between the sexes but aim for female empowerment. They value women's unique physiology and feel that equity with men should not undermine their biological uniqueness.

Warren describes value dualisms as disjunctive pairs,' in her book 'Introduction to Ecofeminism;.(1996) According to Warren these 'dualisms in value' are: Emotions/ Reason, Male/Woman Culture/Nature, Human/Animal mind/ body. (Ibid: xii) In Western history, Nature, emotion, women, and animals were viewed as opposite and inferior to the varying pair. From the views of the theories discussed so far, the novels of Alice Walker may be read from an Ecofeminist perspective. Walker aspires to encompass not just the diversity of life on the Earth but also to bring together the themes that she has recognized in her previous works.: the search for identity and spiritual redemption by the women of African America through relationships with the natural world; concerns that African American writers have found in many texts and that put her.

Into a realm of the Ecofeminist world. By placing humans and the environment on the same moral the plane, Alice Walker, firmly supports the Eco-centric perspective of the universe. Walker's ecofeminist leaning is powerfully represented across her poetry, fiction, and prose, which may be summed in an underlying notion that intriguing contains both strength and compassion, strength for survival and generosity for all humanity. All racial minorities who face discrimination and bigotry in gender, class, and ethnicity are imbued with the courage and compassion portrayed by Alice Walker, which encompasses respect for all humanity and the environments. An ecofeminist reading for her works makes readers aware of the essential balance that must be established between Man and Nature, especially in these trying times when Nature is being destroyed the most by Man. The project's primary goal is to track Alice Walker's planned attempt to create a holistic society that nurtures women and the Nature equally

Analysis of Alice Walker's literary texts

African American literature stands out in the global intellectual arena because of the unique historical events that African Americans have had to endure. Generations of violent oppression and enslavement established the groundwork for African Americans to express themselves via writing. African American women authors have continuously strived to use the spectrum of their

voices to communicate the entirety of the crises that develop from a dominating society that oppresses both Nature and women. The growth of African-American feminist literature reflects the intensity with which the servile Nature and subservient femininity are intertwined. Several literary critics have argued over Alice Walker's works regarding the connection between African American black women and their struggle to resist oppression in all forms. Others have also highlighted Walker's rejection of traditional ideas of race, class, and gender. Greta Gaard examines Walker's endeavor of reimagining spirituality from an Ecofeminist viewpoint in her fifth novel *Possessing the Secret of Joy* (1997). Gaard says that this piece examines the cultural reason for female genital mutilation, a procedure in which women's sexual organs are removed from a portion or entire sections of their body. This practice, founded by male older adults, guarantees chauvinistic control of a woman's body without permission. The acts of women's circumcision contrasts with ancient rituals which once celebrated womanhood and the environment but have vanished since then from society. Walker explores the degree to which the mythical story of a Dogon tribe, rationalizing FGM was substituted for these original rituals. Finally, Gaard stresses that this cultural story permits the subjugation and disfigurement of women, which constructs their gender identity; thus differentiating what is male and powerful and what is fragile and female. (*Possessing the Secret of Joy*, 1994). Walker believes that FGM justification is a way of alienating African women from their bodies and the natural world and suggests that patriarchal dictators erode forcibly signs of rituals that include female sexuality to thwart female empowerment. Therefore, it draws a parallel between African women and territory controlled by males.

Walker's work *The Color Purple* [1982] delves into the origins and effects of Christianity on black women's lives, particularly Shug and Celie. Shug, labeled a prostitute by her society, believes she enjoys nearly the same sexual and personal rights as other guys. Shug acknowledges the dismal portrait of black men and a woman painted in this sacred text and denies its relevance within the church. Through intense discussions, Shug tries to explain to Celie that God is not the institution or society but is a personal link between humans and Nature. Walker glorifies people as the crux of divine energy and denounces all references to hierarchical associations. This stunning discussion explores Ecofeminist ideas within the text by eliminating traditional power relations and advocating inclusion between God and the believer. Shug talks about a personal departure from the Christian doctrine, which commences with a greeting of Nature. (*The Color Purple*) In the final letter of the novel, Celie reflects on Shug; metamorphoses in her view of Nature. The perceptions of characters change, empowering Black women and redefining a better spiritual standard. Walker exposes patriarchal ideals and argues for more appreciation for the land via spiritual reformation. By linking Celie and Shug's experiences to Nature, Walker strives to improve social standards. In one instance, physical and emotional abuse of this character is linked to the destruction caused

To Nature. Celie imagines herself to have the resolution and power of a tree at one point in the novel in order to withstand her husband's physical beatings: "I [Celie] make myself wood. I say to myself, Celie you a tree. That shows come I know trees fear man." (The Color Purple, 23)

Walker also emphasizes the importance of Mother Nature in giving Celie the determination to break free from her husband's misogyny. Celie reflects Nature's force and refuses to be governed. Celie's transformation begins on a bodily level and progresses to an emotional link between Celie and Shug. Celie's inner soul is liberated as the untapped secrets of sensual pleasures are revealed. Shug kindles Shug's dormant spirit provides her with a value system, assists her in revisiting the unknown past, her family history, helps her gain access to the hidden letters written by Celie's sister Nettie from Africa, and later takes her to Memphis and encourages Celie to explore the possibility of converting her creativity in stitching customized pants into a prospective business, according to Sharon Hymer. As a result, Shug alters Celie's perspective on life, the people around her, and her God. Walker also examines the effect of Religious leaders and foreign Capitalists on women in her novel. Nettie's experience with the Olinka tribe in Africa is described here. Their ambition to alter rainforests represents bigger patriarchal and corporate forces that blatantly destroy the land and its inhabitants by rejecting their culture and spiritual traditions. Nettie is unprepared and pleasantly surprised by the natural spirituality that she finds in the form and use of the Olinka Root-leaf.

She then contemplates the religious importance of the Root-leaf in Africa that the Olinkas use for building huts. The building of huts is frequently followed by a festival, which strengthens the link between spirituality and the natural environment. Through the character of Celie, black women find a voice in a patriarchal culture and realize their consciousness through their bodies and mind. Walker's idea of environmental self and eco-spirituality is reflected in *Now Is the Time to Open Your Heart* (2005). There is an attempt to see how the main female character gets involved in environmental issues while discovering her identity, her primal ecological Nature. It is the story of the spiritual excursion of a woman over time, the search for oneself and a collision with love. Kate was always a drifter who had lived a whole life. At fifty-seven, she abandons her boyfriend, Yolo, to embark on a new trip, beginning with the Colorado River, traveling through the past, and moving onward indefinitely. She continues on an exhilarating spiritual journey, finding Nature's medicinal properties, human connections, and the ancestral power of interconnection. Kate opposes not only religion and money but also cruelty and Western civilization. Walker's dedication to her concept of Womanism is evident throughout the story.

The third book under analysis begins with the protagonist Kate Talking-tree going on a spiritual quest to discover the emptiness in her life, leading to spiritual fulfillment. Almost all of Walker's works build a relationship between Nature and women. In this story, she has christened her

protagonist " Talking-tree who moves to Nature and feels one with it and all of creation. Kate's two excursions de-clutter her and aid in her spiritual rejuvenation. Kate reaches out to balance the Yin and Yang with the aid of the yagé, the grandmother since she recognizes the need to strike the appropriate balance between the two opposing forces in our bodies. Yolo, revitalized, returns to Kate to live a spiritually fulfilled life. As a result of their voyage into the past, Kate and Yolo are forced to rethink their identities, moving away from the framework provided by the present male-dominated dualistic, hierarchical arrangement and toward a holistic path of life with fulfillment. In the current scenario, the power-hungry world is in a rat race to maximize one's dominance over society. However, such a capitalistic strategy will not be able to support an environmentally and socially viable world. On the other hand, ecofeminism advocates for a comprehensive, all-encompassing cosmology that values liberty and leads to women's liberation and the environment.

A loving tree spirit embraces Kate, causing her to alter her name from Nelson to Talking-Trees. The boat's rockiness causes motion sickness during Kate's spiritual voyage to Colorado River and her body begin to cleanse themselves. This deed is necessary for spiritual progress since it allows its actual character to be probed. She has a deeper relationship with Nature on this journey. At the end of the river voyage, Kate comes to a place where her ancestors lived, where nothing but love remains. Walker strongly believes that humanity is the flesh of the Earth. Walker maintains that Nature/Earth, whose rhythms make up the bodies of both men and women. Are parallel with their phases. For Walker, we are Earth's co-conspirators, connected in life and death. Like many indigenous people, Walker sees the Earth as a nursing and ever-green mother to everyone.

The basic concept of Ecofeminism is that the oppression of women equals the repression of Nature and this mutual dominance has resulted in environmental degradation by the dominant patriarchal society. Among feminists, a group of researchers argues that there is a historical, symbolic, and theoretical link between the dominance of Nature and women. This ideology is founded on the premise that there is a critical link between Nature's oppression and women's subjugation. As a result, recognizing these links is crucial for comprehending the two veins of oppression. Feminist philosophy must incorporate an ecological viewpoint; and ecological concerns must include a feminist approach. Unfortunately, neither feminism nor African American critique has adequately represented the African American women's experience as articulated by black female authors. One of the most prominent African American writers, Alice Walker, identifies sexism and environmental plunder as parallel forms of male dominance, unmistakably embracing an ecofeminist perspective. Walker portrays her female characters as victims of violent dominance and tyranny, attempting to carve out a feminine space for themselves. They are all searching for something, be it freedom, answers, vengeance, understanding, equality, or satisfaction for

themselves and Nature. Her essays are infused with environmental concern, demonstrating that the planet has become the worlds & Black slave and will undoubtedly ruin us if we do not change our ways.

Conclusion

The link between ancient spiritual practices, the natural world, and the oppression of black women is made evident by an Ecofeminist analysis of Walker's texts. Walker provides a link with the natural world, made possible by examining the interactions between men, women, and their religious conceptions. Walker believes that criticizing patriarchy would ultimately lead to the survival of Nature and black women. With this aim, she avidly questions and dismantles organized religious and cultural practices and their patriarchal power framework. She aims to re-establish the ancient beliefs which value female sexuality and revere the natural world. Walker fosters awareness of environmental problems and women. Empowerment by expressing her different Ecofeminist ideas through exploring the historical, cultural, and social settings in which black women have traditionally been judged. She proposes that the American Black woman's endemic repression has underlying foundations in African tradition and religious beliefs, which she uncovers through the experiences of her protagonists, offering a spiritual reawakening and healing by returning to Mother Nature and restoring the Black Goddess to a position of power. Alice Walker, through her dynamic work, has managed to leave a mark and establish Black women across various political, economic, environmental and domestic spheres.

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A Postmodern Feminism: A Study of Margaret Atwood's Select Novels

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Margaret Atwood's works *The Edible Woman* (1969), *Bodily Harm* (1981), and *Surfacing* (1973) will be studied and analyzed as part of this research project. Atwood is primarily a feminist writer whose work explores themes such as female subordination in a society dominated by men, gender and sex, women's plight as abominably reduced childbearing machines, marriage as an inciteful institution that robs women of their identity, and women's utter helplessness in a male-dominated world.

In the aftermath of the tyranny and repression of women in the patriarchy, awakening and awareness have emerged in women to express themselves, define themselves, hold a position in society, and break free from the shackles of horrific male hegemony. Consequently, they turned to writing, known as women's writing, and focused on the abovementioned topics. We need to understand the fundamentals of postmodernism and feminism to understand this subject. As a result of postmodernism's enormous influence on contemporary culture, society, politics, and history, it is impossible to distill its essence into a single definition that can be applied to a single period or field of study. Postmodernism continues to be the subject of many critiques, critical theories, and hypotheses. Postmodernism has a lasting impact on women's literature and writing.

Postmodern feminism is depicted in a variety of ways by the author. The study aims to follow Atwood's development as a writer as she transitions from modernism to postmodernism by reading her works with specific concerns. An effort is made to trace the theories' borders and define the words postmodernism and feminism exclusively. This is a humble attempt to view their works as a cultural and social history of a particular period in the light of the theoretical knowledge that research appropriates. For Atwood, the symbolism of consumerism and its difficulties are significant themes in her novel *The Edible Woman*, which delves into various postmodern and

feminist concerns. All of these topics are explored in this study: Feminism and loss of personal identity; subjection of women in a male-dominated, male-chauvinistic society; a woman's struggle to build her own identity; and her body being used as a toy in the consumer culture.

Atwood has also done a commendable job of addressing the related topics of Postmodernism and Feminism, workplace concerns, and employment and gender inequalities. The flaws in the patriarchal system and the stifling atmosphere need to be addressed now.

Atwood proposes a contextual discourse to analyze women as a colony, her passive and paralyzed posture against the masculine aggressiveness in the patriarchal discourse, which also depicts Canada's fragile and impotent state against the devouring dominion of America.

This novel, which Margaret Atwood refers to as "anti-comedy," follows a protagonist as she realizes specific facts and then proceeds to self-discovery in three sections: the first begins in the first person "I" and is full of confidence and assertiveness but has a limited scope; the second section begins in third person and is full of permutations and combinations. Using the first-person narrator "I" in the third paragraph reflects the heroine's discovery of her identity. According to J, Atwood uses her female protagonist, Marian McAlpin, to expose and defy the ideological constructions that have long defined and limited women. Brooks Boson's "The Anxiety of Being Influenced: Reading and Responding to Characters in Margaret Atwood's *The Edible Woman*" (230).

For Atwood, persecution and survival are synonymous with Canada and femalehood, and she deals with these themes in her writings. Marian serves as a conduit for her thoughts about the working system, sluggishness, shortcomings in corporations, and women's powerless condition in a male-dominated workplace. Marian's comment reflects Atwood's intrinsically critical view of the status quo in consumer culture as a researcher at Seymour Surveys. Ego and masculine superiority hold Marian's fiancé Peter, but she refuses to succumb. She feels caged and limited and fears losing her individuality. When family peace is threatened, Atwood claims, the power structure system is seeping into both the national consciousness and the feminine psyche. Female subjugation by male supremacy and the imperialistic force of suzerainty are envisioned in this account of her Canadian upbringing. According to Linda Hutcheon, Atwood says, "I have always considered Canadian nationalism and concern for women's rights part of a bigger non-exclusive vision." (33).

Additionally, the book *Surfacing*, written by Margaret Atwood, explores the central issue of a woman's search for identity and a symbolically cultural and global desire for the Self. Male-dominated society and the irrepressible determination to battle it out are shown via the projection of a voyage through the concept of wilderness as alienation and survival. Beyond the topic of victimization and exploitation, the other themes include marriage, divorce, and sex in the

postmodern world of capitalism and consumerism; this is a postmodern attitude and concept. Abortion trauma and creative disintegration are also discussed from a feminist perspective in addition to American infiltration in Atwood's work.

The Canadian mentality's anxiety, self-pity, and morbidity drive the country's battle for existence among the vast plains, scary wilderness, and constant snowfall. This has led to a widespread myth of victimhood in Canadian literature. *Survival* by Margaret Atwood provides a clear picture of Canadian mythology.

Myth is an integral part of Canadian culture, and Frye encourages the country's citizens to believe in its power. Frye characterizes Canada as a distant continent in his 1965 "Conclusion" to *The Literary History of Canada*. In his mind, he likened it to "a small Jonah entering an inconceivably massive whale." He was well aware of Canadians' proclivity for paranoia, but he also thought that only by sticking to ethical and moral principles could the human mind remain intact and sane. As a result, he encourages them to form a personal connection with the outdoors. Getting into the outdoors is something Atwood investigates in *Surfacing*. Nature and humanity's connection is also a central theme of the story, explored in great detail and intensity.

Postmodern authors rediscover or develop myths specific to a particular culture or country because myth unites individuals of a shared race or gender who are struggling with existential questions and a feeling of alienation. Aiming to redefine the national myths of Canada, Atwood has taken up the challenge in her literature. Northrop Frye: Canadian Mythographer, says Sullivan. She (Atwood) sets out to separate Canadian writing from all other forms of literature by conducting inductive research. She writes a map of the region and the collective consciousness's collective geography. The study is not new to me. The concept of survival ties a nation together and encourages individuals to work together for similar goals; the attitude this engenders is the desire to lose. In literature, the archetypes are negative, contributing to the misunderstanding. Animals are victims of nature's monster, and artists are rendered helpless (12).

According to ManjuJaidka, Canadian and female identity are interwoven for Atwood. In the face of hostile forces, nationalism may be seen as a "desire to defend and maintain identity." (52).

Canada's subjugation by an imperialist nation is the central theme of Atwood's work in *Surfacing*, which deals with this issue front on. In this work, Atwood's focus on Canada becomes more pronounced. "The vast Canadian victim mentality" is also examined in the book.

With the help of her friends, the unnamed heroine sets off on an inward trip in quest of her long-lost father, a retired botanist. According to Prema Kumari Marshall, "the search for the father is essentially a conscious quest for her true identity, related to the search for life." (96).

Every man's or every woman's pilgrimage is depicted in the book. She searches for some legendary revelation in the northern wilderness to transcend the self-destructive life she lives. Inside, it is about a person trapped in the web of estrangement and searching for her own identity and lost way of life. The protagonist's voyage starts as a physical/geographical trek, but discovering her father's body initiates a similar psychological/spiritual journey. When the heroine emerges from the water, she has a new understanding of herself and her world. She reunites with nature and re-establishes her connection. "*Surfacing*," as the book's title suggests, indicates that the protagonist has reached a new level of knowledge, consciousness, and spirituality.

The heroine trusts her abilities and expresses her moral bravery to survive physically and mentally, leading her to realize the critical relevance of the survival strategy of "live and let live." This self-discovery returns to the ancient world of rituals and a subsequent return to the practical world with a fresh set of eyes and new viewpoints. When she finally accepts Joe as her lover, she will be able to resume a regular, practical existence in the outer world.

Knowing that she can no longer withdraw, she accepts that "the only option left is death" (p.222). Now she knows what love, trust, and freedom mean. A relationship is defined by its failure, and Joe's offer of imprisonment is a kind of liberation. Psychiatric devastation and personality disintegration result from social exclusion. As a result, the protagonist has returned to society from a state of isolation.

Rigney remarks that "her recognition marks the protagonist's return to sanity and human existence that she must have food and shelter to survive. Therefore, she is neither an animal nor a primitive god and is incapable of living in the wilderness. She decides to live is a responsibility to her parents, society, and herself" (89).

There seems to be a possible finish to the two female protagonists' hardships in *The Edible Woman* and the *Bodily Harm*. However, the unnamed heroine in *Surfacing* embarks on a journey that does not conclude at the beginning of the book. When comparing *The Edible Woman* and the *Bodily Harm* to *Surfacing*, Atwood says, "the difference is that *Surfacing* is a spiral... the heroine of *Surfacing* does not finish where she started." (p.134).

The study's goal was to examine the direct results and revisit Atwood's four books, *The Edible Woman*, *Surfacing*, and *The Edible Woman*, foraying into myths and creating a lasting atmosphere. In an interview with Jo Brans in 1988, Atwood publicly articulated her feminist views, saying, "I am defining my feminism as human equality and freedom of choice" (142). Atwood's feminist viewpoint is "holistic," "anti-militaristic," and "moralistic," as shown by her characters. She is a pro-woman who leads the road for women to be treated equally to their male counterparts in society. Her worldview is that of the "survivalist," who argues for the integration of qualities such as self-assertion in women as a force that empowers them in the face of male chauvinistic society's odds.

When Marian learns about Peter, the hunter's temperament, during her rendezvous with him in *The Edible Woman*, she feels imprisoned by him. She makes the bold choice to break her engagement and free herself from the male bondage. After seeing the patriarchy's pitfalls, Rennie in *Bodily Harm* seeks sanctuary by fleeing from all males. *Surfacing*' nameless narrator, whom her lover jilts after a forced abortion, travels to an island and so figuratively embarks on a mental journey that leads to insight.

The heroines of her later works may be used to track the writer's mental development. Elaine Showalter, who defined three significant stages of women's writing (as stated below), impacted her writing corpus.

First, there is a prolonged phase of imitation of the dominant modes of the dominant tradition and internalization of its standards of art and its views on its social roles. Second, there is a phase of protest against these standards and values, including a demand for autonomy. Finally, there is a phase of self-discovery, a turning inward freed from some of the dependency of opposition, a search for identity (274).

All of Atwood's two books examined here deal with the issue of women's survival under patriarchy. *Surfacing* deals with the survival of the "submerged self." At the same time, *The Edible Woman* concentrates on the survival of the "genuine self," and *Bodily Harm* delineates the survival of the "inauthentic self" in the grip of dread. The books conjure up the vulgar, sensual image of femininity characteristic of the Canadian setting, but the later works indicate her desire to universalize women's identity beyond cultural lines.

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Marginalized Literature: Double Marginalization of Dalit Women

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Abstract

Marginalization is when someone is pushed to the edge of society. It is a process of domination and subordination. Dalit Literature comes under "Marginalized literature" or "Subaltern literature." Etymologically speaking, the term 'Dalit' has originated from the Sanskrit word 'data,' meaning 'oppressed.' It is literature written to represent the specific social, historical, and cultural aspects of the Dalit Communities. It aims to promote the ideas of social equality, justice, and resistance to suffering, discrimination, and economic exploitation. It has gained a new identity in modern Indian literature. It is not the pain and grief of one person but the anguish of thousands of people, especially women, who are doubly oppressed and face discrimination because of their caste and gender. They mark a rebellion against overbearing religion and traditions and hypocrisy. Dalit literature is articulated out of the desire for freedom in every sphere of life and the desire to be treated as "human beings." Experiences in Dalit literature constitute an engagement in self-search to achieve self-respect, the rejection of traditions and religion that oppose such self-respect. It is the journey to find their own identity, an individual identity. This paper deals with the double marginalization of women as being 'Dalits' and being 'Women.'

Keywords: marginalization, Dalit, discrimination, hypocrisy, identity

Dalit literature comes under "Marginalized Literature" or "Subaltern Literature." It gains a new significant identity in modern Indian literature. Dalit literature is literature about Dalits. It is literature written to represent the specific social, historical, and cultural aspects of the Dalit Communities and also aims to promote ideas of social equality, justice, and resistance to suffering, discrimination, and economic exploitation. Etymologically speaking, the term 'Dalit' originated from the Sanskrit word 'Dalita,' meaning 'oppressed.' It means a member of the caste considered the lowest and has the fewest advantages. That is why he/she is oppressed.

Dalit literature in India, as a movement, says Dangle, "owes its origin to a revolutionary struggle for social and economic change. This literature is closely associated with the hopes of freedom of a group of people. Who as untouchables are victims of social, economic, and cultural inequality."

It is not the pain of one person but the anguish of the thousands of people across the country. It is their journey to self. The "identity" that has been lost down the centuries. The journey to find their independent identity.

If we talk about Dalit women, they are under double marginalization and oppression because of their caste and gender. Their journey from the cradle to the tomb passes through various stages, and they are still searching for their identity. The Dalit women assert their identity by eradicating all forms of violence, intolerance, hierarchy, and discrimination. It is the result of our social conditioning. Dalit Feminist writer Bama's Sangati analyses Dalit women's oppression as triple jeopardy of oppression by double patriarchies – 'discreet' patriarchy and 'overlapping' patriarchy and poverty. In her novels, we see multi-layered patriarchy. It makes them miserable in the eyes of other people. If they try to resist this oppression by their husbands, priests, and upper-class' people, they are beaten and humiliated before the crowd.

The Dalit literature is the literature produced by Dalit consciousness. According to Omprakash Valmiki (2001), the Dalit Chetna (consciousness) is an element in opposing the cultural inheritance of the upper castes; the notion of that culture is a hereditary right for them and one that is denied to the Dalits. He further suggests that Dalit Chetna is deeply concerned with "who am I ?" "what is my identity?" So overall, it is the very question of their identity for which they have been struggling for centuries, especially women.

Uma Chakravarti observes:

Dalit feminists have analyzed this as the three-way oppression of Dalit women. " (1) As subject to caste oppression at the hands of the upper castes; (2) As laborers subject to the class-based oppression, also mainly at the hands of the upper and middle castes who form the bulk of landowners; (3) As women who experiences patriarchal oppression at the hands of all men, including men of their caste." (qt. In Siranag "Dalit Literature"

In Bama's works, we witness multi-layered oppression against Dalit women. A girl child in the Dalit community is perceived as a potential source of cheap and unpaid labor. She stays at home and does household tasks such as " fetching water, firewood, mopping, washing, doing the dishes and numerous never-ending tasks," In contrast, the boy child does whatever he wants to do without any prohibition. Even a girl child does not have any right to play. Bama has enough courage to face all the struggles and also wants to encourage others as she says: " It is possible to live a meaningful life. A life that is useful to a few others. I comfort myself with the thought that rather than live a life

with a fraudulent smile, it is better to lead a life weeping real tears." In some ways, she encourages her people. Dalit movements dominated chiefly by men tended to sideline issues concerning Dalit women. This gave rise to Dalit feminism. Dalit feminist discourse questions Indian feminism's hegemony in claiming to speak for all women and the hegemony of Dalit men to speak on behalf of Dalit women.

Through the novel Sangati, Bama tries to evaluate many problems that exist in the Tamil Dalit community, like problems of widowhood, socioeconomic instability of a woman, and gender discrimination. In her novel 'That Long Silence,' Shashi Deshpande says that "one's husband is one is manifest God?" We can find an example of it when in Sangati, a Dalit woman is beaten by her husband, but nobody comes to save her; instead, they say he is her husband so he can do whatever he wants. A woman has a desire to live a better domestic life. They want to celebrate their lives in so many little moments. Marginalized women's lives are not accessible. They struggle in every sphere of life. It raises many questions regarding social, economic, or political inequality. They are also constantly vulnerable to sexual harassment and face abusive language in their work world. The fate of a Dalit woman is the same whether she is a Hindu or Christian, or Muslim. However, it raises the question of whether the marginalized can speak. They cannot remain silent for so long.

In his famous work cast in India – Their Mechanism, Genesis, and Development, Dr. B.R. Ambedkar have lighted up the psychopath of upper-class society:

" The Hindus wanted the Vedas, and they sent for Vyasa, who was not a caste Hindu. The Hindus wanted an epic, and they sent for Valmiki, who was untouchable. The Hindu wanted a constitution, and they sent for me." (B.R.Ambedkar)

Furthermore, it is not a fact, but genuine marginalized literature can be written by those who have suffered marginalization. Women are downtrodden among the downtrodden. Arundhati Roy has depicted the inferior and Discriminated Status of a Woman who is denied a life of her own. In her novel The God of Small Things, Roy depicts the caste-ridden Indian Society and Subverted Position of women. In Dalit communities, we see that division of labor also resulted in the domination of the other sex. They cannot get proper food and drink even though they never go to the hospital during childbirth. When a girl child is born, it is a shame for them, but it is a great day if it is a boy. Marriage is also a ceremony for them to show off. In this community, as Bama tells- men located women like beasts, and even they never feel guilty for it. If a man beats his wife and someone tries to stop him, he can shout, " She is my wife; I can beat her or even kill her." Bama explores a Dalit women's relationship with her body in terms of health, safe sexual relations, and notions of modesty. A Dalit woman is kept away from education because of social, economic, and ideological paradigms. Esakki's brutal, violent, inhuman murder in Bama's Sangati raises the intensity of

deeply-rooted prejudice against inter-caste marriage that involves lower caste, especially for women it is vehement. In her autobiography, Karukku, Bama also depicts the conditions of Dalit women.

Bama questions: The system of untouchability that has permitted this injustice; nevertheless, her grandmother has internalized her magical Position. However, there is love and admiration for the grandmother. The mothers and grandmothers are not ideal figures. When a relationship grows against the odds of a hostile society, one cannot expect idealized motherhood.

This idealization of womanhood and motherhood in our society brings many difficulties for women, and if the question is of the marginalized Dalit women, then it is worst. These ideal images have been imposed upon them in this and that manner. As an exponent of Dalit Feminism, Bama has found in Karukku a suitable space to articulate the travails and sufferings of Dalit women. Any literature is the mirror of society, and society is always viewed in the light of the condition of people in a cross-section. The important figure is that even becoming self-dependent, the question of identity stressed them. If they are Dalits and unmarried, it is almost impossible to get a rented house. It shows the hypocrisy of our society and religion. Dalit women are forced to break all the strictures of society to live. The low caste women are used as bonded laborers. They do hard labor from dawn to dusk. However, they get unequal wages for their work from men. Domestic violence is also common among them as the men think they are the God of their wives and have all the rights over them. There is a frightful piece of statistics that **Mari Marcel** provides to suggest the magnitude of oppression;

" In India, Dalits faced constant discrimination. Every hour two are assaulted, every day, three Dalit women are raped, and two Dalit are murdered – simply because they come from a caste considered 'untouchable'; the bottom of the heap."

Ambedkar writes, " Caste is not just a division of labor, it is a division of laborers." Taking this further, the Dalit feminist critic **Sharmila Rege** writes:

The Dalit Feminist Standpoint is about historically locating how all our identities are not equally powerful and reviewing how in different historical practices, similarities between women have been ignored to underline caste-class identities, or at other times differences ignored for 'the feminist cause.'

Bama concludes her Sangati by saying, " We must bring up our girls to think in new ways from an early age. We should educate girls and boys alike. We should give freedom to girls." For her, education is the only tool through which we can change the world and make our lives better. She says if we are not going to change our conditions, then who will come and change them for us.

So this present paper deals with the difficulties and sufferings of Dalit women. They are marginalized because of their caste and gender. Conditions have changed now, but still, very much have left to be done for their welfare.

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Blindness As Sharing Darkness In K.R.Meera's *The Unseeing Idol of light*

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Abstract

Vision impairment is a half-light and half imagination. People who grieve for forfeiture of eyesight mainly endure a dearth of liberation and social seclusion. They have an inimitable sight over their life. Boundaries imperil their lives. Persons with blindness agonize with a sensation of low-esteem. They experience inner conflicts like subservience and societal stigma. Literature deals with artistic brilliance and the author projects authenticity through her writings. Prakash lost his beloved wife Deepti on a train journey. The loss of his wife gave him a shock, and he developed glaucoma. His wife extinct in thin air, and Parkas' life became more stimulating with her reminiscences. This paper discovers blindness as darkness through the four blind characters. The author beautifully projects their figurative apparition toward life. The perception of half-light and imagination is exceedingly philosophical. It is an evocative tale that explores anguishes due to blindness, loss, and indistinctness of darkness and light. The theme of bereavement and deterioration are submerged in this novel.

Keywords: Isolation, Societal Stigma, Low-esteem, Blindness, Vision, Imagination

K.R.Meera's Nethronmeelanam was translated from Malayalam to English by Ministry. As The Unseeing of Idol of Light. K.R. Meera is a journalist in Malayala Manorama. She is the modern-day Malayalam author. She has inscribed novels, short stories, and children's books. Her magnum opus is Aarachaar, and it is extensively accredited as the best fictitious work in Malayalam literature. K.R. Meera is a beneficiary of the Kendra Sahitya Akademi Award, Odakkuzal Award, and Vayalar award. She has also received National Award for her film, Ore Kadal. Her themes were mainly about the outmoded power dynamics. Her inventiveness is expedient in prompting the manifestations in the society. Ministry. S, the translator of The Unseeing Idol of Light, is an IAS

officer in Kerala. She is a novelist and a decipherer. She has been rendered into various languages like English and Hindi.

Representation of light and love is described in this work. Prakash, the novel's protagonist, feels that his life is hanging upside down like a bat. He explicitly indicates that bat, which leads its life mostly in darkness. Darkness the term is highly metaphorical, which indicates the quality of being deficient. It can also be interpreted by connecting the destroyed effectiveness. The dejection signifies the adverse aspects, which can be stated as ignorance. Prakash lost his endearing wife Deepti on a train journey. Her absence gave him double discomfort because she was expectant at that time. Prakash lost his treasured wife and the unborn baby on a train trip.

The shudder of his missing wife made him unsighted, and he grieved from glaucoma. He searched for her for many years but did not find her till the novel's end. Prakash says

"Beyond a blind man's line of sight? How far would that be?" (UIL 8). He visually fantasizes about the feel of his wife through his senses. He would get information about a lost woman from various places, and he would go and check whether it was his wife. Prakash and his friend Shyam went to see many anonymous corpses. Though he was blind, he could sense through the touch and smell. When his close friend Shyam and others alleged a woman suspected of Deepti, Prakash ignores that it is not his wife but another woman. Prakash says to Shyam, "I told you- I do not trust my eyes...The eye is just one sense organ among five. The remaining four senses that I possess have confirmed that it is not her" (UIL 12). The five senses, sight, touch, hear, taste, and smell, help us comprehend the milieu around us. Prakash uses his senses for his subsistence and his discoveries. The intrusion of media into his personal life is appalling. Prakash was a librarian and media people came to take him interview because he is blind and still manages to be a librarian.

The interference of media people in public life significantly affects their lives. Social media has both negative and positive sides, but in the case of Prakash, it has given status to him, and as well as it has ruined his life too.

Ceaseless reminiscence of Deepti made him senseless. Even when everyone said to take DNA test and confirm the woman suspected to be Deepti. He was assured and said it was not his wife and believed that his senses have more power than technology. Everyone tried to make him believe and said, "You cannot see. But, unfortunately for us, we can! One cannot disbelieve one's own eyes" (UIL 24). However, nothing could soothe him, and he persisted firm in his decision. Penetrating craving of Rajani made her love Prakash truly, but he could not accept her passionately because he believed that his wife Deepti would return to him one day or the other. He said, "After losing my sight, I have realized the cruelty of compassion" (UIL 37). He could not easily see things without the

direction of someone. Except for the sight senses, all the other senses were strong in a sightless person. Similarly, he could not understand Rajani's love so quickly, but he could feel it in his mind, but the memories of his wife Deepti did not allow him to love her. "Prakash was relentlessly trying to break down the restraining walls of his blindness and push his way into the world beyond" (UIL 95). He is trying hastily to disrupt the margins in his restricted world.

Prakash lost two women in his life, Deepti and Rajani. He desired love and associations in his life. "He became aware of the darkness which permeated one's soul when beloved women went away. He longed to make the world aware of that revelation and ached to shatter that shard of mirror in his vision that blocked every sight. Eight people Prakash loved were hiding behind that glittering mirror which deflected each ray of light that entered" (UIL246). All these eight people are immensely intimate in his life.

The social behavior of human beings is intolerant based on a person's disability. Sooraj, a blind boy, is an orphan. Rajani is taking care of him. One day when Prakash and his friend's yam came to meet Rajani, lover of Prakash. Shyam made fun of the blind kid Sooraj; he was exasperated and took a pebble and hit him. Shyam was offended desperately, and blood was tricked out. Sooraj once questioned Rajani about what blind means and felt terrible that he was blind. Rajanistates, "We are all blind. All humans. We can see very little. We cannot see from a great height like an eagle. Nor as fast as the housefly. We cannot see the amoeba..Atoms" (UIL 110).

Rajani's husband, Chandramohan, has two children with his first wife, Shanthi. The children did not like the blind Sooraj; they considered him a fantastic creature. Chandu, younger child of Chandramohan called Sooraj as "Kannu Potta! Kannu Potta!" (UIL 160). Sooraj could not bear this word. "Taking the catapult from his pocket, Sooraj knocked the pebble in place and took aim..The pebble hit Chandru's eye, and blood flowers burst forth" (UIL 161). He took retaliation by hurting him back. He screamed at midnight, and they were coming to murder me. The segregation in the family based on his deficit gave him pain. Incomprehensible loss is doubly painful. "Sooraj prophesized: "Those who leave do not come back..Even you will not come back"(UIL 194). The anguishes of an orphan are visible through his words. He always needs the sustenance of someone, and the child dreads everything. He could not even sleep in a new place. Rajani tried to persuade him by saying that she should earn for their improvement and she will be back to him soon. The trauma and frustration of the child who aches for parental love lead him to psychological stresses. The consolation of Rajani could not bring solace. Sooraj is a young, age blind character in this novel. He is badly a victim at a tender age.

Behavioral problems could be noticed through this character. Prakash's father is a judge, and before his death, he punished even petty crimes like chilly stealing thieves. His blindness irritated him to commit suicide. His father says, "My sins have come searching for me" (UIL241). He reviled the dark and was terrified. The enveloped gloom devastated his peace. Prakash was a little boy when his father committed suicide. He did not even know the purpose of why his father had committed suicide. Towards the end of the novel, the readers comprehend that his father committed suicide because of his blindness. The retention of his father loitered in the minds of Prakash towards the end of his life. Intense grief was represented in every scene...Abha Das Munshi, lover of Prakash's father is also blind. Prakash, after his father's death, revealed the love letters of his Father. Prakash's father also developed blindness in his middle age. Abha Das Munshi, in her letter, states that sight is nothing but half-light and imagination. Prakash wrote a letter to Abha Das Munshi "I have now realized that blindness can also be interpreted as sharing the darkness. In this cosmic darkness that has been thrust upon us, one's eyes and vision are inconsequential. Ma, I am beginning to understand" (UIL 62). Prakash realized the real connotation of his life when he was visually challenged. He deliberately began to appreciate the fact that every person has a blind spot in the field of vision. The blind spot here refers to not tolerant or empathetic about life.

Through Abha Das Munshi's character, K.R. Meera transports a philosophical communication, and a new vision about the visually impaired "We cannot see anything which falls within the blind spot. However, even before we can recognize that fact, our consciousness struggles to cleverly fill that void with the imagined extensions of the sights around it. The result is that we never recognize our own blindness" (UIL 128). Our blindness embodies the ignorant minds ready to admit reality. She illustrates a lucid elucidation of blindness "Blindness will inspire us to love and burn us with its yearning for love. At the same time, it will make us afraid of love. I needed love-but, not the enduring love that any ordinary man could offer. I craved a love that would help my eyes open to a new world, into a new light..." (UIL 237). Though Abha Das Munshi was blind, she did not admit the love of Prakash's father. She is very distrustful, leading experiments between her love and life. She did not readily accept the love of Ravi, the father of Prakash. She repents later and hesitated to re-entering his life because of her blindness. She visualizes the face of Prakash's father through her senses and finds contentment.

The author has ended the novel with uncertainty and a sad note. Prakash came to know that Rajani had committed suicide "he rubbed his sightless eyes and started into the haze before him. He saw in his line of sight-shaped like the shard of a mirror-only an intense shaft of light. Prakash felt he was infested with bats and redolent with algae stench; the hiss of the falling rain sounded like the branches of a mango tree swaying in the breeze. When he realized that the smell assailing his nostrils was, in fact, the odor of dried blood, he held his breath" (UIL 262-263). Prakash could not

endure the absence of Rajani. Rajani was pregnant when she left Prakash. She delivered a baby and named it baby Deepti and then committed suicide before the arrival of Prakash. When Prakash touched the baby Deepti, his heart screamed with delight and a mixture of feelings "he tried to fill the lingering blind spot- of being unable to recognize Rajani's love-by imagining the baby's tiny face. And, deep within, he felt as though two eyes had opened anew on his face" (UIL 264). He believed that the baby could recompense his missing wife Deepti and dead lover Rajani.

The novel ends with a note "When some women depart, they take the sight of the men they loved. Some others, gift two eyes instead. Two eyes to play a game of blindfold-and to open out into the light" (UIL 265). Rajani's best thing after her bereavement was donating her eyes to Sooraj. She wrote a letter stating that her eyes were to be contributed to Sooraj after her death. Language becomes landscape when the novelist carves her ethical views throughout the end. The four blind characters are Prakash, Prakash's father, Abha Das Munshi, and Sooraj. Sooraj is blind by birth, and he is a little child. Abha das Munshi is an older woman who is blind by birth and deceases at the end of the novel after revealing the reason to Prakash about his father's death. Prakash and Prakash's father developed blindness in their middle age. All the characters are visually challenged, yet their miseries are the same, irrespective of their age. The visually impaired persons are stereotyped by the civilization as sightless. The social attitudes have to be rehabilitated towards sightlessness and blind people.

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Confrontation on Gender Bias in Arundhati Roy's *The God of Small Things*

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Abstract

We, as human presences, rejoin different circumstances. The answer is through our emotions and actions. A person's emotions and actions are the pointers of our being, without which we are measured as dead or non-living. We might execute our tasks like robots without empathy or feeling anything about the undertakings around us. However, this is undesirable, as god has assumed us the ability to reflect, act and feel, which defeats there solution of us being alive otherwise. Suzanna Arundhati Roy, an Indian writer, essayist, and social activist who attained the Man Booker Prize for literature for the well-known fiction "The God of Small Things" in 1997. The book is semi-historical in the environment. It reflects on her childhood involvement in Aye Menem. "There is no such thing as voiceless. There are only the deliberately silenced, or the preferably unheard."

The God of Small Things has the essentials of the people from the limits- untouchables and women. Special consideration is drawn to the situation of women. This work is invented to be postcolonial feminist writing. There are fundamentals of feminism. Feminism is the support of women's rights on the ground of the impartiality of the sexes, especially in achieving political, economic, personal, and social equality. India has a male-controlled society where the power is in the hands of male members. They are the result makers, and the authority of enchanting care of the women and children of the family lies in their hands. They overpower women in different features- religion, finance, politics; etc. Several novels throw light on the manipulation of women in society. It displays the realism of the status of women in society so far. This unique was written post-colonialism. The writing expresses that the mistreatment did not end with colonialism. The setting of the novel is made-up to be in the third world, which represents the struggle, torture, exploitation that a woman has to undergo in the Male controlled conventional society.

Keywords: execute, undesirable, assumed, impartiality, impartiality.

Introduction

Affectionate is the communal system in which the primary influence rests in the hands of males, and they also drama dominant roles in political leadership, moral authority, social privilege, and control of the property; and in the domain of the family, fathers or father-figures consume mastery

over women and kids. Power and control to men rather than women historically displayed in different cultures' social, legal, political, religious, and economic organizations. Even though their constitutions and laws are not explicitly defined, most contemporary societies practice patriarchy. In the survival of human beings, gender plays an essential role; from the very first breath, a short code of behavior that differs according to their sex will be inculcated in their thoughts. Fascinating men and women to fit into gender roles in a patriarchal society, males lead a restricted life and females lead subdued, submissive life; women experience life far different from men and grieve because of it. Art is the reflection of life, present worlds in which these gender roles exist, representing women's experience of life and suffering. We can repute the obsession with the issues of women and browbeaten, both marginalized social groups in the Third World countries, as an astonishing facet of postcolonial writing in English.

Indian writing in English has remained more than fifty years of age today. All types of fictional writings are obtainable in Indian English literature. Indian English fiction has developed new dimensions after globalization and liberalization of the Indian Economy. Indian fiction writers have acquired national and international awards to recognize their achievements in the field. The beginning of new material technology in India linked them with literary powers outside and within India. All this heightened their awareness, communication skills, and responses to the changes in the field. Arundhati Roy is one of the few Indian English writers are actively interested in contemporary sociopolitical issues, as demonstrated in several articles, interviews, and books she has written on various topics in recent years. The influence of her novel *The God of Small Things* is all the more critical considering that the novelist takes so far formed individual one novel, which offered her the Booker Mc Connell prevalent year 1997. This stood the first Booker Awarded to a non-colonial Indian woman novelist.

It deals with the manipulation of women in India, the wretched condition of an untouchable boy in the society, faces that garb masks, etc. The greatness of a novel is contingent on the effective handling of various themes in the same work. *The God of Small Things* do not merely transcribe reality but kinds it comes alive. Roy condenses her varied experience of Indian reality through subjective mental lenses by aptly employing experimental narrative techniques. Her outlooks the socio-political situations of South India with ironic detachment. However, She highlights almost every incident around her with loyalty to reality, which an ordinary eye is disposed to disappointment.

About The Novel

Roy depicts the plights of women in three magnitudes.

1. Ammu's overpowering pre-marital halt in Ayemenem, her reappearance with two children to invite family, and lastly, her brief event with Velutha, which wounds her life short.

2. Mammachi is a tremendously troubled marital tie with Pappachi, which consequences of Chako's challenge to stop over Pappachi's regular beating of Mammachi.

3. Baby Kochamma's unrequited love for Father Mulligan and her eventual spinsterhood. The foremost proceedings in *The God of Small Things* yield place during some December week's year since 1969, and the background is Ayemenem, a city in Kerala's equatorial south Indian state. Perceived for the most part, over and done with the eyes of Rahel, Ammu's daughter, the narrative changes between two opinions in time, 1969 and 1993. Consequently, the viewpoint switches between Rahel's far-sighted things as a seven-year-old girl and an adult woman. 1993 is the year when Rahel returns to Ayemenem to meet her brother Estha, after being separated for 31 years. Creepy by memories from the previous, the original is something of a quarry of a trauma; Rahel looks back at her life to examine it. Postmodern its management of time, the plot rounds between the 'present' and the past, tunneling more profound into the heart-rending secrets of Rahel's life with an outcome parallel to that of a *Gumshoe's* story keeps the reader worried and curious about how stuff truly happened to the very finale. More and more details are added, and more and more perspectives are presented as the narrator flashes restlessly forwards and backward. Given the many qualities of her original, one is that the book lover has the pleasure to see a course of events from several very different vantage points, and this is also simulated in the original's epigraph: "Never again will a single story be told as thought is the only one" (John Berger). Roy piles her plot, strand by a thread, into a colorful, complicated story; added to the narrative be present different cultural positions to Shakespeare, *The Sound of Music*, Kathakali, and the music of The Rolling Stones, which create a patchwork of overtones and suggestions. But the novel is not just a beautiful and intricate postmodern saga; it is absolutely an intervention into culture with its close, almost overdone description of caste transgressed intimacy and its critical account of the local communist leader and Kerala communism in general.

The novel pitches light on some essential things of life, like how love is always with sadness, how a being's childhood experiences affect his/her viewpoints and whole life. The novel appearances the unpleasant face of people and society as a whole as a bright description of the black and sarcastic world, particularly concerning women that dwells around us.

Women's Place in Patriarchal Society Family is a dominant ideology through which a particular set of household and gender relationships are universalized and naturalized... and through which unequal power relations are perceived and legitimized in *The God of Small Things*. In the novel, every woman aches in her way. Right at the center is the doleful tale of Ammu, mother of Rahel and Estha, whose suffering surprise in her own house and slowly contributes to her ignoble death. The other two victims of oppression, Mammachi, and Baby Kochamma, fit into the unfair family

system that blatantly victimizes Ammu. They become her active oppressors, seeking to corner her and effort her to her miserable death. The youngest prey amongst all the female characters, Rahel experiences shunning at home and school, disturbing her normal upbringing. In a country similar to India, where the male-controlled system is robust, women agonize mentally, substantially, and sexually.

Ammu gifts the bleakest picture of a woman who pursues happiness and love in a world that goes back on her. Having uncontrolled her husband for his debauched tendencies and having returned to her family, she misplaces all normal position as a family member and is frightened into a dark corner. Ammu tumbles prey to the vicious trap set by Mamma Chian and Baby Kochamma because of her relationship with Velutha. The sheer bitterness towards the Untouchables catch double force in the Ammu-Velutha connection and breakdowns out into languages of moral disgrace even though Chako's sexual tolerance with low-caste women is discounted as 'Men's Needs'. This is characteristic of the double standard of morality practiced in a traditional Indian family. While men appreciate greater laxity and freedom, the family's 'dignity' and 'honor' rest on a woman's blemish less conduct. Men are advantaged, women the cross-bearers! Arundhati Roy's *The God of Small Things* circumstances "The God of Small Things" is a novel that conveys shades of incipient socialism and feminism; the postcolonial condition is protected by the added drawback of being an untouchable or a woman; as Velutha, Ammu is, their marginality is so acute that leitmotifs of deficiency and loss accompany them in the novel. "Another victim of patriarchal society is Rahel's maternal grandmother Mammachi, who smashed all potential by her husband's brutishness. She had prepared pickle making into something commercially viable, which was not buttressed by her husband, who discharged as a scientist without discovering anything. Mammachi stands extraordinarily talented in music. When her talent was exposed to her husband by her teacher, he released all the animal fury of jealousy in him on her. In a connubial relationship, these propensities undertake an extra dimension in the family. What is sore is the male effort to halt the spirit of women's sense of freedom and progress. Without protesting against chauvinism, she frights exercising her authority over her daughter and grandchildren with qualms.

The concept of women against each other spreads full scale in Roy's character Aunt Baby Kochamma. Her unfortunate past wheels her miserable future Male Chauvinistic society molds Baby's psyche to a cruel perfection. The disillusioned, jealous, and unaware spinster is the poorest enemy of all women fighting for domestic rights or the womanly right to awake as a woman without mechanism or suppression. Baby Kochamma wisely dehumanizes Rahel and Ammu secretly envy Mammachi and feel inferior to free white women similar Margaret Kochamma writes persuasively on the matter concerning Baby Kochamma's betrayal of other women. Baby Kochamma herself touched the fate of the wretched Man-less Woman.

Unfortunately, Baby grudges Ammu and her children, her love issue, her divorce, and essentially all the womanly belongings that Ammu should be allowed that Baby never strived to attain due to her environment. The offense festers in the unfruitful woman. She visits unfruitful not since she consumes no children, but for displeasure and never experiencing real love. So she balances her niece's fate by destroying Ammu's lover and beginning Ammu's rapid descent into self-destruction and death. In this vicious circle, everyone is involved. In old-style society, such forces ornament and novelty encouragement in maintaining their hold over the weak.

Conclusion

The God of Small Things fascinatingly portrays the marginalization of women in the patriarchal society and highlights their confinement in their home, denial of their social parts and flouted desires, and the miseries they endure. The novel manifests that women's suffering starts in their families. In a male chauvinistic society, women will not be preserved as an equivalent, and the social structures are so made that they sanctify women's victimization. Even though women suffer in the hands of male conquered society. Only Ammu and Rahel are stimuli to challenge society in The God of Small Things, and Ammu unhappily fails in it. The novels also represent the unjust treatment meted out to the low section of social order.

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Ecological Lament in the select poems of Saratchand Thiyam

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Abstract

Northeast Indian Literature is the composure of diverse themes that broadcast the literary talent of the writers from that region. The clash between native and foreign culture and protesting voice for identity, anxiety for ecology, and reverence for their culture are some of the common themes seen in the writings of Northeast India. The paper sheds light on a prominent Manipur poet named Saratchand Thiyam, who voices the contemporary world's ecological crisis. His lament voice for the ecological has been beautifully penned in his poetry.

Keywords: Identity, Ecology, Indigenous, Crisis, Lament

Nature is omniscient. It can be a creator, preserver, protector as well as destroyer. Nature holds an unsurpassable place in one's life. The bond between nature and man has existed since the day of the evolution of the human species. Nature is provided with the essential elements for human survival; the basic needs of humans are satisfied by the environment.

According to Mark Q. Sutton, a theorist, the human needs are food, water, medical system, reproduction, and social life. As literature scrutinizes human life, it has recorded the importance of nature in it. Any Literature that deals with nature is called Green Literature. In the United Kingdom, the study on green literature is called Green studies, whereas Ecocriticism in the United States. Criticism that combines literature and ecology is called Ecocriticism or Green studies. According to Cheryl Glotfelty, "Ecocriticism is studying the relationship between literature and physical environment." (Barry, 239) It is an umbrella term covering various ecological theories like anthropocentrism, ecofeminism, etc. The term Ecocriticism was first used by William Rueckert, in his essay entitled Literature and Ecology: An Experiment in Ecocriticism published in The Ecocriticism Reader: Landmarks in Literary Ecology by Cheryl Glotfelty and Harold Fromm in

1978. It was derived from two Greek words Oikos and kriticis, meaning house and judge, respectively. Ecocriticism serves as a bridge between literature, nature, and human beings.

The North-eastern region of India comprises eight provinces, namely, Arunachal Pradesh, Assam, Meghalaya, Manipur, Mizoram, Sikkim, Nagaland, and Tripura. The region is exuberant in its flora and fauna. Globalization has perceived rapid environmental adversity due to deforestation, mining, exploration of oil or survey of minerals, increasing human habitations, growth, and development of urban areas, etc. Literature from Northeast India discusses the body of work by English-Language writers and indigenous-language writers from this province. The troubled dogmatic scenario, the scenic landscape and the merging of numerous ethnic groups possibly has given rise to a frame of literature that is significantly different from Indian English Literature.

Saratchand Thiyam was born in Saholband Lukram Leirak, Imphal, Manipur, in 1961. He is a poet, a travel writer, and a sports columnist. During his childhood period, Thiyam started to write poetry. He has published his anthology of poems, *Tengali Karaba Podon* (Smoked tapered lamp) at 19. He has five books of poetry and two travelogues to his credit. An engineer by profession, his travelogue, *Nungshibi Greece*, received the Sahitya Akademi Award in 2006.

The poet praises the beauty of natural resources available for human survival.

The following verses exemplify the poet's love for nature.

Smiling teak trees stand

In the green hills

Their necks are dipping and rising. ("Letter")

The poet expresses the green wealth of his region and the development of industrialization leading to the deprivation of ecology. He laments the loss of natural resources, and his concern over the effect of globalization is reflected in the poem "Earth," "Mother Earth!"

The zoo in your bosom today

is slack in security.

Today, the empty skies are

filled with swarms

of iron monsters that escort

satellites delivered without check

Moreover, quarrel among themselves. (1995:32)

In his poem, he reveals the result of making factories and the effect of that on humanity and nature.

Black smoke
Blenched out through the muzzles of giant
Factories
Have ceilinged the vast canopy of heaven.
Children that ought to play
And gambol
Arrive here to beg by the
Train windows
Even before the dawn
Stirs. ("Calcutta Calcutta My Calcutta")

The twenty-first century has become a more artificial and technology-based world that led the way in destroying nature. The arrival of globalization has perceived rapid environmental adversity due to deforestation, mining, plundering the source of oil or minerals, growing habitations, growth, an extension of urban areas, etc. Then the poet has compared regional struggle with the images of nature. This is expressed in the poem "The Snowy wilderness,"

A loud blast, reverberations
of gelignite smoke shuts out everything
, and the sky rubs
its two eyes vigorously. They become blood-shot
under the sky
, amidst the smoke,
the sound of gunfire rolls
on and on. (The Waves, 1995:18)

Thus, nature forms a vital part of the Saratchand Thiyam poems. Regional folklores have been blended to show their reverence for nature. Through his poetry, he portrays the contemporary social problems that include the erosion of natural resources and degradation of the environment. The ecocritical analysis of his poems offers an extent for examining the obscure relationship between man and nature and exploring the position of nature in the material world. Nature is just a conservatory of identity, and harming nature will instantly affect a person's identity. Nature becomes a breathing space where one can identify oneself. Thus, through the spirits of nature, man can find himself and survive in its hands. If he continues maltreating nature, it will result in his doom.

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A Critical Interpretation of the Weeping Voice of Nature in *The Hungry Tide* of Ghosh

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Abstract

The Hungry Tide blends ecocriticism and postcolonial studies. It's about land use, sensible educational efforts, the proud tradition of explorer settlement, regular security, movement, and exile defrayment, and covering severe and state cutoff points of Muslims, Hindus, second-class, and local populations. It's become the essential message for analysts to track critical conversations and norms. *The Hungry Tide*, by Upamanyu Pablo Mukherjee, "recounts the tale of having a place through a meditation on language, depiction, and mimetic tactics" The article focuses on the substantial and informative corpus on *The Hungry Tide* by moving away from the novel's hypothetical bookkeeping and toward an inside, masterful translation. This study explores how authenticity, account, verifiable fabrication, legend, intertextuality, and semantic surface might describe a complex recorded occurrence. The paper goes beyond inferring that a variety of voices is vital to recognising that this variety will never beat the pecking order. *The Hungry Tide* prevails because it reflects both the majority and the pecking order in social authenticity. The novel's mini-narratives don't fit into "global rational" or "regional-inferior" categories. The researcher says the original's political point is its portrayal of competing styles and registers. The inferior narratives aren't reducible or universalizable against a global, singular other.

Keywords: Sundarbans, Postcolonial, Inhabitants, Tigers, Nature

"We talked about holding the most significant corporate polluters to account and what that might look like. Like in law. Would personhood of nature be enshrined in the same way? That corporate personhood is?"

— Golriz Ghahraman, Know Your Place

Does nature offer authentic blackness?

Ghosh has frequently expressed his dissatisfaction & with postcolonial, believing it to be inherently harmful with the word "which demonstrates how a territory has usually described the shortfall of history." Where the region is polluted by provincial history, the harmony between the two can be hard to strike. Sunderbans, a tropical damp woods eco-region on India's eastern edge that reaches out into Bangladesh, is an archipelago that contains the world's most extensive estuarine mangrove timberland, an exceptional environment of flowing streams and islands. The Sunderbans are intriguing geo-historical areas saturated with most stories, including aggregate memory, oral practices, legends, pilgrim inheritances, logical endeavours, patriot legislative issues, and genuine concerns. Set in the Sunder bans, the Hungry Tide dives into one intriguing convergence of topography and history.

The heroes of The Hungry Tide are characters from dissimilar universes that incline toward one another in this vortex of nature, history, and creative mind: an American researcher, a metropolitan Indian interpreter, and business visionary, and a nearby angler. Piya, a cetologist, shows up in the Sundarbans to lead research on the Irrawaddy dolphins, uncommon types of waterway dolphins. She sets out on her excursion into the flowing maze joined by woods office watch and ends up being unsympathetic, artful, and a scarcely hidden sexual danger. Rather than Fokir, a neighbourhood angler they meet, whose work of safeguarding the climate seems, by all accounts, to be without any private connection to it. Piya is convinced to go on with Fokir as her aide after seeing his utilization of individual experience and conventional thinking to find.

These timid marine vertebrates open up new and exciting opportunities for Piya³⁹; explorations. Piya likewise meets Kannai, an interpreter and language master from New Delhi. He has been gathered to the Sunderbans by his auntie Nilima to gather an original copy tackle for him. The constantly transforming territory of the bhatirdesh, the flowing nation, reminds Piya, Kanai, and Fokir that they are at the impulse of the components and wild creatures as they begin the journey of the dolphins. "Besides adrift, she had never known the human follow to be so dainty, so close to imperceptible," Piya notices (73). The novel's sensational activity happens in the Sunderban's natural zone, where the mangrove woods represent a test to put awareness as the tides reshape the scene consistently, for they do not recolonize land; they delete time" (44).

Having the Life of a Scotsman The flowing islands were repopulated by Sir Daniel Hamilton, a Scotsman, who purchased Ten thousand sections of land from the British government in 1903— customarily thought to be an unfriendly landscape by the neighbourhood populace because of consistent disintegration and affidavit of land by the hunters, the sensitive environment of the Sunderbans was put under at on of stress because of this orderly enormous scope colonization. The finish of frontier control in 1947 did not end pioneer arrangements extended into the Indian organization's preservation endeavours. The locale has continued wrestling with profoundly hostile land infringements by Bangladeshi evacuees and exacerbated human-tiger clashes. Jalan "when tigers became residents and evacuees, tiger food and tigers became the avocation for eliminating humankind. To the islanders, the tiger going after people is an immediate consequence of legislative hostility towards outcasts, compounded by the state's inclination toward the tiger (India's & creature) over devastated Bangladeshi outsiders.

The heartfelt thought of a virginal scene fitting the novice's character and yearnings emerged from the colonizer's presence in an unfamiliar setting. Under ethno historical, the pre-colonial scene remains generally unadulterated, a wild nature that formed local highlights and was possibly subdued when Europeans showed up to dominate it.' While such an arrangement has irrefutable legitimacy in deconstructing frontier impacts, it likewise risks missing individual impulses. Sir Daniel Hamilton's reasons for the Sunder bans, as Ghosh carefully clarifies, are not soldiers of fortune but rather originate from a deeply felt faith in a Utopian culture liberated from the financial incongruities and serious position divisions significantly established in Indian culture (44). While Ghosh might be chastised for not being brutal enough in his analysis of the Scottish business visionary's benign paternalism, the more excellent highlight is that the novel permits the peruser to contextualize the demoralization of expansionism by giving authentic profundity. For, rather than being denounced by the locals, "the visionary Scotsman was, while possibly not exactly an eternity, then, at that point, surely a regarded genealogical soul" (66), as Nilima and Nirmal. Nirmal finds it hard to disregard the possibility that these transients are being abused because they live in a public park and have an unexpected public personality compared to him - Bengalis who are Bangladeshi rather than Indian.

Notwithstanding international limits, the occupants of the salt marsh have shared their bog information, whether for work or profound sustenance, with average hunters and weather conditions desolate representing a more noteworthy danger than political pioneers.

A stimulus for lessening social disparities assumes a part in the abuse of the tide nation's inhabitants. The novel's style accentuates the dynamism and business of a past frontier period as a scenery for the subsequent authentic occasions of constrained movement, interruption, and demise.

Concurrence and Conflict between Humans and Tigers

The constant danger of man-eating tigers cannot be disregarded by those living in the Sunderbans and the heroes in *The Hungry Tide*. Unlike other stores where tigers assault individual sunder cannot settle on the reasons for this, inhabitants of the Sunderbans view the tiger as a constant danger. Piya and Kanai, visitors from distant centre points, are perplexed by this reality. Piya, specifically, is inclined to romanticize local people's relationship with their environmental factors. Piya ponders an excellent illustration of advantageous interaction among people and a populace of wild animals she has seen" (140). Her reverence for Fokir comes from his insight into the outside and his capacity to screen and track the dolphins she is quick to find.

Notwithstanding, as the story advances and they travel farther into the flowing country, Piya understands that Fokir's relationship to his environmental factors goes past her fundamental romanticizing of "man at one with nature." During British organization in India, the tiger, especially the man-eating tiger, had obtained mythic significance. As indicated by John.M. MacKenzie, quotes:

the British and the tiger showed up somehow or another to be a secure struggle for order of the Indian climate," grouping it as a"; species that would be singled out as a great foe of humankind. Its obliteration could in any case just be embraced by specific hands" The reinforcement of this idea of saving; the tiger, whose eradication quite recently was Nilima, alerts Kanai that "a human individual is killed by a tiger every day in the Sundarbans -at any rate on the two sides of the boundary. The tiger, truth be told, is a consistent presence all through *The Hungry Tide*, whether through hint (a pug mark, a far off thunder, a stir in the shrubs, a fantasy, a memory) or direct cooperation" (199).

The tiger has turned into lead animal groups for preservation endeavours. He has likewise assumed the libertarian way of talking of patriot pride in the years after autonomy, with its leader status happening, obviously, during the hour of its death. The tiger populace in India was accepted to reach 40,000; however, by 1973, it had decreased to less than 2000. That year, the Indian government started Project Tiger, and the tiger populace has since multiplied.

As indicated by reports, there has been a spike in debates between occupants living close to public stops and park specialists and fatalities from creature assaults for which most people are not repaid or are just paid tiny aggregates. *The Hungry Tide* catches the anger of the neighbourhood occupants, generally less fortunate components of agrarian culture who depend on these spots professionally, over their inclinations being viewed as subordinate to those of the public park and

hunters. In any case, Ghosh's novelistic style requires an underlying arrangement between Kanai, Piya, and Fokir for demonstrative purposes. The reader is convinced that the novel has clarified a generalized comprehension of ecological and advancement issues. Notwithstanding the original's shock and power, a tiger-killing encounter instinctively bursts this underlying arrangement. Out of nowhere, the three characters understand that they are not on an equal side by any stretch of the imagination and that their points of view are entirely against. This instinctive dissension is never settled in work, and it keeps on tormenting its design in the accompanying passages. As Piya, Kanai, and Fokir journey across the mangroves' streams, they happen upon a town where a crowd utilizes lances and fights to battle a tiger detained in an animal's confine.

Priya attempts to intervene, yet Fokir snatches her and hauls her away from the irritated crowd. The tiger is scorched alive after the cows' pen is set ablaze. Piya is stunned, and she cannot accept that Fokir and Kanai are so lenient. Kanai says that the tiger has been killing cows and individuals in the village for a long time. However, Piya illuminates him unequivocally that he cannot get back at a creature.

Consequently, that cannot be a legitimate contention. Kanai is less worried about Kanai's refusal to impede the group than she is about Fokir's treachery. "She had envisioned him as a thoughtful man who might comprehend her pain rather than legitimizing the killing by asserting that when a tiger comes to a human settlement, this is because it needs to pass ; (244). This sober-mindedness conflicts with her optimistic deceptions of his natural responsiveness. According to Kanai, "Did you accept he was some grass-roots scientist? She wants to acknowledge reality. He is not. He is an angler who earns enough to pay the bills by killing creatures" (245). Piya had been shown by Fokir "the conceivable outcomes of a sound communication among human and non-human species, as well as the significance of the fanciful line that holds us back from discovering that no different species matters save ourselves" (249). When she is a weak observer of the tiger's passing, that line is crossed for her. She lets Kanai know that the viciousness created by such privilege as animal varieties would ultimately prompt the butcher of individuals, specifically poor people and oppressed individuals for whom he advocates. Piya's examination, "the Irrawaddy dolphin, *Orcella brevirostris*," was found and named in India.

For her purposes, continuing in the strides of the researchers who put down the principal logical accounts of the stream dolphin resembles a journey (188). Kanai additionally shares a logical revelation with Piya: Henry Piddington, a sea controller who authored the expression "typhoon"; Piddington was quick to guarantee that mangroves protected Bengal from the ocean's savagery by engrossing flowing floods. In a couple of years, his forecast that deforestation would imperil the whole biological system was demonstrated right when a tsunami obliterated the British organization's arrangements to construct an incredible port in the Sundarbans, a demonstration of

nature standing up for itself over the human office and a hinting of the original; speak. An unequivocal bond exists between Piya and Kanai about stories about enormous logical advances. The original's intensive recounting of the Heroic Scientists' hagiography has all the earmarks of being significant to Ghosh's novelistic development. Regardless of whether, as in the story, nature topples a portion of science's best-laid goals, the joy is not lost utterly. Piya perceives herself as "It had tumbled to her to get back with a report on the current circumstance quickly, and she realized she could not retreat from it" (247). Therefore, science turns into an individual commitment. The impact of logical talks is exhibited by Piya's consideration of the movement of provincial men independently. This is portrayed in the novel in the exact domain, where recorded and recalled occasions cast uncertainty on the idea of genuine logical reality while stressing social and social subjectivities. Piya's methodology of getting data from nearby individuals all over the planet to lead her examination has been blazing cards with dolphin photos, despite her logical ability missing the mark without the pragmatic bearing of local sources. While the strategy of blazing cards seems basic and reasonable, Ghosh uses it to underscore that, despite the way that the novel is written in English, not many of the characters can convey it. In any case, it should be noticed that by having Fokir essentially and latently answer pictures and signals.

As Kanai harshly reminds Piya, the differentiation in their discernment and expectation is critical. For accepts that "the dolphins are Bon Bibi's couriers, divine vaults of the tides' mysteries, and that assuming he figured out how to follow the dolphins, he would be capable all the time of getting fish, as indicated by family legend" (254). "What you see as fauna, he sees as food" (222).

While Piya utilizes costly innovation and gear to follow the dolphins and make notes, Fokir is occupied with getting crabs. Is Ghosh's novelization a higher-request interpretation of the Sunderbans' interests for an overall crowd, like Kanai's interpretation? Ghosh, then again, gives off an impression of being reluctant to resolve this issue. Kanai recreates Nirmal's journal later in the novel. Notwithstanding utilizing procedures that can uncover these exclusions, Ghosh does not utilize them to suggest conversation starters about the venture. He seems satisfied with a simple idea of social authenticity, where all perspectives are essentially introduced to the peruse on a levelling on to the logical plane.

The Bon Bibi fables feature an Indian conventional society's propensity for moderating a natural speciality, for example, sacred forests, which are a bit wild region that is not screwed with by people. There was an assortment of plans for collective woods the executives in pre-colonial India, including leaving specific regions ideal, strict remedy, and expected approval. This work in the Sunderbans to forestall human intruding inland undertakings begins with regard for ruthless powers.

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Collective Repression of Women: Body Politics in P. Sivakami's *The Taming of Women*

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Abstract: Bodies, on the one hand, are potent symbols and sources of social power and privilege, and on the other, subjugation and oppression. Bodies serve as platforms for mapping societal constructs of difference onto human beings. Subjecting the body to systemic frameworks, such as government control, is one way to ensure that it behaves in socially and politically acceptable ways. The body is divided into hierarchical (false) dichotomies: masculine/feminine, able-bodied/disabled, fat/skinny, heterosexual/homosexual, and young/old. Furthermore, these dichotomies demonstrate the instability of public/private borders. The paper analyses different types of oppression perpetrated on the Dalits of Indian society by its affluent members. Binaries govern society. Because these binaries are artificial, man is unwilling to let go of them to enjoy a happy, equal-sharing existence. As a result, it is apparent that women suffer at the hands of males, and lesser races suffer from superior races. The current research will concentrate on the female characters in P. Sivakami's 'The Taming of Women' to trace the representation of double oppressions perpetrated on them as members of underprivileged groups and how they speak out against the ill-treatment meted out to them.

Keywords: Collective, Repression, Women, Politics etc

Introduction

According to feminist theorists, the body is both socially formed and colonized. The politics of the body, as opposed to the body, contends that the body is politically inscribed and formed through confinement and control activities. Locating the body within Western intellectual history may have begun with Marx, but Foucault popularized it. Marx claimed that a person's economic class was imprinted on his physique, which influenced his experiences. Later, Foucault (1977) maintained

that the body is a fundamental point for studying power's form. Indeed, topics ranging from population numbers to gender formation and those labelled abnormal by society are intrinsically political. These, and other factors, define and form the body. Body cultivation is vital in determining how one would act in society (Johnson 1989, 6).

According to Linda Zerilli, Foucault's study has influenced feminist theorists in understanding how "the body has been historically disciplined," and provided the foundation for numerous essentialist ideas (1991, 2).

Body Politics in 'The Taming Of Women'

Examining the body, in this sense, offers researchers a hitherto misinterpreted style of subjectivity. Social conditioning and normalization wrongly presume that identity and power relations are stable. This, however, diminishes individual agency and subjectivity. Marginalized bodies, as active persons, can confound hegemonic discourse by rejecting dominant ideologies that have imbued the body with significance. Power interactions, to be sure, are dynamic, complicated, and highly contextual. Power does not exist in a static state. As a result, resistance and change are constant. Scholars may study the mobility of privilege and marginalization by analyzing the body as a space where power is fought and negotiated.

With an example of Kala's cycle-riding event, Sivakami highlighted the conventional authority over women in a household. When Kala's father, Periyannan, saw his grownup daughter riding a bicycle with a friend, heat tacked with a broomstick. He smacked Anandhayi till she passed out for allowing their daughter to roam freely. When his mother tried to stop him, he did not spare her either. Vellaiamma was also a victim of his beatings. It demonstrates how, as a male, the adversary Periyannan exerted power over all the women around him.

The author had labelled not just Periyannan but also the other male characters as chauvinists. Vadakathiyaal came over to help Anandhayi around the house and in the garden. Anandhayi was taken aback by Vadakathiyaal's behaviour. "Her son stood by, with one leg raised, ready to kick her, saying, 'If I kick your face, your teeth will fall off.'" (104) Vadakathiyaal endured at the hands of the males in her family, beginning with her husband, son, and brother-in-law. "I was thrashed around even after my children grew up. See these loose teeth; he knocked it. Once he threw a heavy lock on my face, and this is the scar." (105). Men in society are causing spontaneous hindrances and difficulties for women. When Kala and Dhanam were bathing in the garden, their skirts were up to their chests, and they could see a band of young guys peering at them beyond the large lemon tree and walls. Kala urged her mother to let her know that she did not want to marry the guy of her father's choosing. Periyannan rebuked her, "Is she going to be his wife or just slept with him? How

dare she say she does not like him? Let her say that once more and I will skin both the mother and daughter alive” (113). She was not even permitted to express her displeasure with her marriage proposal as a lady. Malladi Subbamma said in *Women, Tradition, and Culture*, "Women's situation has to transform, only laws will not do. The Constitution of India gives equal rights to women, but in reality that is not so” (7)

Sivakami did not overlook the most prevalent subject of cultural rituals, such as infant and home cleansing. Periyannan was excited to learn about the baby's horoscope from the Iyer alone. He presented the Iyer flowers, bananas, coconuts, two baskets of paddy, a vessel full of tamarind, a measure of chillies, and a measure of a yellow gram in a gunny bag when he discovered the baby's horoscope was lucky.

The novel concludes with Lakshmi's terrible demise. Her frustrations drove her to commit herself and perish. In her life, her effort to commit herself alone was successful. Periyannan's nature remained unchanged even after she died. He continued to blame Anandhayi for his terrible luck. According to tradition, women suffer significantly from the beginning to the end, making them submissive to males. Prof. K.R. Srinivasa Iyengar says, "Women are natural storytellers even when they do not write or publish” (435)

Conclusion

The masculine world tends to regard women as sex objects. The use of power to dominate and enslave women takes into account women's sexual identities and propagates the idea that women are simple chattels to be used and discarded at will. They are reduced to simple spoils of war in major and minor battles. The female body is hijacked by patriarchy and becomes an instrument for the employment of particular oppressive methods, writes Kate Soper in her article "Feminism, humanism, and postmodernism," reiterates the traditionally accepted notion of the male/female difference which, "leaves woman once again reduced to her body... rather than figuring as a culturally shaped, culturally complex, evolving, rational, engaged and noisy opposition." (13).

P.Sivakami illustrates the savagery of male assertion and authority on women's subjugated bodies. As a result,

Sivakami's women in the novel *The Taming of Women* are not often subjected to male chauvinism; instead, they lash out at male domination. They introduce feminist consciousness to empower themselves as Dalits and women and emerge as free persons. The issue of fidelity is a hot topic since men do not consider it a significant characteristic, while similar behaviour in females is cause for concern. As a result, Sivakami informs. She speaks out against so-strict discrimination based on

caste, creed, and gender, and she strives for social equality—the readers about how women are treated in society and how they should be treated.

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Literature and Theory-From Classical to Contemporary:Different Perspectives from the Indian Subcontinent Indian Literature Humanity and Nature: A Study in the Select Novels of Amitav Ghosh

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ABSTRACT:

Amitav Ghosh's novel *Amitav Ghosh* is unquestionably one of the most important novels of our time, with a unique understanding of records and setting. There has been a recent development in literary and critical interest inside the environment and inexperienced politics, according to a significant technique known as eco-criticism. The link between nature and society is emphasized by Ghosh. Ecocriticism promotes comprehension of the complexities of man's relationship with nature as evidenced by the literature. This courtship differs depending on the species and emphasizes both natural and human characteristics. Many authors from throughout the world have written about ecocriticism. India is a lush eco-friendly country with deep roots in the herbal world. The Sundarbans is an example of a place where the planet's surroundings are deeply embedded. The goal of this investigation is to look at Amitav Ghosh's award-winning works *hungry tide* and *Sea of Poppies* from an ecological perspective. He has introduced nature and man from his perspective in an eco-friendly environment. Environmental concerns are interwoven with human pain. In those novels, he exhibits contiguity and analyses the protagonist's courtship with nature. It also explores the difficulties faced by displaced individuals in reaching an accord and surviving in an endangered environment.

Keywords: Sundarbans, voluntary migration, ecocriticism, environment ecology, displacement.

The term eco-criticism is coined by William Rueckert, in the essay "Literature and Ecology: An Experiment in Eco-criticism" in 1978. It defines eco-criticism as "The use of ecology and ecological

criteria in the study of literature because ecology, as a science, a discipline, and a source of inspiration for human vision, is critical to the world's gift and future' (102).

In the hungry tide, Ghosh depicts a diverse cast of migratory characters who are forced and voluntary migrants. Their movement and displacement are built on the foundation of forced migration. The migratory characters are displaced in this scene due to a "factor in the form of forced migration. Through ecological reflections, he also brings out a conflux of history and human ideas. In addition, human existence is intrinsically related to the environment, which influences as well as inspires it. The purpose of this inquiry is to examine into a man's struggle with the environment, as well as their courting. Ecocriticism examines literary pieces that address diverse environmental issues, as well as the numerous ways in which literature approaches the subject of nature. The title refers to their connections to that illness. At various levels and experiences in writing, ecocriticism discusses numerous ideas and relationships between man and the social construct. People have a natural desire to find their roots and be a part of the natural ecosystem, yet they have mistreated natural resources and exploited nature to its utmost extent. Ecocriticism aims to restore man's relationship with his society, as well as to evolve in order to integrate a better society. The primary goal of ecocriticism is to reorient man away from his current state of ignorance. There is a demand for breaking the inhumane and raising a humane transition in society, based on an eco-centric viewpoint. Eco-centricism claims to provide effective solutions by integrating diverse socioeconomic issues. The Hungry Tide [2005] by Amitav Ghosh is a novel written in the current age. Ghosh looks at the conflicts that occur between and among human cultures, as well as their particular relationships with the outer world and the more nebulous reality of nature that grows and is influenced by humans. The interaction between the local and the marine scientist [Piyali Roy] is at the heart of the story. Water has the ability to both create and destroy relationships. They create a bond after Piyali Roy nearly drowns while on a boat while travelling overseas.

Fokir is the one who saves her from drowning. It blossoms into a beautiful connection or relationship. His life was taken from him when he tried to defend her. The Sundarbans, a part of India's suburbs, are the setting for the entire story. Ghosh portrays the entire narrative as an ecological testament within the West Bengal region, which is surrounded by mangrove forests, after 2004. The story's protagonists come together for a variety of reasons, all of which serve to highlight the novel's ecological issues. The relevance of every component of nature in the story has been adequately described by the narration, including the crocodile, tiger, and a range of other animals. The characters are always looking for answers and serve as a link between the present and the past.

The story begins on a train journey, when one of the protagonists, Kanai Dutt, a city-based translator, encounters another protagonist Piya, and despite her Indian tone, he interprets

her appearance as a foreigner. The travellers are all headed in the same direction and have a mission to complete, which is the plot's primary feature. Kanai, a Delhi-based translator, travels to the Sundarbans to visit his aunt and read the note left behind by his deceased uncle. Piya's goals are revealed throughout the conversation, as she returns to her hometown from Seattle to work as a marine researcher and discover more about an endangered dolphin species. After Kanai extends an invitation to Piya to his home as a good gesture, they depart for Lusibari. He is accompanied by his aunt Niima, and when he returns to Lusibari after a long absence, he is surprised to see the region transformed. The river's water flow has drastically changed and appears to be filthy.

Kanai's encounter with Moyna in the hospital provided him perspective because Moyna was adamant about sending their kid Tutul to school throughout the conversation. Moyna intends for her son to start school soon. She does not want her son to accompany her spouse on his trip. Kanai was undoubtedly intrigued by the entire chat, as he was completely unaware of the massacre and the predicament of Fokir's family. The story gradually transports Kanai's recollection to the year 1970, when he first encountered Kusum. Ghosh brings his readers' attention to a disputed terrain where the tigers were supported by the government and the local people were opposed, rather than to a romantic and natural environment that is adored by people.

They were forcibly expelled despite their tireless efforts to coordinate and resolve the social and environmental issues raised by Bangladeshi refugees on the island of Morichjhapi. The relocation camp, according to NILIMA, was similar to a prison. Security forces surrounded them and forbade them from leaving. However, because the surroundings were unpleasant and unfamiliar, some of them broke out of the camp and sought refuge in Morichjhapi. The idea of displacement appears in all of Ghosh's novels, and it pervades both the structure and the texture of the stories.

The term 'displacement' has a broad connotation in diasporic literature, encompassing the themes of a homeland, a location from which displacement occurred, and accounts of difficult trips performed due to economic necessity. Political battles and history that led to diaspora, recollections of homeland, and transculturation are all topics in Ghosh's works. Piya, who has returned to her homeland to do study on an endangered dolphin species, seeks assistance from forest officials. The Sundarbans Forest Department grants her permission to conduct her investigation, and she seeks assistance from local fishermen. A forest ranger and a boat pilot named Mejd offer to assist her. They set off for their destination in the woods, and they arrive at a certain location where Mejd suggests they might be able to spot the dolphin. After a while, Piya may conclude that these folks are not assisting her and are simply patronising. Different characters, such as Piya, Kanai, Niima, and even Nirmal, are strangers to the

Sundarbans at first. They, too, travel through the tide nation, forming relationships with the locals. Nirmal first grasps the concept of power, and he becomes a participant in the refugee battle, empathizing with them. Nirmal's wife, Nilima, who manages a hospital, is a practical person who associates her husband with revolutionary politics, in contrast to Nirmal, who is a practical person. Nilima Bose, also known as 'Mashima'; [aunt], fights against the odds in Lusibari to bring about change. She is the president of the 'Badabon Trust' despite the fact that she is 76 years old. Nilima was forced to flee Kolkata due to revolutionary activity. Nilima founds Mahila Sangathan, the Women's Union, in order to rescue the island's widows from Multan dependency, abuse, and exploitation. Medical, legal, and agricultural services are also available through the Union. The union would meet in the courtyard of Nilima's home many times a week to work on 'income-generating crafts' such as knitting, stitching, and dyeing yarn.

As the scope of the union's functions expands, it is recognized by the Badabon Development Trust. She defies society by marrying her love, Nirmal, her college teacher, in a civil ceremony. She is the daughter of a renowned barrister at the Calcutta high court and the granddaughter of one of the congress party's founding members. Her inflections are stripped away by her time in the tide country. The plot revolves around two tourists to the Sundarbans. It's a narrative of adventure, love, identity, and history set in one of the world's most fascinating places. Amitav depicts globalization through Americanized Piya and her hi-tech equipment, as well as local identity with Fokir and Kanai, Delhi inhabitants. Ghosh connects ecology and displacement through these characters. He sheds light on Nirmal's flashback through his diary, which depicted the miseries of displaced immigrants.

The historical events that culminate in migration have the biggest impact on migration. Colonialism, sectarian riots, and India's division are just a few historical events that appear throughout Amitav Ghosh's novels. The servants are an example of major consequences in People's lives. Ghosh elaborates on the exile of a group of individuals as a result of India's split.

Migrants have a sensation of strangeness and estrangement as a result of their migratory resettlement in a distant land. They live in fear and apprehension in a new environment with new people. These people are kept in the dark, with no assurances for their lives or survival. Partition of the country is a type of migration that results in people being displaced. Partition has resulted in a large number of refugees, asylum seekers, and displaced persons living in continual danger. People are displaced not only because they are in a new and strange land, but also because it is a land that introduces them to a new way of life, a different environment to which they are not accustomed, and forces them to live with people who are different and unfamiliar to them. Ghosh fictionalizes power and governments' pretensions and indifference to the migrant's predicament. In his writings,

he expresses concern over the government's duplicity and indifference to the displaced people's hardships and threats to their life. In this novel, Morichjhapi, the victims of partition, is not only easy targets for political forces but also susceptible to the government's dishonesty. Ghosh not only exposes the government's deceit but also calls into question individuals in positions of power and authority's unbiased and unfair treatment of the poorer sectors of society. Displaced people are subjected to the most heinous forms of violence as they attempt to fight back against their oppressors in order to assert their right to live.

It is critical to preserve the land set aside for tigers, whereas humans should be removed. These vulnerable refugees are caught in the middle of a life-or-death struggle. The unsettling and disgusting life that displaced migrants are forced to endure simply because they see a place to dwell is a tragedy that Ghosh does not allow to go ignored. They are trodden on and suffocated to death. These people, reduced to the status of refugees, live lives defined by their new ugly individuality.

Ghosh presents a dispassionate account of mass departure, questioning the ignominy to which human lives are reduced, while also speaking out against the predominance of such refugees, demonstrating a complete breakdown of political and administrative systems, a hypocritical democratic party, and an absolute deterioration of humanitarian concerns and values of man toward man. The refugees in Tide resurrect images of defenseless migrants and refugees who have been forgotten. When Kanai reads excerpts from his uncle's notebooks, he sees part-globalized modern businesspeople shifting in between a transcultural transition.

Lusibari is a small island with a population of a few thousand people. Some of the residents were descendants of the pioneers who arrived in the 1920s. Following the 1971 Bangladesh conflict, some Many had arrived as recently as the forced depopulation of others surrounding islands. The main goal of their visit was to clear space for wildlife conservation projects. Nature serves as a powerful reminder of the fleeting nature of social class distinctions. Natural disasters such as earthquakes and tsunamis are becoming more common. The force of nature and its borderless state, the lives of people living in such unique circumstances, and the fragility of man's brief time on earth are all highlighted in this study. The research highlights the struggle of humanity for existence in difficult situations, as well as the humility required in the face of nature and man's role. Amitav Ghosh is a writer interested in India's participation in wider worldwide cultural networks, and his fiction appears to be directly affected by current academic arguments over the impact of colonialism on nature and people, with an apparent shift in nature's significance for the indigenous population. Before the entrance of colonial power, nature and indigenous people had a peaceful relationship.

The colonial settlement has two effects on India: exploitation of the indigenous inhabitants and colonialism. One of the writers who address environmental issues in his work is Amitav Ghosh. *Sea of Poppies* [2008] is one of this Indian writer's works that addresses environmental issues. The majority of Indian authors have chosen rivers or seas as the setting for their writings. In his book *Indian Writing in English*, Prof. K. R. Srinivasa Iyengar writes about this characteristic of Indianness, saying 'Novels whose action is set by the side of a river are a category by itself.' Nirad Chaudhry has proposed the brilliant hypothesis that the river cult is a symbol of Aryans in India's pre-Indian existence—a Danube survival! [p.322]

The novel's diverse cast of characters reflects the period of British colonialism in India. It also depicts the West's colonial history in the East. Ghosh utilises the setting of opium production in India to show how nature is exploited to serve the British government's opium trade with China. Ghosh's fictional works on India are primarily intended to tell stories about how globalization affects international labour movements. Ghosh, who frequently seeks to assert his national identity and resists being labelled a Commonwealth or post-colonial writer, has written his fictional works on India primarily to tell stories about how globalization affects international labor movements.

When considering 'Colonialism' as a representational mode, it became clear that the source pertinent to the debate of Indianness; could be properly appraised in relation to Ghosh's *Sea of Poppies*, which is historical, topical, literacy, journalism, and even political. The tale is an epic trip set among the Ganges; poppy fields. *Sea of Poppies* is the first of a trilogy that employs its ship, the *Ibis*, as a primary theme to convey the story of nineteenth-century India. It represents how Indian indentured servants were shipped to various European colonies to work in plantations. Human settlement in areas designated for plants and animals, reclaiming of coastal regions for building purposes, and loss of mangroves, which serve as habitat for seabirds, amphibians, and aquatic creatures, are the primary causes of ecological and environmental difficulties. It has also been linked to earthquakes and hungry tides. The theme of this tale is man's never-ending battle with nature. There are no borders to divide fresh water from salt, the river from the sea, or land from water in the marshy terrain of the Sundarbans, an archipelago of islands spread between the sea and the plains of Bengal. For the Sundarbans residents who have learnt to live in harmony with nature, survival is a daily struggle.

Ghosh has a unique perspective on creation's evolutionary system. He's been obsessed with the presence of animistic creation in that region, as well as its ecological balance. Morichhapi's settlers were all refugees. The dirt was rough, and the environment was unlike anything they'd ever

experienced; Because they did not speak the native languages, they were viewed as intruders by the locals, who attacked them with bows, arrows, and other weapons. They put up with these conditions for a long time'

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The Hands against Humanity: A Different Look on *The Boy in the Striped Pyjamas*

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A man against man is the way of the world now. Throughout history, the human race has ached numerous disasters. Many of them were natural, while others were cruel human inflictions. Holocaust was of that kind. Holocaust was introduced by Germans who claimed to be "purifying" races. They saw the Aryan races as superior and the Jews as inferior, and they blamed Jews for the war failure. They attained this purification through the holocaust, which is defined as the mass murder of innocent people. Approximately five million people or more were slaughtered as a result of this heinous human activity.

To have a deeper look at the event, Holocaust was European genocide that took place after world war II. It is also known as "the shoah", the Hebrew term for "catastrophe". Holocaust began when Hitler and the Nazi party came into power. They had a false belief that Jews were the reason for their failure in World War I and they believed that Jews would bring miseries and failure to them. We may never be able to comprehend the enormity of the holocaust, particularly the reality that so many people participated in, supported or failed to act or speak up when they observed others being injured. Anti-Semitism and Holocaust obliterated a fundamental sense of human bonding and trust. We are still struggling in many ways. We must be on the lookout for when we, too, become "adapted to" the tyranny of others on a daily basis, when our everyday compassion for individuals who are not like us vanishes. Without compassion, there is always the risk of another Holocaust. The Nazis were virulently anti-Semitic, they attacked Jews. This implies that they were anti-Semitic and despised Jews. Anti-Semitism was, in fact, a central pillar of their philosophy and the bedrock of their worldview. The Holocaust, which the Nazis termed the "Final Solution (for the Jewish Problem)," cost the lives of 60 lakh Jews, including eleven lakh children. Without humanity, there is always the risk of anything similar to the Holocaust happening.

The hatred towards the other is well pictured. The Nazis began prosecuting Jews as soon as they took power in 1933, calling for a boycott of Jewish businesses and hanging posters in German saying, "Die Judensind unser Unglück," or "The Jews are Our Bad Luck," inciting state-sponsored hate crimes against the community. The Nazis strengthened the persecution by imposing the "Nuremberg Laws," which prohibited Jews from holding public office or associating with Germans. Jews were systematically deported and stripped of their property and employment opportunities.

Only approximately 16 percent of Jewish breadwinners had permanent employment by early 1939. As a result of numerous restrictive legislations, life in Germany became increasingly tough. Nowadays horrors of the holocaust can be widely seen in the literature. Many writers express their views, knowledge and some of them share experiences of their family members through dairies, fiction, autobiography etc.

Boy in the StripedPyjamas by John Boyne can be taken as one of the examples of Holocaust fiction. A movie with the same title was also released in 2008. The movie deals with a friendship between two boys where one belongs to a German family and the other to a Jewish one. Bruno, a nine-year-old boy living in Berlin, comes home one day to find his maid, Maria, packing all of his belongings in a box. His mother explains that the family is relocating owing to his father's new job. Bruno's father had been promoted by "The Fury," as Bruno refers to Adolf Hitler, who had visited Bruno's house the week before. His father is a commander in the German Army. He is a severe and intimidating figure, but he nevertheless shows concern for his children. Bruno is disappointed to be abandoning his best friends, grandparents, and the bustle of Berlin, but he has no choice but to accompany his family. At their Christmas gathering, Father gets into a confrontation with Bruno's Grandmother, a former singing star, before they leave. Grandmother is enraged that father would accept his new job offer, but Father responds that it is a wonderful honour for him and the Fatherland. The family quickly packs their possessions and boards a train to their new residence. In a barren area, the new house on a hill is the only house. Bruno is both unhappy to be away from Berlin and bored to be alone with his twelve-year-old sister Gretel, with whom he has a strained relationship. The mansion is staffed by their maid Maria and butler Lars, but there are also new waiters who Bruno has never met before. Pavel, one of them, is an elderly, stooped guy who cleans up Bruno's injured knee when he falls from a tyre swing one day. Bruno is perplexed when Pavel informs him that he was a doctor in a previous life, and he wonders why a doctor would be working as a waiter in his home. Bruno discovers that Pavel lives on the other side of a fence that runs alongside their property. Thousands more people live on the other side of the gate, as Bruno can see from his bedroom window, in a sandy, fenced-in camp, all dressed in the same striped pajamas. Bruno can't say the name of their new house, so he calls it "Out-with". As he fits into life at Out-with, he starts to dislike Lieutenant Kotler, a soldier who wanders around their house.

Bruno is tutored in history by Herr Liszt, who informs him that Bruno's father and family are in Out-With to remedy the "grave wrongs" that have been committed against him. Gretel becomes highly interested in history and politics, and she begins to follow current events on her wall with pushpins in maps. One day, despite being told not to, he walks the length of the fence. He meets Shmuel, a boy who lives on the opposite side of the fence. Shmuel is quite thin and wearing the striped pajamas that Bruno has seen from his window. Bruno begins to see Shmuel

virtually every day after the two boys form a bond. Shmuel narrates how guards whisked him away from his house in Cracow, Poland, to the camp, which Bruno discovers is also in Poland. Gradually his friendship with Shmuel develops. Once he saw Shmuel working in his house. While they were talking to each other Lieutenant Kotler came and dragged Shmuel from there. Later Kotler got transferred to another place. Eventually, his mother came to understand what actually is happening. So mother started to compel to go away from there. But he was not ready moreover, Bruno was not ready.

Bruno becomes upset by the realization that he must leave Shmuel behind. When he goes to bid farewell, Bruno decides to explore Shmuel's camp. The next day before returning he went to the camp wearing striped pajamas given by Shmuel. His intention was to help Shmuel to find his father. Inside, he discovers sick and skinny people being yelled at by troops. He wants to flee, but Shmuel pleads with him to join him in finding his father. Before Bruno can get back under the fence, the guards pick up slaves for a march, despite finding nothing. The two boys, scared, end up in a dark room together. After that, his family hasn't heard of him. Anti-Semitism and its backlash can be seen in this book. It is a heart-breaking plot with a heart-breaking climax. *The Boy in the Striped Pyjamas* is a highly important book in which we may not only learn about the Holocaust, but also be attracted in and relate to the story because it is told from the perspective of a child, which we can recognise. We can sympathize with the Jews because of the way John Boyne has written the story.

The modern term "Anti-Semitism" was invented in 1879 by a German journalist called Wilhelm Marr part of a growing campaign against emancipation and assimilation of Jews in Germany. In fact, the disease has a history of over 2,000 years. It began with the Jewish dispersion in the Greco-Roman world. The periodic hostility of the local Greek and Egyptian Roman population to Jews driven mainly from their antipathy to Jewish monotheism. It is also reflected in economic, political and cultural rivalries but it was in Christian Europe that it became such a deep-rooted prejudice that it became a major factor that led to the Holocaust itself. Christianity today has more adherents than any other world faith. It traces its roots to Judaism but rejects the original people of God. It arose out of the teachings of Jesus of Nazareth in Roman occupied Judea. Jesus, his mother Mary and all the disciples were Jewish. The origins of many Christian festivals, Psalms and beliefs are in Judaism but it was Paul, one of the followers of Jesus who divided it from its original source and created a new religion.

Christianity spread like wildfire particularly amongst the slave populations of the Empire. It offered the hope of salvation in the world to come. Even though according to the Gospels Jesus was crucified by the Romans, Christians believed that the Jews were responsible. Therefore, the Jews were guilty of the greatest crime in history, the killing of God. In the fourth century, Constantine, the Roman Emperor, made Christianity the religion of his Empire. At the Council of Nicaea in AD

325 the first anti-Jewish laws were enacted. The charge of killing Jesus was an explosive accusation based on certain passages in the New Testament which haunts the Jewish people to this day. One of the earliest examples was seen during the first crusade of 1096.

The Crusaders were summoned by the Pope to liberate Jerusalem from the Muslims. Crusading armies enrooted to Jerusalem slaughtered Jews in cities in France and the German lands. This mass violence culminated in carnage in Jerusalem. During the English Civil War, the Barons were all armed and were up to their necks in debt to the Jewish moneylenders. At Easter time, when hatred of the Jews reached a peak because that is when Jesus was murdered by the Jews, a priest spurred on by the local Baron, whipped up the mob that went into the Jewish section of town. They murdered and burnt the wooden houses which contained the debts, so consequently the Barons no longer had to pay the Jews. Even though all the accusations were completely false, it spread from England throughout the whole of Europe and it is still used today in the Muslim world. It was also later exploited by the Nazis for their anti-Jewish propaganda. Another charge was that the Jews desecrated the holy wafer which Catholics believed was the actual body of Christ in 1415. Two hundred Jews were accused of rushing into St. Stephen's Cathedral in Vienna and sticking pins in the wafer and performing obscene acts. Consequently 200 of them were murdered. It is also important to remember that the Jewish merchants of Vienna were loathed by the Christian merchants. They had a dual purpose in committing these terrible deeds. Not only did they have a religious explanation but there were economic motives as well.

At the time of the Black Death [1348 to 1350], when a third of the population of Europe was struck down by the plague it doesn't take much imagination to understand the horror that people felt. They didn't understand where it was coming and they were looking for almost all mystical reasons. The Jews were not so affected, maybe because of the Jewish ritual of the washing of the hands or Jewish hygiene laws. But the mob accused the Jews of poisoning the world so consequently thousands of them were murdered and thrown out of their countries. By the end of the middle Ages, hatred against the Jews was well rooted. The demonic image of Jews continued and it's a very difficult image to break and this is of course what pays the way for modern racial anti-Semitism. It became such a dangerous force in the 19th and 20th centuries and led to the most appalling genocide in Jewish history. The Holocaust, also known as the Shoah, was the genocide of Jews during World War II. Between 1941 and 1945, Nazi Germany systematically murdered six million Jews which is around two-thirds of Europe's Jewish population.

Though there are quite a number of literary works about the holocaust, the story, *The Boy in the Striped Pyjamas* by John Boyne stands out from the rest of them because of its unique approach. The story is told through the eyes of a 9-year-old German boy, Bruno. He is the son of a German official and is forced to move to Poland. The anti-Semitic elements in the book are less in

number since the movie is more focused on Bruno but it is present throughout. Bruno, upon arriving at the new house which is situated near the concentration camp notices the three maids and the old man whom he describes to be unhappy and angry. Later on, we see how the man 'Pavel' helps Bruno, after falling from the swing. He dresses his wound and says he was a doctor before. Bruno is confused why a doctor would be waiting tables. The Jews lived abnormal life like everybody but were forced to leave all of that because of their race. We can see the grief in Pavel's words when he talks about how he was a doctor before he came here. In the beginning Bruno sees the camp through his window and tries to figure out what it is with his sister. She assumes that it is the countryside and the people they saw might be farmers. But Bruno does not agree with that and asks her why there aren't any animals if it was a farm and why the land looked like that. He is also surprised by what the people were wearing. "All of them wearing a pair of grey striped pyjamas with grey striped cap"(38).

Pyjamas were a common prison uniform since a long time before the holocaust, because they made it easy to spot the prisoners. But in reality, prisons were much better than these concentration camps. Later on, he asks his father about it and he tells him that "They are not people at all" (53). We can see how deep rooted the anti-Semitic idea is. They were taught to hate the Jews. It is towards the middle of the story that Bruno sets out to explore and meets Shmuel. He is a 9-year-old Jewish boy behind the electric fence. They immediately become friends and talk about each other's problems. While Shmuel tries to explain his life in the concentration camp, Bruno tries to relate his life to Shmuel's story. In between their conversation Bruno says how extraordinary was the place he used to live in Berlin and that Germany is better than any other place in the world. He also says that "we're superior" (112) which Shmuel doesn't comment on. This alone tells us how young they were injected with these racist ideologies. Later, when Shmuel talks about his life before the camp he says how he got back home one day and found mom making armbands for them from a special cloth and drawing a star on each. Nazi officials implemented the Jewish badge which was an identifying badge to mark Jews.

They did so in a systematic manner to make it easy to deport the Jews to ghettos and killing centers. Shmuel also talks about how he had to leave home and live in a single room with his family and share it with another family as well. Bruno finds it hard to believe. The Jews were forced to live a dreadful life even before them being in concentration camps. It was a few hours before a family dinner that Bruno was surprised to see Shmuel in his kitchen. He was brought there to polish glasses because he had tiny fingers. That's when they notice the difference between their hands. He was dangerously malnourished and this reminds us that people mostly died in the camps due to the inhuman and unhygienic condition they had to live in.

Later during the dinner lieutenant Kotler mentions about his father who had left the country and this makes Bruno's father ask more questions like why he had left the country during a glorious period. Kotler is left without answers leading him to assume that it might have been because of the difference in political ideologies. Lieutenant Kotler should have reported this to his superiors before but he had failed to do so. The Germans were cruel to their own people who did not support the genocide. Toward the end is where we see the inside of the concentration camp. Bruno goes in from beneath the fence by digging a hole. He does this to help Shmuel find his father who went missing. Bruno, who doesn't completely understand what is happening, could feel the danger. Even though he is scared he goes with Shmuel to find his father but gets trapped in a gas chamber. Bruno and Shmuel dies in the chamber along with other Jewish men.

The story tries to portray the irony of war that what goes around, comes around in all kinds of unexpected ways. John Boyne uses a different perspective in his story. He said the story through the eyes of a nine-year-old boy who isn't aware of the holocaust. Even though most of the story is set inside the residence of the German official (Bruno's Father), elements of anti-Semitism is seen throughout. The book *The boy in the striped pajamas* portrays the sad plight of a nine-year-old boy named Bruno. The story set up in the background of the holocaust presents various point of view of people regarding the holocaust and the German roars for racial purity.

The child perspective is well seen in the stripe. *The Boy in the Striped Pajamas* by John Boyne is a Holocaust story written from the perspective of a child, Bruno, who meets a friend who lives a weird existence on the other side of the nearby wire fence. Cruelty, discrimination, hatred are major themes in the work. The holocaust is seen through the eyes of a child and shows the misinterpretations of a child who gradually realizes the world is not as fun as he thought. A lot of works were created based on the holocaust and Nazi rule. What makes the novel 'The boy in the striped pajamas' special is that child perspective employed to analyze the world's most discussed cruelty, the holocaust.

Bruno the protagonist and narrator of the novel is a nine-year-old boy living in Berlin. His family is moving to Auschwitz, Poland for his father's duty as a Nazi officer. The innocent Bruno is not aware of the social circumstances of that time and the only thing that bothers him is leaving his friends group. Life in Poland was boring for him. He met Shmuel a Jewish boy. They became friends soon and Shmuel was the only happy thing in Bruno's life in Poland. They are not aware of or considering the so-called 'differences' between them. They enjoy each other's company. Here we can see a clear irony. The adults are busy fighting each other, but the young ones Bruno and Shmuel can find happiness amid thousands of fences that separate them. The novel becomes a real success in using the child's perspective towards the end. Bruno and Shmuel die along with the other victims

of the concentration camp by holding their hands. The most essential theme in the book is that of cruelty and racism. By imprisoning Jews in concentration camps they were beaten, starved, intimidated, gassed, burned, and forced to Labour Day in and day out. The Nazis made it difficult for them to survive to make living. The way they treated Jews was large because the Nazis disliked them, which is racist because they had no other reason for their cruel behavior toward them. On page 208, in the final few pages of the book, one incidence of cruelty is recognized. The truth behind the story begins to emerge. "Everywhere he looked, all he could see was two different types of people: either happy, laughing, shouting soldiers in their uniform or unhappy, crying people in their striped pajamas, most of whom seemed to be staring into space as if they were asleep. "I don't think I like it here," said Bruno (208). This section of the book vividly states that Bruno is becoming concerned with where he is and that he recognizes that the Jewish people on the other side of the fence aren't having fun, and they are unhappy for some reason. They were treated in a brutal and barbaric manner. John Boyne portrays the inseparable true friendship developed between Bruno and Shmuel. The audience of the novel clearly understands the cruelties of the holocaust through the death of these innocent kids. The child perspective helps to understand the horror of Nazi rule in a better manner.

Anti-Semitism is prejudice against or hatred of Jews. This anti-Semitic point of view is very visible even in this 21st century. Many characters in the novel represent the anti-Semitic point of view. Hitler was the leader of the Nazi Party, the tyrant of Germany during World II, and the orchestrator of the Holocaust, in which millions of Jews, Romani people, homosexuals, and other minorities were assassinated. Bruno repeats the title "the Fury" whenever he implies Hitler since he only hears Hitler cited reverently as "the Führer" in his Nazi-supporting family. Hitler upholds strong anti-Semitic ideologies and many characters in this novel follow Hitler's path. Ralf, Bruno's dad, was a recruit in the Great War (World War I) and was promoted to Commandant in the German Army by Hitler during World War II. He admires Adolf Hitler and follows his instructions. Gretel, Bruno's sister comes to be much more indoctrinated with anti-Semitic rhetoric than Bruno and informs Bruno that they are the "opposite" of the Jews on the supplementary side of the fence. Lieutenant Kotler is cruel to the prisoners, and taunts them. He misbehaves with Shmuel and Pavel because of his anti-Semitic ideologies. Herr Liszt is a supporter of the Nazi party and teaches Bruno and Gretel geography and history in line with the party's goals and ideals. Bruno's grandfather is proud of his son's role in the Nazi party and opposes his wife's concerns. Through all these characters we can clearly understand the anti-Semitic viewpoints. This hatred is spread among generations and it continues to destroy the lives of many innocent people. Germans who are not into Anti-Semitism

After the start of World War II, Adolf Hitler the Chancellor of Germany from 1933 to 1945, executed a policy known as the "Final Solution." Hitler decided not just to separate Jews in Germany and countries ruled by the Nazis but to subject them to brutal regulations and random acts

of violence. Rather, he became convinced that his problem with Jews would be solved only with the elimination of every Jew on Earth. Auschwitz was opened in 1940 and was the largest of the Nazi concentration and death camps. Placed in southern Poland, Auschwitz originally served as an incarceration centre for political prisoners. However, it developed into a network of camps where Jewish people and other perceived adversaries of the Nazi state were destroyed, often in gas chambers, or used as slave labour. Pavel, Shmuel, and people in the concentration camps portray the Jewish perspective. They are punished throughout their life because they are Jews. The German roar for racial purity took thousands of lives. The Jewish characters in this novel are suppressed much and it informs the audience about the cruelties of Hitler's Germany. Germans who are not supportive of Anti-Semitism

The novel also presents characters of Germans who are not against Jews. Nathalie, Bruno's grandmother, and Father's mother was a singer in her youth before she married her Grandfather. Grandmother disagrees with the Nazi party and gets into a huge quarrel with Father when he accepts the new post at Auschwitz. Maria, the family's maid, is secretly unhappy with Father's role at Auschwitz. Bruno's mother is taking a neutral stand. She is not supporting or opposing the Nazi rule. But she is supposed to follow the instructions of her husband. However, most of the characters in the novel are not conclusive members or followers of the Nazi party, many of them end up accepting the regime's ideals and goals out of a sense of duty, fear, or apathy. Despite her dissatisfaction with Father's new work as director of the Auschwitz concentration camp, Mother does not openly oppose his choice to relocate the family. This appears to be motivated by a sense of duty to her spouse and country, as well as her position as a woman in a patriarchal society. Indeed, her dislike of Auschwitz relates more to its bleak and secrecy than its role as a concentration camp, showing that she has no real controversy with the Nazi belief that Jews and other minorities are less than human.

Bruno, though he is still very youthful and "innocent," is also imbued with a belief that Germans, as a people and as a nation, are preferable to every other country and culture in the world—even though he doesn't realise what this means.. Though Lizst is not actively a soldier, this kind of conspiracy perpetuates the anti-Semitism and German nationalism that were hallmarks of the Nazi party's principles. Gretel, on the other hand, is a more enthusiastic example of brainwashing at work—though she is a typical twelve-year-old girl at the start of the novel, with her main obsession being rearranging her doll collection, by the end of the novel, she has become obsessed with commemorating Germany's expansion across Europe via pushpins in maps her father has given her. While most of these personalities don't actively participate in the Nazi system of terror and genocide, acknowledging requests or turning a blind eye to such behavior was a crucial aspect in the Nazi party's ascent to power in Germany during the 1930s and 1940s. Women and

people in subservient roles often felt that they had no choice but to accept the Party's desires, particularly after it became the ruling force in Germany.

Many soldiers, even those who carried out horrible executions in the concentration camps, claimed that they were "just following orders" in the wake of the Nazi defeat in 1945. Because of the party's fear tricks and ruthless militarism, going against the Nazis could mean a hazard to one's life or family, but this also involved turning a blind eye to or acknowledging crimes against humanity. One of the most terrifying lessons of the Holocaust, then, was how far ordinary people's apathy and inaction can go in allowing horrors to continue—as long as the horrors are normalized and promoted. The novel is successful in portraying the different viewpoints. The thoughts from different corners help to understand the social circumstances of that period. All the viewpoints depict that holocaust is the biggest cruelty world has ever seen.

The Holocaust had a major impact on humanity in both Europe and the rest of the world, and its impacts are still being felt today by children and adults whose forefathers and mothers were victims of the Holocaust. When Allied troops invaded the concentration camps in 1945, they found piles of bodies, bones, and human ashes, all of which were evidence of Nazi mass murder. Soldiers also discovered tens of thousands of survivors, both Jewish and non-Jewish, who were starving and sick. The idea of restoring their lives was overwhelming for survivors. The immensity of the evidence and horror of the Holocaust mostly prompted a feeling of self-importance and instilled a trait of racial supremacy in German society.

Germans tried to rewrite their own histories to make them more appealing. Millions of people were displaced as a result of the Holocaust and its consequences, including many Jews who had lost most or all of their family members and property, and who often encountered anti-Semitism in their home countries. The Allies' original aim was to return these "displaced persons" to their homeland, but many rejected or was unable to do so because their homes or towns had been ruined. As a result, almost 250, 000 people spent years in displaced camps after the war ended. According to the Harrison Report, several American-run DP camps had appalling circumstances, with detainees living under armed supervision.

With most displaced persons unable to return to their own homes in Europe, and with many western countries still implementing immigration restrictions, the British Mandate of Palestine became the major destination for many Jewish refugees. The United Kingdom, however, refused to admit Jewish refugees into the Mandate territory due to local Arab opposition. Emigration was difficult in countries that were part of the Soviet bloc. Former Jewish partisans in Europe, in

coordination with the Haganah in the British Mandate of Palestine, launched Berihah, a huge smuggling operation that finally smuggled 250,000 Jews to Mandate Palestine.

“The Holocaust wiped out many of the most educated and productive people in western Russia,” said co-author James A. Robinson, the David Florence Professor of Government at Harvard. According to the researchers, the consequences may have been triggered by the Holocaust's disproportionate destruction of the most highly educated and economically productive parts of local society. The Holocaust was not carried out only by the Nazis. Collaborators in the form of individuals, groups, and governments who enabled the Nazis in persecuting and murdering their victims aided and carried out their descent into genocide. The Nazis would not have been able to carry out the Holocaust to the same degree or at the same speed without the help of these accomplices. This collaboration was done mainly through the means of home front, where civilians helped through the occupied countries, which are in alliance with Nazis.

The persecution of Jews had long-term consequences for the communities that were left behind, not because Jews made up a huge percentage of the population, but because they made up a large percentage of crucial social strata that are critical to economic and political development. Thousands of homeless Holocaust survivors travelled westward to other European regions liberated by the western Allies, with few options for emigration. They were held in hundreds of refugee camps and displaced persons (DP) camps around Europe, including Bergen-Belsen in Germany. These camps were run by the United Nations Relief and Rehabilitation Administration (UNRRA) and the occupying armies of the United States, the United Kingdom, and France.

The inhuman practices that are prevalent in the world against the minority or towards the group which is seen as enemies or as a problem on the basis of many different reasons, which include religion, racket. This shows the importance of holocaust in the current scenario. History is significant because of the roots it has established in cultures around the globe. The roads to new languages, geographical discoveries, and governance modifications are all traced throughout history. History also teaches us vital truths that every living person should hear and remember. One of the key encounters shared by casualties of the Holocaust, as well as different destructions and demonstrations of scorn, is the culprit's capacity to dehumanize them. Dehumanisation is the evacuation of human respect, basic freedoms, human qualities completely.

Dehumanization is critical to getting standard individuals to submit demonstrations of savagery and mass homicide against their local area individuals. This illustration isn't selective to the Holocaust. Dehumanization, worked with by the Nuremberg and Berlin Laws, in the Holocaust are simply demonstrations of sanctioned segregation. In Rwanda, the Hutus called the Tutsis

“cockroaches” and utilized the media to spread disdain discourse rousing savage demonstrations by the local area. In Cambodia, individuals had their independence eliminated by the Khmer Rouge and were put into a totally new society in light of their assigned dependability. Individuals being appointed regalia, numbers, having their heads shaved, and not being permitted to communicate in their local dialects, practice their social customs, or honor their strict convictions all play into dehumanization. We see dehumanisation all over.

The traumatic stress which happened as a result of holocaust, haunted the survivors forever. A holocaust survivor has stated that he feel everything very normal and well, but after the trauma of holocaust he feels like either he or the world are completely insane. This traumatic stress was there forever one of them. Even after this many years, holocaust still gives a shudder down the spine to the people who lost their family and cult. Holocaust had a great societal impact on the world. The world itself witnessed the ability of the human race to destroy its own race and how cruel the human race could get. It was truly devastating to experience it and also to have such a heart-wrenching page in history for the human race. The dictatorship of Hitler showed the world the most brutal way of destroying life.

Across the world, conflict between countries and people is still going on. People hate each other. Their hatred had turned into wars. The book *The Boy in Striped Pajamas*, clearly shows that war doesn't bring peace in the world. It destroys the world and it worsens the issues. In the book there are two child characters named Bruno and Shmuel, these two characters are innocent. But holocaust took away their innocence and life of innocent souls is being victimized. Similarly, around us many wars and conflicts are taking place. None of them is giving peace to mankind. War ruins families and communities, and it often interrupts the social and economic development of nations. Long-term physical and psychological suffering to children and adults, as well as a decline in material and human capital, are the results of conflict. One of the most harmful consequences of war is the effect on the mental wellbeing of civilians. Mental problems have become more common among the general population, according to studies. Women are harmed more than males. Children, the elderly, as well as the disabled are among the other vulnerable groups. The degree of trauma and the availability of emotional and physical support are related to prevalence rates. In developing nations, cultural and religious coping techniques are common. Despite the fact that there have been no major wars since World War II, there have been several wars and conflicts throughout the last 60 years. Some examples of the wars that caused humankind the most are the Korean War, The Vietnam war. According to Dreifuss, a historian at Tel Aviv University and Yad Vashem, the world is today dealing with both Holocaust denial and Holocaust distortion, in which governments or institutions are presenting their own views of history that are destructive to Holocaust memorial. Anyone dealing with the Holocaust must first and foremost be devoted to the complex reality that existed at the time, rather than today's memory conflicts. Even after all these years, we can still see

how holocaust is being interpreted and used in the Ukrainian war. It persists and it will persist till the end of the human race.

People have represented the Holocaust in popular culture in a variety of ways. In the years following WWII, writers have been faced with the challenging job of conveying the almost unimaginable reality of ghettos and concentration camps in fiction. Some critics have suggested since then that inartistic reaction to these horrors could never be effectively portrayed on writing. Many authors, on the other hand, have been compelled to write these stories as a confession to those who have been silenced by the Nazis. The Holocaust is an issue that has been portrayed in modern dance. Majority of these Holocaust films focused on individuals who engaged in the Holocaust, either explicitly or implicitly. The Holocaust had such a profound impact on literature that it continues to reverberate throughout history, reminding us of previous wrongdoings.

The so called, Holocaust literature comprises of diaries or letters written in concentration camps that were kept safe and eventually turned into books. In the French language, both Jews and non-Jews have written about aspects of the Holocaust, particularly the camps. Elie Wiesel's books are undoubtedly the most well-known Holocaust literature published in French by a Jewish author. Elie Wiesel, a Holocaust survivor, and Art Spiegelman, a Holocaust survivor 'skid, have both published profound work that has embodied the way we understand what happened during the Holocaust.

The most well-known non-Jews who have written in this style are Charlotte Delbo and Jorge Semprun. *None of Us Will Return*, by Charlotte Delbo is one among such works. The first volume of her *Auschwitz and After* trilogy, *None of Us Will Return*, is a memoir that combines simple recounting, poetry, and prose poems with self-aware contemplation on acts of memory and testimony. The trilogy delves into the depths of Nazi brutality and its aftermath, posing difficult questions about the language's ability to carry that load and the psyche's ability to withstand tremendous suffering. Many women who witnessed and survived Nazi atrocities, like Delbo, gave their experiences, memories, and reflections literary shape. They used a variety of literary styles and addressed a variety of issues while writing in a variety of genres, including fiction, poetry, theatre, and memoir.

Jewish women began keeping wartime diaries and notebooks during the war years, under the shadow of Nazism, to give narrative form to their experiences. The diary of Anne Frank (1929-45), the most famous of them, is written in the form of letters to a confidante and chronicles the everyday lives and emotional life of an adolescent girl sheltering in a secret room in Holland with her secular German Jewish family. Etty Hillesum's (1914-1943) diaries also depict life in Nazi-occupied Holland. Hillesum was already a young adult when anti-Semitic crimes occurred in her life, and her journals reveal her effort to come to terms with the events of her life on a philosophical

and psychological level. Almost two decades after her death in Auschwitz, her writing was published.

Most German fiction writers avoided Holocaust subjects until the end of the 1980s. Gunter Grass was probably the best-known author who dealt with the Nazi dictatorship (though not directly with the Holocaust) prior to the 1980s. It is unsurprising that the Holocaust is a major or minor theme in hundreds of Hebrew works of literature. The Holocaust has left an indelible mark on Hebrew theatre. Motti Lerner and Yehoshua Sobol, for example, have written plays with difficult topics like collaboration with the Nazis and the existence of ghettos. After the war, there was a rush of literature about the Holocaust in Poland, but these writers were effectively censored throughout the Stalinist period, which lasted until 1956. Following a surge of anti-Semitism in Poland in the late 1960s, Polish literature focused more on Jewish-Polish connections during the Holocaust. Impact of holocaust can be seen widely in society and literature. It has had a great impact on people and it is reflected in the literature and artworks happened after it. It is through this and history we could draw a clear picture and the depth of atrocity done by the holocaust. Anti-Semitism is not something that merely effect the Jewish people, anti-Semitism is a type of discrimination against people that affect all. Anti-Semitism correlating with intolerance generally and fundamentally going to constitute a threat to the kind of discourse and tolerance that are the bedrocks of our democracy. Historians had remarked that anti-Semitism transcends nationality place as it never ends with Jews. The term 'Semitic' does not relate to a specific ethnic group. It is a linguistic term that refers to a set of languages, including Hebrew and Arabic that have traditionally been spoken throughout the Middle East and parts of Africa. The writers choose the alternative spelling anti-Semitism because there is no such thing as a Semitic race.

Today's anti-Semitism is completely different from how it was before the holocaust as it is not pulled by governments as stereotypes and prejudice are those we had known for years and centuries. Jews exist in different parts of the world, especially in Israel and the United States. Israel has more Jews than any other country in the world, with a population of over 6.9 million. Since 2000, anti-Semitism in Europe has risen dramatically, with an upsurge in verbal attacks and violence, including graffiti, fire bombings of Jewish schools, and damage of churches and monuments. These attacks occurred not only in France and Germany, which have the greatest rates of anti-Semitism in Europe, but also in Belgium, Austria, and the United Kingdom. Physical assaults on Jews, such as beatings, stabbings, and other forms of violence, grew dramatically in those countries, with a number of cases resulting in serious injury or even death. Furthermore, since 2000, the Netherlands and Sweden have seen persistently high rates of anti-Semitic incidents. Anti-Semitism was persistent in the middle ages and it was certainly there in the 20th century. We can document it even in the 21st century. It wasn't a hatred which was in history, it's still prevalent in contemporary society.

Modern anti-Semitism is a wide and growing expression of anti-Semitism that includes hatred, harassment, violence, and racial hatred that has a significant impact today. Because of its global reach, anti-Semitism is a menace to all governments. This is evident in a global study conducted by the Anti-Defamation League in 2014, which looked at views toward Jews and anti-Jewish stereotypes in 101 countries. Anti-Semitism in today's world is a severe human rights issue that affects everyone, not just Jews. Anti-Semitism is frequently treated as a singular problem, as if it only affects Jewish communities. However, anti-Semitism does not require the presence of a Jewish community to flourish. Anti-Semitism today is a burgeoning online problem with no borders, broadening its breadth and impact. Anti-Semitic discourse can be openly and anonymously propagated on social media, online forums, blogs, comment sections, and message applications. These methods, in the absence of effective countermeasures, allow like-minded peers to support and reinforce their damaging views, fostering radicalization and reducing the threshold for offline violence. Anti-Semitism threatens not just Jews, but also Christians and Muslims, as well as democracy and civil society.

Fighting anti-Semitism is about more than just justice for our Jewish neighbors; it's also about standing up for Christianity, Islam, and the possibility of a decent life. In the struggle against anti-Semitism, we all have a direct stake. This is terribly evident in Middle Eastern countries where anti-Semitism is promoted as an official torques-official ideology. These nations encourage anti-Semitic hate of Israel in order to divert attention away from their own dictatorial rule, which includes human rights violations, denial of democracy, economic corruption, and other issues. In this sense, anti-Semitism affects tens of millions of people who live in these areas. There aren't many Jews among them. The majority of the people are Muslims. Christians number in the millions. True, many people in these countries have bought into the depravity of anti-Semitism to some degree or another, but many, happily, have not. Islamist extremism, the radicalized group in Muslim community are anti-Semitic their targets are Jews and Jews' institutions.

The right wing extremist parties of Europe are mostly affected today unlike before. The rising criticism of the policies of Israel and questioning their existence often turn out to be problematic. There is Semitism in middle east where the hard core denial had very much. The audience is anti-Semitic who wants to confirm their ideologies and feelings.

Contemporary anti-Semitism had grown both opened and in an elusive way both in places where large Jewish community or less live. Jews become the victim of anti-Semitic attack in much way through terrorist attack and by the destruction of Jews property institutions and cemeteries, through radio television and internet the propaganda and conspiracy theories are rapidly spreading which is anti-Semitic. Jews continuously become accused of dual loyalty blood Label etc, this form of anti-Semitism is connected with fascism and not. Apart from middle age classic form of anti-

Semitism new form of anti-Semitism have evolved. The criticism of Zionism or Israeli policy can be considered as the new form of anti-Semitism.

In the middle east and in Muslim communities in Europe the new anti-Semitism is common but it is not imprisoned to these population, the U.S authorities asked each year to commission to investigate the alleged atrocities and violations of other human rights by Israel ,for reporting the various bodies have been set up. It is the responsibility of governments to work against societal anti-Semitism, but some irresponsible authorities had fuel the flame and spread hatred within their borders. The most significant theme of John Boyne's novel *The Boy in the Striped Pajamas* is that all people should be treated equally and should not be classified into groups that discriminate against them. You should be treated fairly regardless of your ethnicity, gender, or age.

The two children in the story are unconcerned with the bigotry and discrimination that surrounds them. This is the theme shown throughout the book. Boyne was trying to convey the lesson that violence does no good. The German Nazis gain nothing from the killing of innocent people. Bruno's father learns what it's like to grieve for the loss of a loved one in the end of the novel, when Bruno is ironically killed in the gas chamber in the same way that thousands of Jews were killed. Bruno's father had to go through what many Jews have gone through, although he might be blamed in some respects for this awful incident. Bruno is killed in the gas chamber while trying to help Shmuel in searching for his Papa. Despite the fact that the good in the story outnumbered the terrible in some ways, Boyne's message is that this should not stop us. Bruno and Shmuel's deaths were used by Boyne to demonstrate that, when power is wielded in a negative manner, horrible things could happen. Boyne's message is that everyone in the world is equal, and that ignorance should not be used as an excuse to ignore atrocities taking place around them. His examples include Shmuel and Bruno's friendship and how their differences do not harm them, but rather strengthen them. He also demonstrates that evil does not produce well, and that tragic ends are the outcome of it. His use of two nine-year-old boys represents people's naivety and ignorance of the situations they find themselves in. The major lessons in this novel are both heart-warming and horrifying in some ways. Boyne tries to highlight that people can discover the best in each other even in the most extreme situation of prejudice, but we must not let our ignorance prevent us from treating others with respect and compassion. After all, we are all here to create a better world for all of us to live in.

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Influence of Colonial Authority and Language on People's Individuality in Chimamanda Ngozi Adichie's *Purple Hibiscus*

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Abstract

African Literature is packed with conventional custom and myth. It has its origins from ancient times with progressive phases over various customs and languages even with a unique past from both the spoken and written literatures. It is the power of colonization and its implicit commotion being a chief notion among the writer of the post-World War II who have focused it bringing under limelight the convention and civilization of the indigenous people. As stated, the African literature has its own primal history from the post with its tremendous growth with various vernaculars, styles and of course with several genres. A majority of the African writers have been influenced by English as a foreign language. Thus being attracted towards it, they have used the language to convey their outlook pertaining to the pre and post phases of colonialism in their nation chiefly contrasting the domination of the colonial rule over the indigenous people, their society and custom. Shattering the peace without any sort of progression. One of the realistic modern African women writers from Nigerian background Chimamanda Ngozi Adiche who comprehensively doles out the corresponding concerns of the twenty-first century in her first novel *Purple Hibiscus* elucidates in an estimate approach the impression of colonial vernacular, political beliefs, faith and civilization on the individuality of people. This paper is an attempt to highlight the influence of colonial language and politics on the indigenous people during post-colonial period as denoted in the aforesaid work.

Keywords: Nigeria, English as foreign language, colonialism, identity crisis, discrimination Chimamanda Ngozi Adiche's *Purple Hibiscus*

INTRODUCTION

African literature with the inclusion of numerous genres expands from oral to written literatures in English language being the language of the colonist. The African verbal literature during primal days have been accustomed to teach and amuse children through the story telling about the soldiers and supermen, stage shows, adages, and puzzles. As a result of it, the Nigerians gradually freed

themselves from the clutches of western colonialism. The Nigerian writers further boosted this freedom through their artistic style of novel writing. Having parallel apprehensions in an illuminate style, Chimamanda Ngozi Adichie elucidates the influence of colonialism on people of the post-colonial times in her work *Purple Hibiscus*. The book comprises of the impression of colonial law and language on people's individuality in a unique method with lucid expression.

One of the renowned African woman writers, Chimamanda Ngozi Adichie was born to Grace Ifeoma and James Nwoye Adichie on the 5th of September, 1977 in Enugu, Nigeria. She ranks fifth of the children in the family and bagged the affection of parenthood more than her siblings that plays vital part in her life. Her parents' affection influenced her to the extent that it travels along with in her literary career. Besides, the togetherness with one of the dynamic African woman writers Chinua Achebe in Nsukka paved her way to come out with her literary genius. Her parents were intellectual and possessed prominent position at the ----- University. Her father taught Statistics and after some passage of time, he became Vice-Chancellor of the same University and her mother as the registrar of the University. It is obvious that it is the literary soundness of her parents that has turned Chimamanda to have introduced herself as a writer with all potentialities required for an effective writer. The famous proverb 'A Good begun is half done' fits Chimamanda.

Chimamanda completed her secondary education successfully even bagged many prizes for her proficiency in studies. These prizes were the other sources of motivation in her that she decided to do medicine and pharmacy in the Nigerian University for one and a half year. Her literary genius started flourishing even when she was a university student. She was handed over the task of editing the magazine published by the university under the title, 'The Compass'. It is worthy to state that this magazine was managed by the students at the university. Having completed her university education, Chimamanda focused communication studies and joined communication at Drexel University, Philadelphia, United States. Later she received her degree in Political science at Eastern Connecticut State University that assisted her intensely in her literary profession. Following her under graduation, she proceeded for post-graduation in Creative writing from John Hopkins University, Baltimore in 2003. During her last years at Eastern University, she busied herself in writing *Purple Hibiscus*, her first novel and published the same in October 2003. Furthermore obtaining many optimistic critical compliments, the book was elected for the Orange Fiction Prize in 2004. Nonetheless, in 2005, it was given the Commonwealth Writers' Prize for Best First Book. Her other works include *The Things Around Your Neck* (2009), a collection of short stories, *Half of a Yellow Sun* (2006), her second novel and her third novel *Americanah* (2013).

Purple Hibiscus is a heart touching, sensitive and fascinating story of a cruel childhood under the shadow of the Postcolonial Nigeria. The novel begins with the socio-political instability of the

country presenting significant outcomes of the post- colonial Nigeria such as brutality, religious discrepancy, complications of teens, individual loss and soon. The novel is set with the first person's perspective. Kambili Achike, a teen ager is the speaker as well as the central character in the novel. She hails from a substantially rich and morally religious ambiance family in Enugu, Nigeria. Her father, Eugene Achike, is an active humanitarian and a factory proprietor. He is a dynamic and devout Catholic orthodox. His seriousness towards his religion drags him away from the basic humanity turning him a religious extremist. Unlike an affable and understanding head of the family, Eugene is stern and aggressive despotic in the house towards exposing his wife Beatrice Achike (Mama) and children Kambili and her brother Chukwuku (Jaja). Though his behavior with other members of the family is rude and unwelcomed, yet he possessed the quality of being a brave man standing against the wrong things taking place in the political grounds. He maintains the newspaper Standard, which condemned the government and the head of the State. Adichie ramifies the novel into four main sections such as Palm Sunday, Before Palm Sunday, After Palm Sunday and The present. She does not write the novel in the straightforward chronological order of narration. She starts from the present and goes back to the past events which leads to the present situation and concludes in the present. During the colonial rule, the whole domain was captured by the missionaries, businessmen and soldiers. As the book *The Empire Writes Back* written by Bill Ashcraft and et al states "more than three-quarters of the people living of the world today have had their life shaped by the experience of colonialism." (1). The sole objective of the colonizers was to refine the indigenous people of Africa spreading the Christian faith among them. In the name of refinement, the European thoughts gradually were enacted in the minds of Africans that shattered their own tradition, social activities and behavior, language, intellectual outline and more over their national identity. Chinua Achebe states in *The Novelist as a Teacher* that political colonization always goes along with the traditional colonization. By means of cultural colonization displaces the customs and ritual of indigenous by pinning upon them the culture of the western. Achebe emphasizes that cultural colonization poses more threat to common people of a nation than the political colonization.

Chimamanda's *Purple Hibiscus* is set in the post-colonial Nigeria and stages huge effects of colonialism, chiefly circling the language and politics. It marks an unusual outline than the other post-colonial novels like *Things Fall Apart* and *Arrow of God* by Achebe and *The Joys of Motherhood* by Buchi Machete. She reveals in a different way how the colonialism reached and settled all over the nation even after the country's independence. Furthermore religion and culture being the two major post-colonial identities in *Purple Hibiscus*, politics and language have brought tremendous changes in the life of common people in post-colonial era of Nigeria. Adichie highlights this colonial influence with a thoughtful style in *Purple Hibiscus*. The consequent political uncertainty and dishonesty are believed to be the main influence of the colonial rule that have been

artistically presented by Adichie through the characters Eugene and Ade Coker representing political conflict. She utilizes the information media efficiently to sketch the political immorality and uncertainty. Eugene is the organizer of the newspaper called Standard which publishes political conflict and exploitation of the Nigerian State Government. The newspaper challenges the perversion and Military Coup of the state. Ade Coker is the chief editor of the Standard, publishes news about the unlawful activities of the Military Coup subjugating the state completely. Eugene as a defender of social equality opposes to the Military rule of the country. Kambili says: Of course, Papa told us, the politicians were corrupt, and the Standard had written many stories about the cabinet ministers who stashed money in foreign bank accounts, money meant for paying teachers' salaries and building roads. But what we Nigerians needed was not soldiers ruling us, what we needed was a renewed democracy. Renewed Democracy. It sounded important, the way he said it. But then most of what

Papa said sounded Important. (24-25)

Eugene is a man of great accountability and patriotism who grants full authority to Ade Coker to notice and contrast the worst activities and happenings that take place in the state. Ade Coker makes the Standard as a genuine standardized newspaper bringing out the socio-cultural situations of Nigeria to the public. It is the moment when the other news agencies hesitate to speak to the point against the ruling government in the state. The Standard publishes all the sorts of news about the actualities even the scam of the government. According to Eugene, the Military Coup has been overcome by the national government. After the military coup take over the country, there have been unfavorable vibes in the country yet steering to school became complicated. Kambili describes:

Kevin plucked green tree branches every morning and stuck them to the car mounted above the number plate, so that the demonstrators at Government Square would let us drive past. The green branches meant Solidarity. Our branches never looked as bright as the demonstrator, though, and sometimes as we drove past, I wondered what it would be like to join them, chanting, "Freedom." standing in the way of cars. (27)

Several days later, Ade Coker is detained by the armed forces for writing a cover story on the bribery and criminal pursuits of the Head of the State and his wife. The news report also interrogates the death sentence of three men who were bootleggers. Standard still did not cease writing the fact, even after Ade Coker's detention. Yewande Coker, wife of Ade Coker, requires the assistance of Eugene and takes Ade out from the prison for which Ade remains grateful and thankful to his chief. His viewpoint about Eugene is expressed in the

novel as, “a man of integrity, the bravest man I know” (42). When the Military attempts to ban Standard, Eugene determines to circulate the newspaper below ground for the protection of his staff. Depicting the condition Eugene states: “I knew that publishing underground meant that the newspaper would be published from a secret location. Yet I imagined Ade Coker and the rest of the staff in an office beneath the ground, a fluorescent lamp flooding the dark damp room, the men bent over the desks, writing the truth.” (43)

Moreover, the ignoble acts of bribery and crimes, the armed forces torment and disgrace the common people. They thrashed the women in the market. Their domination is lucidly presented in these lines:

As we hurried past, I saw a woman spit at a soldier,
I saw the soldier raise a whip in the air. The whip
was long. It curled in the air before landed on the
woman's soldier. Another soldier was kicking
down the trays of fruits, squashing papayas with his
boots and laughing. When we got into the car,
Kevin told Mama that the soldiers had been
ordered to demolish the vegetable stalls,
because they were illegal structures. (44)

The government has lost its social reputation on account of its corrupted and ignoble activities and of course failure in service to the inhabitants. The military Forces too have not fulfilled their obligations in protecting people except tormenting and torturing the innocents. Scam has become a part of the government. It is clearly evident when Kambili, Kevin and Jaja travel to Nsukka, Kevin offers ten-naira (as bribe) to the policeman who is standing at the check point near Opi. After getting the amount he greets them and let their car to move without any inspection. Kambili is not at ease when he finds Kevin bribing the man; she even feels embarrassed for this deed of him. She told that her Papa would not have been bribed that police man, because he strongly believed that, “we cannot be part of what we fight.” (111).

When Big Oga, The Head of the State wishes to give an interview to the Standard, he sends a mediator for an appointment, but permission is denied by Coker. Moreover, Ade Coker plans to publish a story on Nwankiti Ogechi in the upcoming edition of his newspaper. Papa and his friends cautioned Ade Coker to be careful, because the Head and the armed forces have planned to assassinate him and the members of his family. Eventually Ade Coker is murdered by the government. When Ade Coker receives a parcel from the Head of the State sealed with the State

House, he opens a box that has been parceled to him. No sooner did he open it than it blew with a loud noise blowing him off and killing him. Though everyone is aware of the fact that it is the Head of the State who with a conspiracy has committed the murder of Ade Coker, yet none is gutsy enough to raise a voice against him or the government. This incident clearly highlights the tyranny of the Head of the State, and also shows the incapability of the state in providing security to her people. From this terrible incident, everyone in the state is warned that if any one dares to stand against the state, he or she would meet the same consequence as Ade Coker. Thus, the voice of people is unvoiced by the government. Now, the University of Nsukka is under the control of The Head of the State, who has oppressed the voices of professors, in such a tangible way that they are not able to speak a word against them. Kambli's aunt Ifeoma is a professor in that university, when she discloses the malpractices of the administrators in the appointment staff; she is sacked from the job immediately. The tyranny of the Head of the State has made the lives of people desolate and unhappy by failing to protect them leaving them to lead a life with fear and helplessness. Chimamanda Adichie asserts political restlessness all through the novel with many instances. The country has now undergone so many turmoil, troubles and intramural differences due to her colonialism even after her independence. It cannot be denied that it is though officially and politically independent, yet it is socially in dependence.

Adichie also depicts in *Purple Hibiscus* the impression of colonial language and education on people's individuality in the post-colonial era. The colonizers have given much significance to education being an unquestionable reality. The sole objective of the Western missionaries was to refine and educate the Africans with their religious faiths and cultural ideologies depriving them from their own national and cultural tradition and identities.

Upkong remarks:

The colonial ideology is that of domination and exploitation of the colonized, intended to derive maximum profit from minimum investment. To realize this objective, the colonizers went ahead to deny the being of the colonized, their person, their culture, their worldview. In its place was installed the person, the culture, and the universe of the colonizer for the realization of the interests of the latter. The successful implementation of this ideology alienated the colonized. (4)

As a matter of fact, the vision of missionaries was not only to convince the locals but to renovate the customs of the natives. English Language, traditions and Education were all diverse outfits and methods in the course of transformation. Adichie states her obvious apprehensions for education

through Eugene. He selects the finest missionary schools for his children. Kambili studies in “Daughters of Immaculate Heart”, a luxurious private school managed by the Catholic Reverend Sisters. Papa enrolled Kambili and Jaja in the missionary school run by the Catholic Reverend Fathers, and imposes strict orders on them, and also wants them accomplish first rank in the class. When they fail to secure good marks and don't first rank, he has beaten them severely. He says them

“Because God gives you much, he expects much from you. He expects perfection.” (47).

When Kambili secures first rank in her class, Papa congratulates and appreciates her telling that she has not only achieved her goal, but also has cherished God. It is clearly evident from the attitude of Papa that, how he compares the materialism to spiritualism. He equates educational achievement with the spiritual uplift. He is about to punish Kambili, when she gets second place in her class, but she luckily escapes his punishment. The matter of appreciation is, Eugene visits the school the very next day to praise and encourage the girls who have secured first rank. He describes Kambili how he strove to acquire education in his life. He remarks:

I did not have a father who sent me to the best schools.
My father spent his time worshiping gods of wood and stone.
I would be nothing today but for the priests and sisters
at the mission. I was a houseboy for the parish priest for
two years. Yes, a houseboy. Nobody dropped me off at
school. I walked eight miles every day to Nimo until
I finished elementary school. I was a gardener for
the priest while I attended St. Gregory's Secondary School. (47)

Jaja also gets rigorous treatment when he declines to do anything concerning studies. On one occasion Papa crushes Jaja's little finger when he skipped two questions in training for the first Holy Communion. Hence Eugene requires his children to be brilliant not only in their studies but also have erudition everything.

Eugene is so passionate and attracted towards English language to the extent he is not ready to hear his children in Igbo language. All he wants is that they should speak English. They are forced to speak none other than in English to him. To him Igbo language will not fetch any job and has no value at all in the existing society. Being impressed by Western Colonization, he prefers English to Igbo. Eugene is an embodiment of western colonization. It is this westernized mindset that he gives priority to English language not Igbo. He never describes the importance of Igbo language to his children. He usually identifies himself with his father-in-law than his own father for he speaks

English. Eugene uses the accent of westerners, while communicating with his father-in-law. He is so passionate towards English language that he feels pride highly regards his father-in-law than his own father who does not speak English. Kambili remarks:

Grandfather was very light-skinned, almost albino, and it was said to be one of the reasons the missionaries had liked him. He determinedly spoke English, always in a heavy Igbo accent... He had insisted that we call him Grandfather in English, rather than Papa-Nnukwu or Nna-Ochie. Papa still talked about him often, his eyes proud as if Grandfather were his own father... he was the one of the few who welcomed the missionaries. Do you know how quickly he learned English? (67 – 68)

Eugene continues to encourage his children to converse in English and boost them by giving them money if they talked in English with him. He is too influenced by English language that he does not like the Mass being celebrated in Igbo language which is the native language because he more attracted towards English Mass. Aunt Ifeoma however is different from the mentality of Eugene. Besides using English language, she never discloses her disliking towards her native language Igbo, but appreciates and encourages her children to talk in Igbo. In fact, the children are encouraged to sing in Igbo during the prayer, which shows her broadmindedness and respect for other languages but the love and respect for her native language does not change. The character Ifeoma in the novel personifies Adichie who is rooted in her traditional and cultural heritages besides her love for native language. She uses many phrases from her native language. Though the colonial rule and language have positive impact on one's identity yet the negative impact outruns the positive one since the culture and tradition of the indigenous is shattered or destroyed.

Conclusion:

The colonialism in a country not only does disturb the socio-cultural activities, it also does bring psychological changes in indigenous people of the nation. As a result of it, they are moved by the introductory fancies of the new atmosphere that they see around them. They are attracted towards the new western culture and gradually leave behind their own traditional and cultural heritage. The most attracted sect of a nation towards westernization is the younger generation rather than the old one.

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Migration and Isolation in Chitra Banerjee Divakaruni's Novel *Vine of Desire*

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Abstract

“The Vine of Desire” is a realist novel about a Bengali family's tangled relationships. The novel's chapters are structured as a multi-tiered, multi-layered conversation. Despite the fact that the tale is set in Calcutta, Chitra Banerjee Divakaruni claims it is not autobiographical. Sudha and Anju, the novel's central characters, are cousins who were born on the same day, grew up in the same house, and married on the same day. Their marriage drives a wedge between them, separating them geographically, as Sudha relocates to Midnapur to live with her in-laws, while Anju relocates to the United States to be with her husband Sunil, an IT Engineer. Their lives changed as their desires and joys became linked with the adult guys in their lives.

Keywords: Male domination, Migration, isolation, culture conflict, and disappointments.

Introduction:

Chitra Banerjee Divakaruni was born in New Alipore in Calcutta on 29th July 1956. Her father was an accountant. Her mother was a school teacher. She became the family's lone female member. She grew up in a middle-class home with three brothers. Loreto House, a convent institution run by Irish nuns, became the place where she studied. In 1976, she earned a bachelor's degree in English from Presidency College, University of Calcutta. Wright State University in Dayton, Ohio, awarded her a Master's degree. She spent a significant amount of time in Chicago and Ohio before settling in Sunnydale, California. She began her career as a writing instructor at Foothill College in Los Altos Hills. Because she was a younger girl, she was aware of the concerns and problems that women face. She worked relentlessly to discover and understand the root causes of women's difficulties all across the world. This deep sympathy and understanding of human nature enriched her vision as a creative writer.

Literary Career:

Chitra Banerjee Divakaruni's literary career began in 1999 with the publication of her work as an ebook. Her writings are centred on a sliver of cultural struggle in a merged society. The

majority of the novels are narratives about the studies and resistance of female immigrants to cultural and gender standards in their various cultural surroundings. The novel 'Vine of Desire,' published in 1999, is about cousins who move to California to end their unhappy marriages.

Novels:

Divakaruni's novels are made out of the fine fusion of fantasy and the harsh realities of life. She expands the lexicon of exile beyond the romantic notion of nostalgia, promoting a rational emotional vision to enlarge the immigrants' interior world. Her memories reveal the message of cross-cultural understanding beyond the ivory towers of academia. She describes herself as a "listener," a "facilitator," and a "connection to others." "For me, living is all about the art of dissolving barriers." As a writer, she fulfills a significant role, the role of the "connector" of cultures. She defends the premise that women, as immigrants, have a stronger sense of cultural identification and may work more effectively toward cultural integration. She breaks free from monotonous cultural wars by revealing the events and effects of heinous acts of violence against women across cultural divides. Divakaruni's writings were frequently concerned with the concept of national consciousness, as well as the realisation of the warmth of the mechanism of human interaction with natural reference to geography and tradition, and the transmission of the concept of ethnic arts.

Chitra Banerjee Divakaruni's "Vine of desire" is a narrative account of the plight of two families in which the father was mysteriously lost. Sudha and Anju, the cousins after the loss of their father used to live like the sisters. In the aggrieved matriarchal Chatterjee household, they used to share shared clothes, fears, dreams, and disputes. On the maturity of Sudha and Anju, their mothers, Gauri and Mali, do their utmost to locate ideal spouses for their daughters. Sudha marries Ashok, a traditional Bengali young man. She was forced to move to her in-home law's in rural Bengal after her marriage. Anju, on the other side, marries Sunil, a software engineer, and moves to California following their marriage. Both are unhappy after their marriage and attempt to start a fresh life elsewhere. Fresh life, on the other hand, brings with it new experiences and challenges.

Marriage:

Anju and Sudha in the novel are both forced to enter into arranged marriages. Poor Sudha's heart belongs to a man she met only once but she married him. And the man she is led to marry never answers to her. He is tied to his mother whom Sudha never likes. Anju is partnered with someone she immediately falls in love with, and he falls in love with her as well. Anju tells Sudha that her marriage appears to be pointless because her husband Sunil does not treat her well. Anju and Sudha's married life is devoid of desire and joy. Only men are capable of destroying their optimism and happiness.

Sudha's marriage life:

Sudha follows the traditions of an arranged marriage to save her unborn child. Her mother-in-law hates her because Sudha is carrying a girl baby. Sudha's husband does not support her. He supports only her mother. Sudha is not happy because of her husband and her mother-in-law. There is no hope in living with both her husband, Ramesh, and her mother-in-law. So that she wants to leave from marriage life and she decides to start a new life with her daughter in America.

Sudha is the role of a pathetic female and evolves into a liberal and self-dependent woman. She risks bringing up her daughter. With all these burdens she adventures to America to give emotional support to her sister Anju.

Anju marries Sunil and both decide to go to America to start a new life there. Sunil already explains the American culture to Anju. Anju accepts Sunil's words and starts their life in America. Anju does all the work in the house and she helps her mother-in-law also. Anju becomes pregnant. She goes to job. Because she wants to help Sudha, her sister. Anju's husband is not good. He drinks too much. He comes late at midnight to return to the house. Anju advises Sunil but he does not hear the advice of Anju.

Anju's life turns to unhappiness because of her husband. Her expectation of marriage life is totally different in America. She loses her unborn child. She also loses her hopes and happiness in her marriage life. She thinks of her sister Sudha who is in India. She tells Sudha about the unexpectation of life with Sunil in America. She decides to call her sister to America and continues her life with Sudha and her daughter Dayita.

Conclusion:

This novel is about women's life, desires and sexuality as they interact with culture and race. Women characters in this novel are unhappy with men in marriage life. They try to overcome their unhappiness and start their new life in a new culture. They adjust their life, cultural difference and maintain their family in the western country.

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Representation of Women through the Mythic Characters in Kavita Kane's Karna's Wife - the Outcast Queen

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Abstract:

The Ramayana and the Mahabharatha are quoted as examples everywhere due to their plethora of information. This paper provides a clear picture of the various mythical women characters who are strong, determined and badass of Karna's Wife -The Outcast Queen. It teaches Indispensable ideas, information through various characters, especially women characters, and portrays the challenges women characters encounter, helping us unearth many.

Keywords: Representation, Women, Mythic Characters.

Introduction:

Mahabharatha, the greatest epic, is treasured and spoken worldwide. Even though we are all clear in understanding epic, Kavita Kane successfully retells the story via a mythological fiction that flames some crucial aspects of our perception and adds a few more diamonds to the crown. Women, who deserve a special place in heaven, an appreciable, applaudable role-playing soul on the earth, deserve all the credit for their incomparable nature, which is inborn and stands unique for their love, affection, sacrifice, patience, extending hands etc. In Kavitha Kane's Karna's wife, the representation of all the women characters makes us unearth mythical women characters crystal clear.

Mythical Women Characters:

"Karna's Wife- The OutCast Queen" the title itself signifies the fiction deals with the woman character Uruvi. Uruvi is the fictional heroine, the daughter of King Vahusha and Queen Shubra, the wife of Karna, and a cheerful and happy-making young lady. Other than Uruvi, Draupadi, Kunti, Shubaru, and Banumathi are the women characters that take place in this fiction. Among these, Uruvi's character played a vital role. Next to her is Draupadi, the dusky princess; others play a nominal role now and then. She stands unique for her beauty and intelligence and wins the heart of everyone with her intelligence and good nature. Everyone applauded her unique combination of beauty, intelligence and good nature.

Nima, in her research article, "*Unearthing the silent voices in Kavita Kane's Karna's Wife: The Outcast Queen*", says Uruvi:

The firm and strong character in the novel rebel against the social patriarchal system and questions the faults of other characters like Karna, Kunti, Bhishma and Krishna and, at the same time, accepts the flaws. She was not satisfied with the justification given for the concept of war, as her prior concern was that war destroyed the peace and prosperity of the country. (140)

Uruvi's excellence is projected throughout the fiction to reveal the character's importance. Kane imparts a detailed portrayal of the character Uruvi from her Childhood days in the Pukeya Kingdom, Swayamwara and marriage. Kane narrates her life as a mother of Vrishakethu until the denial of Pandava's Hastinapur to her son.

Uruvi is the epitome of her strong determination and will towards her desire. Her eminence is revealed to the reader in every chapter. At first, her choice of partner against her well-wishers choice, caste and creed. To everyone's shock, Uruvi chooses Karna at her Swayamwara.

Karna's parents are Virushali, Karna's first wife, Virushali's son, and Karna's grandparents. She raises her kid as the son of Karna the Great like a decent mother would. As a perfect human being, she wins the hearts of everyone in her new house.

Uruvi, as a good woman, respects everyone and moves quite well with others. It becomes evident her compassion. When she comes to know the humiliation of Draupadi and her husband is also one among them, she feels awful for the unlawful act, questions her husband, and asks sorry Draupadi.

Uruvi is a woman appreciated for all her good qualities, but she fails in the case of Karna and his friendship with Duryodhana. As a perfect soulmate to Karna, she advises Karna about the intentional bondage of Duryodhana with him and its impact on the family and society. All go in vain. Karna turns a deaf ear to her.

Manjusha, Kaushik, in her research article “ *A Kaleidoscopic creation of Uruvi in Kavitha Kane's Karna's Wife* :

The outcast's queen says It is the fate of Uruvi that after marriage, she does not find any peace and comfort even for a single day. In the beginning, she tries a lot to prove herself as an ideal wife. As the time passes, she tries to convince Karna, but she fails in her efforts. (277)

Crucial, expected Kurushetra war starts, Uruvi prepares herself to stand by her husband's side as a perfect mate. She understands fate starts to play its role, gruesome news, end of Karna reaches Uruvi. Uruvi collapsed at first, and she managed to look over her family.

After the death of Karna, Pandavas offers the Hastinapur Kingdom to her son, and She denies it in order to respect Karna. It shows her respect for her husband. A determined woman becomes famous and equal to a male character for her bravery, courage and will. Draupadi, daughter of Draupadi, the King of Panchala, queen of great Panchapandavas, adorns her crown with many names like Krishna, the dusky Princess, Yajnaseni – born of the sacrificial fire, Parshati from her

grandparents, Panchali from her country, Panchami, Nitayauvani and so on. She is a gorgeous, intelligent woman with her body smelling like fresh bloom lotus.

Draupadi, the most applaudable woman for her courage, accepts the life of sharing her womanhood with Pancha Pandavas unless to strive against their orthodox familial principles, with a desire to live life with Karna. Karna's wife became uncomfortable every time she met Draupadi after learning of their failed love after their marriage. Her first love stays fresh in her heart, which is pitiful and rather usual for all women. Since the beginning of time, love has remained the same, and it will continue to do so in the future. "Draupadi gasped, 'How could my husband Yudhishtira, who had lost himself, stake me at all? None of the elders, so learned and proud of their dharma, could give me an answer. They sat there with lowered eyes like dead men with no life in them". (Kane,127) Motswapong, Pulane Elizabeth, in her research article "*Understanding Draupadi as a Paragon of Gender and resistance*", says :

Draupadi repeatedly questioned the right of Yudhishtira to place her at stake when he lost his freedom in the first place. No one could give her an answer. Then to the horror of everybody present, Duryodhana ordered his brother to strip Draupadi of her sari. Dushasana proceeded to obey the order and start disrobing Draupadi. On realising that her husband was unable and unwilling to come to her rescue, Draupadi started praying to Krishna to protect her. (481)

Since ancient times, women have deserved a prominent position, sometimes superior to men. When Panchapandavas loses Draupadi in the gamble, she humiliates and questions the respectable people for her injustice. People over there are speechless. The first love of Draupadi towards Karna died at the moment when Karna is also one among in her humiliation. Her prayer alone secures her from the disrobing, showing her religious nature and bravery. It shows the just, brave and courage of the dusky princess.

Kunti, daughter of Shurasena and the foster daughter of his cousin kuntibhoja, was married to king Pandu of Hastinapur and the mother of Karna, the Pandavas Yudhishtira, Bhima and Arjuna. Draupadi consoles Uruvi after Karna's death at the Warfield, and she feels terrible in her heart about it because of her original love for Karna. She was beautiful and intelligent. She is often regarded as the protagonist of the Mahabharatha.

In this fiction, Kunti's character has shown in a few chapters because of her affinity, love and affection towards Uruvi. In the first chapter, she comes when she takes part in the Archery contest between Arjuna and Karna as an audience. She played the role of good aunt and well-wisher of Uruvi. She played her role whenever important occasions took place in Uruvi's life.

In her Research article "Women of Substance and Heroism: A Study from " The Mahabharata", Nisha says :

Kunti's life too was full of complications but she faced them boldly and her patience and self-confidence made her a strong woman. She was named pratha, but her father had promised his

childless cousin, Kuntibhoja, to give him his firstborn became the daughter of Kuntibhoja and came to be known as Kunti. However, Kunti's service and hospitality pleased him, so he gave her a mantra by which she could summon any celestial being and have a child with him. Kunti was a very intelligent and curious child by nature and in her curiosity. She committed the biggest mistake of her life. To test its authenticity, she summoned sun God "Surya".(285)

The relationship of Kunti with all the other characters is quite gentle and mature, except with Karna. Uruvi and Kunti's relationship is admirable. The way she loves Uruvi and her healthy being are always appreciable by Kunti. As everyone's desire and expectation, Kunti also wants Uruvi to become her daughter in law by marrying Arjuna. After knowing her desire, Kunti wishes for her because Karna is also her son. All except Uruvi are going to choose Arjuna as her partner. Nevertheless, well in advance, Uruvi asks sorry from Kunti because of her choice of Karna in her mind.

Kunti is the genetic mother of Karna, the same revealed at the end of the fiction by Krishna. Before the Kurushetra war begins, Kunti meets Karna and asks promise not to use Brahmastram against Arjuna to save Arjuna. This incident raises the question in the reader's mind, "will the mother show partial love for their child?" Until the end, Kunti does not serve the role of mother to Karna, his eldest son. After his death on the war field, she cries and reveals the truth to everyone.

Virushali first wife of Karna, a calm, beautiful and intelligent woman, always shows love, care and affection towards others in her family. Her excellent nature speaks when she accepts the arrival of Uruvi quietly to share her place. She plays her role gently as a wife, mother and daughter in law. Unable to accept the loss of his lovable son and respectable husband, she commits suicide in the end.

Shubra, Queen of Pukeya Kingdom, wife of King Vahusha, and mother of Uruvi, is a wise and attractive woman. She loves her daughter and her innate qualities. Her daughter always made her feel proud. As a perfect mother, she explains the pros and cons of Uruvi's choice of partner in all aspects, but Uruvi denies turning an ear toward anyone. As a mother, Shubra accepts her decision of Uruvi hardly. She played her role very well as a good mother and queen of the Pukeya Kingdom.

Banumathi, the wife of Duryodhana, an intelligent and beautiful lady, stands with her husband in all his endeavours. Even though she is the wife of Duryodhana, she has an excellent relationship with all the other characters. Her role in this fiction is minor.

Conclusion:

Women are always remarkable and admirable for their dedication and sacrifice. Kavita Kane, in this fiction, portrayed the women characters clearly and guided us to unearth the character deeply. Kane succeeds in her attempts by providing life and soul to the characters. Each character is represented peculiarly and stands in the mind of the readers for their unique portrayal.

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Tradition and Modernity in Bharathi Mukherjee's Miss Newindia

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Abstract

The paper attempts to spotlight the colossal evacuation of a motivated and impudent young Indian woman into Bangalore, which aims to highlight the changes brought about by globalization in India. Bharathi Mukherjee has created a balance between tradition and modernity in Miss New India by representing past and present through the female heroine Anjali Bose, who has cut her ties with tradition but remains connected to her own states. It is the story of Anjali Bose's change as she struggles to break free from society's old traditional codes and find a new place and identity for herself. Anjali turned down her father's choice for her husband, breaking the Indian woman's conventional threshold and restrictions. Thus, Mukherjee attempts to capture the spirit of the period.

Keywords: evacuation, globalization, tradition, modernity, conventional, threshold.

The projection of characters in diasporic literature, particularly those in Bharati Mukherjee's novels provides a key to unravel the quest of the diasporans. The awareness that their dislocation is final characterizes the perpetual gaze of the diasporas' towards the homeland. They relate to the country of origin and their immigrant status in different ways. Ultimately, it is creating one's own cultural space in the adopted homeland. In other words, diaspora is all about creating new identities, achieving cultural hybridity, acquiring spaces for growth, resolving cultural conflicts and forging a new culture either composite or plural. Diasporic traversals interrogate the rigidity of identity. Therefore, diasporic literature addresses issues like identity, culture, hybridist, nationality, home, homelessness, mimicry, and binaries like self/other, insiders/outsider and margin/center. Identity is an important issue in diasporic literature. Stuart Hall contends that identity 'should not be thought of as an accomplished fact, but should be seen as a production which is never complete. This view problematizes the authenticity of the term 'cultural identity.' Hall says:

There are at least two different ways of thinking about cultural identity. The first position defines cultural identity; in terms of one shared culture, a sort of collective 'one true self,' hiding inside the many other, more superficial or artificially imposed 'selves,' which people with shared history and ancestry hold in common. . . Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being.' It belongs to the future as much as to 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. Far from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture and power. (223-25)

'Cultural identity' is not a fixed essence nor is it some universal spirit within us. It is not a fixed origin to which we can make a final return. At the same time, it is not a figment of imagination. Instead, cultural identity is the point of identification which is not an essence but a positioning (Hall 226).

Basically, the protagonists of Bharati Mukherjee's novels are mixed elements of feminine incarnations of Hindu idols like Sita and Kali, with a tinge of imbalance which tends to tip over the brim, if not handled with extra care. Not a single character can be defined traditionally because each has a "dimensional facts" to its personality. Each character represents different characteristics of feminism. But the basic set of rules is that one has to step out of the rigid confines of conventional rules and adapt to the new environment. Femininity is enhanced if one retains the tradition, giving way to modernity.

The imbalance in personality takes place if one rigidly refuses to walk with changing times while still retaining one's values and tradition. The problem that faces immigrants is the basic need to hold on to their tradition and culture, and in the process, they forget to adapt to the new culture, thus resulting in split personalities, who are unable to handle themselves in the new environment.

Miss New India is purely set in India, but the western cultural effects have played an important role in developing the themes. It creates a new orientation of woman identity by dealing with the patriarchal system's conservative ideas as well as the modern western lifestyle and cultural effects in growing India. It deals with various issues such as rape, international terrorism, false charges of murder, police brutality, arranged marriage system, teenage runaways, divorce life, gay life in India, prostitution, art of theft, suicide, role of outsourcing in the Indian economy, the art of photography, homelessness, telecom centre immigrants in India, and assimilation into Indian culture.

The transformation of Anjali Bose into Miss New India is the tale of her life. She strives to separate herself from society's old traditional codes and seeks a new place and identity for herself. She rejects her father's choice for her husband and goes beyond the traditional boundaries of Indian women's rights. Anjali feels as if she has arrived in an alien India when she gets in to Bangalore. She notices the influence of Western society practically wherever she goes. Bharati Mukherjee interacted about her last novel Miss New India in her exclusive interview. She says: I am interest in the psychological, emotional, personal consequences of globalization. In the novel, much of the violence and corruption the underbelly of globalization ... But I don't want to minimize the sense of empowerment. The collateral gain is the women. (Global India Newswire).

The novel is centred on Anjali Bose, the leading character who skilled in American accent. Anjali is valorised by taking bold and unexpected steps to explore her life with new axes by running away from her hometown, Gauripur, to Bangalore without knowing anybody, except having a sum of money and two addresses given by her teacher-cum friend, Mr. Peter Champion. In the prologue of the novel, Mukherjee talks about the immigrant concept in reverse direction; that is, some rich westerners, like the Aussies, the Canadians, the Germans, the Finns, but especially the Americans, who stayed for months, then years, living like poor villagers; these rich westerners sometimes resorted to begging and getting sick; others died from beggars' diseases.

Among them one in hundred or thousand becomes reborn with no interest in returning home. They settle down in towns and villages, learn languages, and live Indian lives. They took modest job with foundation and charities. They took to the country side to collect music of tales, art and crafts. Some of them married local girls and some of them remain celibate, like Peter Champion, the American expat, Anjali's teacher-cum-friend. They connected their lives with India, and make their lives purposeful. They assimilated with real Indian's lifestyle. Miss New India is a novel full of contrasts, like India itself: the contrast between old and new, commitment to family and fidelity to self, comfort of familiarity and the pull of regeneration. It emphasizes the themes of rearticulating oneself without affecting one's psyche, as well as how to cling to the future without abandoning one's history. Anjali, the protagonist, leaves her existence in a small, rustic town for the occasions and liberties of Bangalore, India's call-center hub. Anjali never leaves India, but the adversities she encounters, the harsh reality of leaving home, and the intricacies of attempting to acclimate to a sometimes hostile, alien environment are all shared by immigrants all over the world.

Anjali first settles inside Minnie Bagehot's Raj-era mansion. She learns within these doors, she learns about the Raj's atrocities, the looser ethics personified by the other young women staying there, Islamic terrorism, and contemporary fashion in Alice-like wonder and innocence. She feels alone as a result of her unexpected exposure to all of these things. Anjali is characterized as a

“constant, heedless wanting; wanting too much; wanting more of especially happiness” (259). Mukherjee illustrated the rules and beliefs of Bangalore through the life of Anjali, who finds happiness in a work as a call center agent. “I have seen more and learned more in Bangalore than I have from twenty years in Gauripur. Here I feel I can do anything. I feel I can change my life if that’s what I want” (166). Anjali, the lead character, is determined to lead her life on her own terms and learn new things along the way by reaching her vision, understanding the notions of links or associates, and having the experience of changing one’s personality, which leads to new paths.

The transition of Anjali Bose into Miss New India is the tale of her life. She strives to separate herself from society’s old traditional codes and seeks a new place and identity for herself. She rejects her father’s choice for her husband and goes beyond the traditional boundaries of Indian women’s rights. Anjali feels as if she has arrived in an alien India when she gets in to Bangalore. She notices the influence of Western society practically wherever she goes. Mukherjee claims that the novel is an attempt to investigate globalization and its psychological and painful repercussions on India in general and Bangalore in particular. On the other hand, Mukherjee claims that the globalized financial system has made women’s emancipation possible.

The novel is centred on Anjali Bose, the protagonist, a nineteen-year-old, tall, sportive, and studying girl with a good American English accent. Anjali is valorized by taking bold and unexpected steps to explore her life with new axes by running away from her hometown, Gauripur, to Bangalore without knowing anybody, except having a sum of money and two addresses given by her teacher-cum friend, Mr. Peter Champion. In the prologue of the novel, Mukherjee talks about the immigrant concept in reverse direction; that is, some rich westerners, like the Aussies, the Canadians, the Germans, the Finns, but especially the Americans, who stayed for months, then years, living like poor villagers; these rich westerners sometimes resorted to begging and getting sick; others died from beggars’ diseases.

Among them one in hundred or thousand becomes reborn with no interest in returning home. They settle down in towns and villages, learn languages, and live Indian lives. They took modest job with foundation and charities. They took to the country side to collect music of tales, art and crafts. Some of them married local girls and some of them remain celibate, like Peter Champion, the American expat, Anjali’s teacher-cum-friend. They connected their lives with India, and make their lives purposeful. They assimilated with real Indian’s life style. Bharati Mukherjee has shown that in her female protagonist’s journey from the traditional to the modern world, she has encountered a variety of male characters and her experience with them has been bitter most of the time. Mukherjee opines that,

Anjali Bose decided she had already encountered at least one version of every likely male she would ever meet. Not every man was befuddled as Nirmal Gupta or a bully like her father, a rapist like Subodh Mitra, or a lying cheat like Sonali's ex-husband or an exploiter like Sonali's current boss or a brutish John like the truck driver of Nizambagh. (98)

If Anjali's willpower to become a call center worker might seem a limited determination, work in any area of IT is relatively honored position in India; as Smitha Radhakrishnan states:

Indian IT professionals are privileged through their ability to imagine and live out personal and professional lives in multiple places . . . This privilege stems from their dominant position in the global economy as well as their material and symbolic privilege within India. The privilege of India's new transnational class is embedded in national, domestic hierarchies, global capitalism and Indian class structure. (25)

The protagonist is the emissary of new India because she breaks the usual barriers and she confidently overcomes her wedlock, which she feels as amazing, happy and a sense of pride. Thus, it is an optimistic account of a young woman's self-empowerment. She follows radiance and victory as well as distinct bliss. In the progression, she creates the myth of an "Indian Vision" into reality.

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**Quest for self along with the issues of feminism and Post modernism,
reflecting in the contemporary society - in Angela Carter's novel: *The Passion of
New Eve***

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Angela Carter, a British novelist, creates a mythological, surrealistic environment in this novel that begins with a gruesome portrayal of New York in upheaval. In total, Carter's goal is to demolish the social fiction that regulates our lives.

It is a speculative fiction that addresses the subject of femininity while also subverting patriarchal preconceptions about women as a negative phrase for a white guy securing his identity.

It's fascinating to observe how Carter expresses her feminist beliefs in the novel.

Evelyn, a classic patriarchal character who thinks woman is a resource of delight and must learn a lesson from his encounter with femininity, is the focus of the novel. This narrative deals with various topics, including sexuality, sex and gender, radical feminism, transvestism and femininity, patriarchy, and others.

This novel is looked at as Carter's critical response to the essential sing and universalizing tendencies in the feminism of the 1970s. She presents a model of gender acquisition, which is closer to the earlier approach of Simone de Beauvoir, who focused on the social construction of gender identity. In *The Second Sex*, Simone de Beauvoir says, 'One is not born, but rather becomes, a woman'. Like him, she also opposes the notion of fundamental and natural gender identity, emphasising that masculinity and femininity are performed actions.

Angela Carter is mocking at 1970s radical feminist thought. She intends to do so by 'fertilising Eve with Evelyn's stored seed without the intervention of a male Being.'

The use of grotesque realism by Angela Carter in this work is postmodernist in that it upends hierarchical beliefs of gender and masculinity.

Her fiction's quasi-science fictional narrative or imagination isn't only an escapism mechanism. It tackles the fundamental concerns. Carter's literature abounds with intertextual allusions, appropriation of ideas, and subversion of them, as seen by the books covered so far. She employs the picaresque novel form of the eighteenth century, as well as gothic literature. The novel's title draws our attention to the biblical account of Genesis and the myth of Eve.

The intertextual references and sometimes, rewriting the myths contribute to Angela Carter's purpose of subverting patriarchal assumptions about masculinity as well as femininity.

This novel is an example of masculine dominance stemming from patriarchal preconceptions about women. Zero is also a symbol of the same assumptions, pointing to extreme patriarchy, enslaving women and treating them like animals. Carter, on the other hand, mocks him as a deformed creature wrecked by his insecurities.

Other Postmodernist Elements in New Eve's Passion:

In *The Passion of New Eve*, Carter portrays New York as a postmodern metropolitan entity that is both disturbed and in the process of dissolution. Isolation and exclusion are shown in contemporary urban cities, which are fragmented. To characterise New York, Carter employs the alchemical metaphor. According to Boroslav, the alchemist, the situation of New York is "the end of reason." This is a world with no consistent organisation. It signifies chaos, which, according to Boroslav, "embraces all opposing forms in a state of undifferentiated dissolution," with the hope that a new order of events may emerge from it. Evelyn has a similar description of New York. This postmodern dystopian vision informs the entire storey of New York.

She uses exaggerated and ugly aspects to ridicule feminist gynocentric essentialism. The city of Beulah's structure is similarly artificial, fake, and slick. The author demonstrates how reality is misconstrued and corrupted by the media, Hollywood screen, and fiction, resulting in uncertainty. Evelyn, for example, has trouble distinguishing between fact and fantasy. There seems to be much ambiguity in reality.

Conclusion:

Apart from the subversion of male and female sexuality, Carter also subverts realism in the storytelling by using grotesque and carnivalesque aspects. She has portrayed feminism as a set of ideologies, political, and social movements sharing a common goal of defining, creating and achieving equality among different sexes, mostly on the side of women.

The Passion of New Eve is also a postmodern novel that does not presume any specific fundamental point of view, instead attempting to include the 1960s and 1970s discussions such as Freudian psychoanalysis, feminist groups, cellulite, and media-dominated reality, among others. As a post-modernist, she has portrayed the views such as (1) there is no objective reality; (2) there is no scientific or historical truth (objective truth); and (3) science and technology (and even reason and logic) are not vehicles of human progress

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Bharathi Mukherjee as Migrant Feminist

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Abstract:

Bharathi Mukherjee is a famous world feminist whose works mostly deal with the problems and issues related with the south Asian women particularly India. As a contemporary feminist writer she raises her voice always for the cause of women, but she differs from them because her basic concern is to decode the problems of cross cultural conflicts faced by Indian women immigrants. This is evident by her all female protagonist in her novels. Bharathi Mukherjee's protagonist are brave and upholders, they have the strong potentiality for adaptability. They live in the firm ground of reality and accept the bitter truth of their life. This paper intends to discuss on the suffering of south Asian women as though they are feminist, firm in their belief and how they get affected in motherland as well as in another land.

Keywords: Feminist writer, Immigrant, Cultural clash, Europe and Asia ,Female protagonist ,Potentially vs Reality

Introduction:

Bharathi Mukherjee is one of the most widely known immigrant writers of America born in India. Bharathi Mukherjee's female protagonist are immigrants and they suffer cultural conflict in their heart but they are very potential to face any situation and they reveal their identity in their heroic journey. This is the point that Bharathi Mukherjee's Novels get more attention towards critics in short time of period. Even though she was acknowledged as "Voice of Asian immigrant women" if we observe closely towards her novels that always speaks on "Feminism". Since Bharathi Mukherjee's female protagonists always fell in the well of immigration mostly they are pushed into that, most of the time critics focus on the side of immigration as only problem, but real problem is they fight for IDENTITY, RIGHTS AND INDIVIDUALITY.

EAGLE'S EYE ON BHARATHI MUKHERJEE'S NOVELS:

- The Tiger's Daughter
- Wife
- Jasmine

- The Holder Of The World
- Desirable Daughters

The Tiger's Daughter

“THE TIGER’S DAUGHTER” Bharathi Mukherjee’s first novel that speaks on the feeling of alienation on one’s own motherland. In this novel the protagonist Tara Banerjee who returns from USA to INDIA (this story seems almost like Bharathi Mukherjee’s own experience) when Tara lands at Mumbai airport with her foreign husband, she is not comfortable with that situation because of their relatives whose behavior is so different and difficult to believe that they are not ready to accept a foreign guy as husband of a Indian woman, because in India marriages will be arranged by elders and that too with the condition of “CASTE AND RELIGIOUS BASED”. In Indian tradition, man is one who can rule and lead woman, women have no authority to choose, so Tara looks different in their eyes. In one point Bharathi Mukherjee criticize the conservative attitude of Indian who are very fond of foreign things but not of foreign men. Thus, in this novel Tara feels alienated as though she is with her mother and in her motherland.

WIFE:

In Bharathi Mukherjee’s second novel “WIFE”, The female protagonist Dimple breaks or jump over the traditional aspects of “Do and Don’ts” Of Indian wife. This novel tells the story of a young Bengali girl who gets her degrees from Bengal college like all other girls she too had a dreams on married life and perfect partner and waiting for him who is going to elevate her dreams. She marries Amit Basu. She dreams on new life in America where Amit wants to immigrate. She wants to lead a peaceful life like all other Indian women but things were different there, situation changes her stress and frustration built gradually, in one point that burst as aborting her child due to her husband’s behaviors, that makes her conclude that is his property even though in her womb. She gets chasing again her “IDENTITY, SELF-RESPECT AND DREAMS”. Amit behaves different, he used her only as a sex toy, she felt guilty there, finally mental upset she kills her own husband in the act of freeing her and commits suicide.

JASMINE:

“JASMINE” Bharathi Mukherjee’s third and most widely known novel this speaks after a long struggle persistent that’s takes to adaptation and it’s not a tragic end. It’s a story of a Punjabi rural girl, Jyothi who meets Prakash, an energetic young man wants to go America to fulfill his dream enters her life as husband. The way of husband decides the way of wife in India. So they plans to move to USA but life plays different game Prakash get killed before departure, with unwilling heart wants to fulfill her husband’s ambition she take off to America as JASMINE (Jase). She never

missed any opportunity there in the land of opportunity. She faces many difficult situation there overcome all with her adopting character at last kills Sukhawinder, who killed her husband like SHAKTHI (Goddess of strength). She has learn to live there not for her husband or children but for herself. Jasmine upholds herself as A FIGHTER, A SURVIVOR AND AN ADOPTEE in a new alien land.

The Holder of The World:

Bharathi Mukherjee's succeeding novel "THE HOLDER OF THE WORLD" emphasis the journey of human mind in women's point of view. Like previous novel Jasmine travels towards western land. Here Hannah Estean's ' Voyage to the Orient' tells us the ambition and aspirations of traveling. Hannah, born in Massachusetts who travels to INDIA. She gets interest towards a few Indian men, after that with a king who gives her a diamond known as "Emperor's Tear". This story moves like a detective searching for diamond and Hannah's view point. The travel of a woman (protagonist), not only tells us as a leader but self recognition of herself to proven the world. At last she returned to USA not as a reformed American but as a rebellion.

Desirable Daughters:

Bharathi Mukherjee's one of the latest novels "Desirable Daughters" is a tale of immigration and attitudes of those three sisters and their means of approaching towards situation. As title suggested, towards end all readers would feel proud for those daughters. This story deals, the three sisters, who are the daughters of Motilal Bhattacharya and the great- granddaughters of Jai Krishna Gangooli, belongs to traditional Bengali Brahmin family. Padma, Parvathi and Tara are identical name of SAKTHI (GODDESS OF POWER, STRENGTH AND REFORM) These sisters also belong the same way in the mix of tradition and modern looks. Padma married and immigrant of New Jersey, Parvathi married to a boy of her own choice in Bombay. Tara, the narrator of the novel marries Bishwapriya Chatterjee, goes on arranged marriage unlike her sisters. Her married life is not fulfilling so she walks out of traditional way of life that follows American way of divorce settlement, as a part she has to send her son with his father. Tara works as pre-school volente and gets love from Andy that she enjoys after long time. She feels the vaporization of her "CHARACTER, VALUES AND IDENTITY" not only hers but also the immigrants like her. Finally Tara returns to her father's house for peace. In some extent this almost seems the autobiography of Bharathi Mukherjee who has two sisters and also from Bengal.

Conclusion:

When we come across all those novels, we can simply conclude in this way, Even though Bharathi Mukherjee has many more themes to be discussed in her novels, but all novels have major themes like SEARCH FOR IDENTITY, INDIVIDUALITY, SELF-RESPECT, PROBLEM SOLVING,

CALTURAL CLASH, UNACCEPTANCE OF ATTITUDE AND RELATIONSHIP ISSUES are all belongs to or watch it out like "LIMBS OF MIGRANT FEMINISM".

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