



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol. 5

Special Issue 1

August 2021

E-ISSN: 2456-5571



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

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09944212131



BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE

An Online, peer reviewed, refereed and quarterly Journal with Impact Factor
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Bodhi International Journal On Research in Humanities, Arts and Science, an Online Peer Reviewed, Refereed & Quarterly Journal with Impact Factor has for long functioned as a pillar and platform in encouraging researchers and scholars, specifically to the youths in publishing works and research that not only display the necessity of scholarship but also renders future references backed with quality and authenticity for the future itself. It has additionally become an opportunity for selected research papers to be placed on a recognised platform for others to read, scrutinise and critique based on the research and ideas presented. Although this international journal specializes on the field of Humanities, Arts and Science, it has also opened doors to enable scholars to link other fields within their works which displays the emphasis of deep and required research and creativity. Such adjoining fields with the expertized field of this journal has not only shown the capacity of enabling creative and rarely seen innovative works to be made but has also enabled discussions and eyes on it to be studied further. This special issue has also maintained this encouraged approach of research as it did not halt or rigid itself by delivering the usual or expected papers but has also taken a step further to solidify what Bodhi International Journal On Research in Humanities, Arts and Science is known for, which is the requirement for in-depth, innovative, relevant and authentic ideas. Hence, this issue has indeed become another feather added to the hat of Bodhi Journal's success by displaying such consistency in that angle. The adjoining of classic materials from the field of arts, history to current and relevant issues has truly become an eye opener as to how research can and should be conducted from a holistic perspective which presents a truly researched work with intense thinking and rationalising to create works which would function as reference to others and possibly an encouragement to carry out further research with such quality. Hence, the knowledge that is shared by this issue by this journal has established itself as a solid platform for others to cross on and would hopefully enable them to continue building this platform of knowledge as education has no limits when it comes to creativity and thoughts.

Education Brightens the Path of the Seeker

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INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE
An Online, Peer-reviewed, Refereed and Quarterly Journal

Vol: 5

Special Issue 1

August 2021

E-ISSN: 2456-5571

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REMINISCING THE PAST: A NEW APPROACH IN THE WORKS OF CONTEMPORARY INDIAN WRITERS

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Abstract

In order to be at par with the development of science and technology, literature today is undergoing and adapting tremendous changes. These changes are inevitable and should be welcomed. It is a known fact that one single dominating factor that determines the existence of any form of performing art, culture, tradition, language and to some extent even religion is its ability to evolve and adapt itself according to the needs and the changes of time. While the Western writers are venturing into the future, the world of cyborgs and scientific fictions, the writers who hail from India have come up with a different and rather contradicting approach in their making of fictions. This paper will discuss the new approach that is apparent in the writings of Indian contemporary writers at present which are different and a rather contradicting trend in their making of fictions. Secondly, this paper will show the reasons behind this adaptation of new approach by the contemporary Indian writers. Finally, this paper will expose how these authors are actually providing another form of literature to the younger generations by giving life and glorifying the past or revealing a subtle message that is not seen at the surface of the original story. In short, readers are given an opportunity to peek into their country's glorious past through the epics and its history but at the same time lead to ponder on issues which are not part of the objectives or themes of the original texts.

Keywords: contemporary, history, Indian, glorious, modernization, contradicting

Introduction

The Development of Literature in India

India has a rich history of literature in English. The English Language was introduced as the medium of instruction in 1835 through the *Macaulay's Minute*. The *Macaulay's Minute* promotes English Literature and does not favour the use of mother tongue in India. The first Indian English novel was written by Bankim Chandra Chatterjee who wrote the *Rajmohan's Wife* in 1864. The *Rajmohan's Wife* was not only Chatterjee's debut novel but it also signifies the

beginning of the Indian English novels. The beginning of the twentieth century saw a gradual increase in the number of Indian English novelist with writers like Romesh Chandra Dutt whose books were translated into English, T. Ramakrishna, Swarna Ghoshal, and Sir Joginder Singh. But one of the undeniably talented writers, who was also considered as a poet, playwright and painter is Rabindranath Tagore who was honoured with the Nobel Prize in 1913 for *Gitanjali*. In the 20th century there were writers like Mulk Raj Anand, R.K. Narayan

and Raja Rao. The 1950s too saw the rising of some prominent Indian English writers such as Anita Desai, Arun Joshi and Khushwant Singh. Later on, there were writers like Salman Rushdie, Amitav Ghosh, Arundhati Roy, Shashi Tharoor and many more. Many of these writers have written novels on politics, social, history and even religion and mythology. Most of their themes were on the conflicts faced by mankind, social phenomenon and relationships. However, literature in India today has gone through tremendous changes in order to be at par with the development of science and technology which are inevitable and should be welcomed. This is because one single dominating factor that determines the existence of any form of performing art, culture, tradition, language and to some extent even religion is its ability to evolve and adapt itself according to the needs and the changes of time. For India, the diminishing usage of Sanskrit, one of the oldest languages in the world, is a classic reminder of the fate that awaits anything that is unable or refuse to evolve in accordance to the development of mankind. From the state of a scholarly and a dominant language in this subcontinent, Sanskrit is now confined to religious and philosophical texts due to the lack of vocabulary to cope with the present development. Latin is another example of a major language of the world that became extinct due to its inability to move along with the flow of time. Therefore, the field of literature too has to change according to the time and era. There is an interesting and distinct development in the field of literature today where there is a shift of interest among the writers. Themes evolving around the conflict of man with his

surroundings and his inner self, social phenomenon, family and relationship crisis which dominated the world of literature for centuries seems to have taken the back seat and fallen out of favour among the contemporary writers. The contemporary writers who hail from the United Kingdom and United States especially are very much interested in writing science fictions. Science Fiction is a literary genre of technological changes in human and his life; and is full of imaginative and futuristic concepts and ideas. One of the most significant aspects of Science Fiction is human transformation. The Western writers' interest is writing on future times where human beings live in virtual environments with characters from future human evolution such as cyborgs, superhuman, humanoids, androids, and artificial intelligent robots. Some of the most noteworthy Science Fiction novels by American science fiction writers are *Vitals* (2002), *Quantico* (2007) and *War Dogs* (2014) by Greg Bear. Another notable science fiction writer from America is Joe Haldeman who wrote *Forever Peace* (1997), *The Forever War* (1994), and *Tool of Trade* (1987). However, when we look into the Indian fictions today, there seems to be a distinct difference between the path taken by the present western and eastern writers. While the Western writers are venturing into the future, the world of cyborgs and humanoids, the contemporary writers from India have come up with a different and rather contradicting trend in their making of fictions. This paper will look into the latest approach and trends in the works of contemporary Indian writers and the reasons behind their writings. These writers seem to be very comfortable in reminiscing the past, the

historical episodes and rewriting them as novels. This paper will show how some of the contemporary writers in India have switched to this trend of writing.

Reminiscing the Past in the Works of Indian Contemporary Writers

The contemporary writers of India seem to be taking in a different style in their writings unlike their western counterparts. Although, many of these writers still prefer to harp on the traditional themes such as social phenomenon, politics, inner conflict of the characters, religion and so forth, there is definitely a clear and a notable new tendency that can be seen in some of the recent works. There is a group of contemporary writers who actually love to rewrite the old epics in the form of fictions. In a clear break away from the normal modern fiction writings, these writers utilize the contents of well-known traditional literature or history, and by using their creativity and imagination, create a story inside the story. They normally pick on a particular character or a secluded episode from the selected epics or history and create an astonishing plot and a story line which are highlighted or deemed important in the original text. By doing so, they provide another form of literature to the younger generations by giving life and glorifying the past or revealing a subtle message that is not seen at the surface of the original story. In short, readers are given an opportunity to peek into their country's glorious past through the epics and its history but at the same time lead the readers to ponder on issues which are not part of the objectives or themes of the original texts.

For example, Tanushree Podder's novel *Escape from Harem* (1996) is a novel which has a setting of early 17th century India when India was ruled by the Mughal Emperor, King Jahangir. This novel chronicles the journey of a girl named Zeenat who is taken into the harem by Jahangir. She becomes a servant to Bahar Begum, a concubine and later to Arjumand (Mumtaz). It ends with the death of Mumtaz Mahal and the building of Taj Mahal. One must remember that no "history" can be truly objective or comprehensive because history is constantly written and rewritten. It also examines the relationship of literature with the power structures of society. Prior to the historical recordings by the historians on the Mughal Dynasty and its Emperors, this writer "takes the readers one step closer to look into the traits and characters of these emperors". In short, this novel "helps to humanize history" (Mani 2015:61). This approach allows readers to experience and have the feel of what life would have been like at that period of time.

According to Bressler, New Historicism declares that a text must be analysed through historical research that assumes that history and fiction are inseparable (Bressler 1994: 8). As reiterated by Bressler, history and fiction seem to go hand in hand in the works of some of these writers as these types of novels arouse the reader's curiosity to do a parallel reading of this text with the recorded history of the historians. More often than not, historians are selective and manipulative with the events. In order to understand this, one just has to look at the way the Japanese school history books depict their Second World War soldiers as heroes and conveniently omit all the untold atrocities

committed by them. But that is not the case with historical fiction. Many of the Indian contemporary writers have adapted to rewrite some of the historical episodes that took place in India.

Another writer who is to be noted is Ashwin Sanghi. Sanghi's, *The Krishna Key* (2012) is a thriller novel that provides an incredible alternative interpretation of the Vedic Age that will be relished by conspiracy buffs. In this novel, historian Ravi Mohan Saini must breathlessly dash from the submerged remains of Dwarka and the mysterious lingam of Somnath to the icy heights of Mount Kailash, in a quest to discover the cryptic location of Krishna's most prized possession. The story of Lord Krishna is presented as an autobiography at the beginning of each new chapter, followed by the story of the present day. This is also an example of intertextuality as the story takes the readers back to history from the ruins of Kalibangan to the Vrindavan temple which was destroyed by Aurangzeb. The protagonist, Saini must also delve into antiquity to prevent a gross miscarriage of justice. Saini looks into the past of Indian Mythology's grey areas and uncovers the truth about a serial killer who believes himself to be Kalki, the final avatar of Lord Vishnu. Saini explains about the Taj Mahal's architecture and history to Radhika Singh. He further explains how the Taj Mahal was once a Hindu Raja's palace "that was given to Shah Jahan so that he could create a final resting place for his queen" (Sanghi, 2012: 432). He also goes on to explain the symbols on the Taj Mahal: "It's not merely a crescent with stars, as is the usual Islamic symbolism. Yes, the crescent is indeed present, but above it, is a

water pot containing bent mango leaves with the leaves supporting a coconut. Do you see what I am saying?" (Sanghi, 2012: 426). These statements definitely arouse the curiosity of the readers to do a parallel reading to find out further about this issue. Fictional texts actually have no reason to manipulate facts while historians look at the events as mere recordings of facts without indulging into the inner thought, characters and their feelings. Sanghi's other novels, *Chanakya's Chant* and *The Rozabel Line* also demonstrate the same style of writing whereby the story of the past and the present time are told concurrently but in different chapters. *The Chanakya's Chant* is a political thriller that includes wit, deception, treachery, jealousy that exists in the Indian politics. Sanghi took the principles of the historical figure, Chanakya and presents them in the historical setting and applies them to the current political theme.

Another writer who has come up with the similar trend is Christopher C. Doyle. His best selling novels are *The Mahabharata Secret* (2013), *The Mahabharata Quest: The Alexander Secret* (2014), *A Secret Revealed* (2016), *The Secret of the Druids* (2016). *The Mahabharata Secret* is about Vijay and his friends who have to decrypt a series of clues which leads them to an overwhelming secret hidden by a brotherhood known as the Nine Unknown Men who were created by the emperor Asoka. Meanwhile, *The Mahabharata Quest: The Alexander Secret* is also about Vijay and his friends, but this time they embark on a quest to know about Alexander the Great's secret mission in India while battling bioterrorism.

Another notable novel is Indu Sundaresan's, *Shadow Princess* (2010) which takes the readers to seventeenth-century India as two princesses struggle for supremacy of their father's kingdom.

Trapped in the shadow of the magnificent tomb that their grief-stricken father is building for his beloved deceased wife, the emperor's daughters compete for everything: control over the imperial harem, their father's affection, and the future of their country. They are forbidden to marry and instead choose to support different brothers in the fight for ultimate power over the throne. But only one of the sisters will succeed. Sundaresan picks up where she left off in her novels titled, *The Twentieth Wife* and *The Feast of Roses* to give the readers another peek into the past. While reading these novels, one is taken to the realm of the Mughal period. She depicts the life of women in confinement in the harem at that time. The competition to grasp the little power garnered to the women in the harem is pictured very realistically. Another glaring aspect in Indu Sundaresan's, *Shadow Princess* is the intelligence used in the way she exposes the turmoil, agony, anguish and the pain that accompanies the life of women in India during that period of time which without doubt is inherited to these days. From the surface, *Shadow Princess* may look like a narration to highlight the profound history of one of the most celebrated works of architecture in the world, the Taj Mahal. But one has to look deeper to understand how this author, with an enthusiasm for history and a flair for rich detail, brings the readers deep into the complicated lives of Indian women of that time period.

As claimed by Bressler, "history can never provide us with the "truth" or give us a totally accumulate picture of past events or the world view of a group of people" (Bressler 1994: 129). This can only be done by fictional historians. They are not only capable to put forward the case of an event (like historians do) but have the ability to indulge further to incorporate the feelings and the sentiments engulfing the people involved in that particular incident. It is a grave mistake if anyone is to think that all these novels which draw the story from the essence of literature of the yesteryears are mere alternate style of story-telling to satiate the over enthusiastic crave for writing by some writers. And it is even a bigger sin if we were to brush them aside as a genre which came forth due to the lack of original substance or imagination among the writers. Instead, there is a subtle and a very profound philosophical messages hidden deep beneath these creative narrations capitalizing on the epics of the past. So subtle were the messages camouflaged in the attire of yesteryears that it demands a sensitive reader, a critical mind and a sympathetic insight to comprehend the purpose of these new trend.

It's true that Tanushree Podder's *Escape From Harem* and Indu Sundaresan's *Shadow Princess* highlights the Mughals as great builders; and one significant monument that is seen as one of the wonders of the world, the Taj Mahal. But at the same time, we cannot be oblivious to the fact that Podder and Sundaresan, through their careful dissection on the life style, romance, revenge, infighting, jealousy, lust, brutality, inhumanity, cruelty and retribution of those hiding behind the heavily guarded fortress has also taken advantage to tear

the masks of the highly acclaimed Mughal rulers. One cannot help but to wonder if the authors are not deliberately trying to question the justification of name and fame awarded by history to this dynasty which savaged the Hindu India, demolished 60,000 Hindu temples, constructing mosques on 3000 sites and denying the descendants of this land to inherit the rich heritage of their ancestors. After all this is the dynasty during whose reign in the Deccan plateau caused almost 20 million lives in the name of religion. Is not this what is also being done by Sanghi when he depicts the Vrindavan temple destroyed by Aurangzeb in his novel *The Krishna Key*? At the same time Sanghi did not only produce a thriller novel based on Lord Krishna's earthly presence but also opened the eyes of the world to the "avatar" concept that stress on the existence of divinity within one self which is a distinctive philosophy of the land of Bharath alone. Meanwhile Christopher C. Doyle with his best-selling novels *The Mahabharata Secret* (2013) and *The Mahabharata Quest: The Alexander Secret* (2014), took it upon himself to highlight to the world the majesty of kingdom of the olden India while at the same time taking advantage to open the eyes of the present generation to the grandeur of *Mahabharata* and the theological nectar contained in the *SrimadBhagavatham* which is a part of the great epic.

Conclusion

Peeking on the past and rewriting the epics or history of yesteryears seem to be the trend among the contemporary Indian writers. In a world that is gushing forward in the quest for development and achievement, it may puzzle

some of us on why the Indian writers choose to go backward. Maybe the words by Mark Twain can throw light on this question. Very eloquently he declares:

"India is the cradle of human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grandmother of tradition. Our most valuable and most attractive materials in the history of man are treasured up in India only! "

The Indian writers are well aware of this. They knew their origin, the valor of their tradition, the height of their philosophy and the supremacy of their spirituality. Thus, unlike their counterparts in the Western world who are obsessed with an imaginary future of virtual environments and characters from future human evolution as cyborgs, superhuman, humanoids, androids, and artificial intelligent robots, the Indian writers are too grounded intellectually, emotionally and spiritually to dwell into these unreal worlds. The Westerners need to create an imaginary futuristic world because they have no solid philosophical, cultural or religious backing. Except for the Greek and the Romans, the entire Europe were still engulfed in cultural darkness when the Indians were already chanting the mantras from the four Vedas. The Vedic eras have reached its zenith almost 1500 years before the coming of Christ. Buddha's Eight Noble Paths were in practice in this land almost 500 years before the term "Christianity" came into being. The one nation that symbolizes modernization and development of the Western world today, namely Britain were inhabited by uncivilized barbarians when the Indians were dwelling in a state of art cities of MohenjoDaro

and Harappa. And the states of America did not even exist at that time. So, these Indian writers, with such a magnificent origin and a rock solid religious and philosophical foundation have no reason to play “peek a boo” with the uncertain future. They prefer to consolidate the gems of the past and pass it on to enhance humanity. While the Westerners, with the limitation in their heritage can’t help asking, *what is there in the past*, the Indians can safely ask ***what is there not in our past***. So, they found away to retell the many stories from the vast collection of the Vedas, Puranas, *Ramayana* and *Mahabharata* to enrich the human race. Indian fiction writers may retell the mythology because they may relate the ancient past to the present (Sawai, 2015). Just like the tiger retreats to gain momentum for a greater leap, these writers turn back to sip the nectar in the vast ocean of their tradition to spray it to sweeten the path ahead for the betterment of mankind.

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WOMEN: VICTIMS OF WAR AND CONFLICTS IN LITERATURE AND REALITY

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Abstract

For centuries women have been subjected to various agony and atrocities specifically during the rampant periods of war and violent conflicts between mankind. This paper will give a glimpse as to what women are usually subjected to during wars and conflicts before emphasis and realisation became a necessity for their rights and protection. The examples will be based on what has been shown in the field of literature towards the poor position women often end up in during conflicts and the next few examples will be inclined to the recent events that are fairly similar when it comes to women and war. The objectives of this paper are divided in accordance to three phases based on the evolution of women rights and the reality of their situation with those rights in existence. Firstly it would be from the perspective of before the awareness of protecting women from war and a few other examples would be from the perspective of after laws were made to protect women during war but were blatantly ignored. Secondly, this paper will take a view of the type of laws and principles that were established in order to aid in preventing discrimination and also preservation of their safety during conflicts and war. Lastly, I will analyse the current scenario as to how much has actually changed after such laws were made specifically in this era where the majority are aware of the need of women rights and prevention of discrimination.

Keywords: women rights, war, discrimination, conflicts, equality

Introduction

Over centuries, it is undeniable that before women were rendered the equal and just platform as men, they have been subjected to various forms of discrimination both through barriers in education, politics, economy and also in their social lives where patriarchy has been practiced in a discriminative manner. Various fields have shown the stains of discrimination towards women both in history and literature which in my opinion ought to be remembered by all to prevent us from falling back to such practices which are not compatible any longer in these modern times where gender ought to be no barrier for contribution and rights.

A fine depiction would be how far we have developed since doors have been opened to women enabling them to contribute in areas where they were once held to be unworthy. From the perspective of education where at one

time women were viewed to have no need for it as seen in the novel *Sing to the Dawn* by Minfong Ho which pictured the situation of women in Southeast Asia and the lack of emphasis for them to be educated, we now have women in various professional fields contributing to third world countries and bringing massive changes through and to the field of education. Where there was a time where women were not allowed to vote before the women's suffrage, we now have female candidates that have not only shown that their rights are being exercised but have executed their positions better than what many would have imagined in politics as seen in New Zealand by Jacinda Arden or the iron lady Margaret Thatcher who was the former prime minister of England. Of course, this doesn't mean discrimination is no longer of existence. There are times where issues pertaining gender

discrimination transpires but in our current society, it is no longer tolerated. However, there is one area where discrimination does transpire to women and unfortunately not much has been done to curb the obvious atrocities that take place in this particular aspect. That is none other than war and armed conflict itself. The reason for highlighting the gender discrimination from this perspective even if discrimination is something that still exists in other aspects such as politics, economy and social life is solely based on the weightage of harm women are subjected to and the helplessness to bring change to it. Unlike other areas where if discrimination takes place, change can actually be brought but the areas of war seems to render the aid or attempts of change useless as seen in the past conflicts which have gone unanswered due to the existing controversies and problems regarding direct intervention when it actually takes place.

This article will establish the three stages of women being subjected to discrimination and harm in the face of conflict and war. Firstly, the rough view of what the position of the women were in general throughout the evolution of war will be witnessed where their rights were yet to be within serious conversations. Next, we will see how specific provisions were made in order to amend the situation to assist women who may face similar circumstances in the face of armed crisis. Lastly, a harsh reality will be shown as to the ineffectiveness of such change to the position of women subjected to warfare unlike what many witness in other fields where change can and has actually been brought.

Position of Women during War Before Emphasis on Their Rights

Discrimination towards women in the face and fires of war have been pre-existing long before the awareness of gender equality. Before there was any movement or laws to encourage the end of discrimination, it is undeniable that women were viewed as secondary or even worst, as assets and prizes in war. A primary example would be to view the era of the Mughal Empire where women were not more than trophies each time there was a victory in battle. Towards the development of war where modernisation had expanded, the situation of women in contrast to that has never really been altered in the face of battles. This was shown primarily in World War I and World War II where women were subjected to cruelty beyond measure specifically in places like Southeast Asia where they were subjected to ruthless Japanese soldiers and their cruelty and oppressive behaviour.

Various novels have pointed out the plight of females when they are subjected to war and conflict before law and order became a priority in general. For instance, the novel *Escape from Haremby* Indian author Tanushree Podder displays how women had been subjected to the cruelty, lust and brutal act of the Mughal rulers and army.

The Mughal army went on rampage destroying all crops, killing ordinary peasants, looting and raping the women in the villages for miles around. The kind of bloodbath and terror unleashed by the imperial soldiers had never been seen before. (Podder, 44)

This shows how women were victimised amongst other innocent people through attacks

and rapes by the invasive Mughals in India during the period of war with the Rajput ruler. This comes with no surprise as there was no law to emphasis on the rights and safety of women during the presence of Mughals who viewed the female as not more than property.

Even after certain laws and guidelines were made precisely after World War I and World War II, the atrocities towards women did not cease from transpiring in the face of conflicts and war. This raised the question of how effective the codes were from the perspective of protecting the female gender. Novels that depict such atrocities from the era of the Vietnam war would be the *Novel Without A Name* by Duong Thu Huong.

We found six naked corpses. Women. Their breasts and genitals had been cut off and strewn on the grass around them. They were northern girls: We could tell by their scarves made out of parachute cloth and the lotus shaped collars of their blouses. They must have belonged to a group of volunteers that lost their way. (Duong, 2)

The soldiers raped them before killing them. The corpses were bruised violet. (Duong, 3)

Here the novel shows how women were subjected to violence based on their gender just because they were from another region. This shows how women were still prone to danger from the period 1955 to 1975 even with codes established after the two World Wars all the way to the fourth Geneva convention which already emphasised on safety of women in 1949.

Besides wars, conflicts have also subjected women to awful and horrific situations. For instance, in the novel *A Fine Family* by

Gurcharan Das, it displayed what women were subjected too during the partition of India and how discrimination and brutality had taken place due to their gender.

Despite the firing by our escort, about sixty refugees were killed. While the attack was proceeding, dozens of young girls were lifted by the attacking mob and raped in the field among the crops. Some women were stripped naked to see if they had any valuables. (Das, 111)

Here, women were once again shown to be subjected to harm, discrimination, humiliation and ruthlessness post- both World Wars. Of course given the fact that the partition took place in 1947 which was 2 years before the Geneva Convention focussed on civilian's safety through their fourth convention, this situation can be wronged from a moral perspective rather than a legal perspective. On a side note, impact of such disturbing events taking place may also be one of the contributing factors towards the animosity between India and Pakistan today as the atrocities have scarred what was meant to be a mere partition between nations.

Hence, with laws made for protection of civilians were not adhered to for the most part, it would be inaccurate to make a comparison based on how the position of women were before and after sanctions pertaining their position during conflicts. The proper analysis would be based on the awareness levels as to how different the position of women subjected to wars are with the increase of awareness towards anti-discrimination from the basis of gender. In order to determine this, we must know the type of laws that were put in black and

white to protect women to see its application of the current era today.

Changes for the betterment of Women Rights in the Face of War and Conflict

Many changes have been seen to take place in the field of law and rule of law when it comes to abolishing discrimination. For instance, the common law principle on married women's domicile which was held to follow their spouses and is not viewed independently. Some nations including England have departed from such principle whereas some are still holding onto it without any changes brought as seen in Malaysia. In fact, on international platforms, there are conventions that are built solely to assist and prevent discrimination towards women. 'The Convention of Discrimination against Women' known as CEDAW was formed in order to lay out principles that ought to be followed by nations that intend to adhere to it. One example would be Article 3 of the Convention which specifically emphasise on ensure full development of women in fields such as politics, economy and culture to ensure a guarantee of enjoyment of human rights and fundamental freedoms for women. The laws listed down in this international convention is in such completion that by merely adhering to it may curb or even end discrimination from the perspective of job opportunities, domicile and basic legal rights. Then there is the current feminist movement which benefits in showing how Women Rights is still relevant and worth pursuing although this movement has been a subject of debate given the fact it has strayed from the main idea. All in all, lots of changes has been made and almost every field has

opened its doors to equality towards women and any view opposing such stand is viewed wrong both morally and legally at times. Thus, with changes brought in areas where discrimination was very prominent towards women, we can expect codes made when there is a dispute involving arms given the fact that history has displayed what females would be subjected to if there are no sanctions provided for them.

When it comes to armed conflict, it is solely dependent on International Humanitarian Laws. Today, with all the codes being established and principles being written in black and white as seen in the Geneva Convention, it is established that civilians are required to be protected from being subjected to war especially if it is a conflict they do not want any part of. Hence, children, women, men, the disabled, elderly, the wounded or any civilian for that matter should generally be protected by these laws at the face of conflict that takes place. That has clearly not been the case in recent clashes which has violated such codes. The specific group for this topic that will be highlighted due to these codes set for conflicts being violated will be women although many other categories have been seen to be affected such as children and the elderly lately which ought to be equally condemned.

When we backtrack, we cannot overlook that there are already provisions that render protection to civilians since World War I in 1929 and it became more prominent after World War II due to the cruelty millions had been subjected to. After three Geneva Conventions which rendered protection to soldiers, the wounded and prisoners of war, the fourth convention had finally highlighted civilians in general with some specification on women to

prevent harm and discrimination which they have been subjected to in wars before such laws were made. The Geneva Convention based on Article 3, section 1 held that a difference of treatment ought to be given to those who are ill, wounded and distinction must not be made from the perspective of race, religion, wealth and gender. Next, it is further shown that there are specific emphasises given to women who are subjected to war through this convention. When it is seen from the perspective of civilians, women have been rendered protection against any attack towards their honour such as through rape, prostitution and any form of indecency. This can be understood to have formulated given the fact a large scale of women were subjected to such atrocities during World War II. More articles have been shown to emphasise on the needs and requirements pertaining women through this convention from the perspective of supplying additional resources for nursing mothers to the specification of women only allowed to be searched by another woman.

With various international provisions, it can be concluded at a first glance that much change has been brought to the rights of women when they find themselves in the heart of a dispute or war be it amongst nations or issues within one's country. The bitter irony is that what is seen laid out from such convention is merely words and is showing lack of emphasis in practice not just after these laws were made but even in this era where we ought to be at our peak of realising the prima facie wrong of discrimination of gender. Unlike other aspects such as in the scope of politics, economy and even domestic where immediate or effective action can be

taken if certain codes, procedures or current norms are not adhered to, in issues such as war which is bluntly a wrong to begin with, such statutes or codes have started to be seen as not impactful based on various incidents that have taken place in this era.

The reality of Women's position in the face of conflict today

For the most part, what has been laid down in history books of atrocities towards women and followed with literature of discrimination seems to be more relevant in current times in contrast to the international laws made to prevent women from being subject to such atrocities. Although the rights of women and laws to govern their safety were established and clearly disregarded at times after the laws were codified such as in the Vietnam War and split of India and Pakistan, one would expect better abidance towards such laws in our current era where rule of law is pressed upon. Unfortunately, the situation cannot be regarded as a drastic change even today with various movements of equality and importance of human rights. This situation becomes even more utterly disturbing given the fact that very minimal emphasis is given for such violations today and even if it is strongly criticised, there is no realistic or effective action possible to be taken unlike in other ordinary situations where women are subjected to discrimination like in their work place and so on. Hence, various situations took place with personification of cruelty and discrimination towards women such as what was witnessed in Myanmar during the ethnic cleansing of the Rohingya race which took place subjecting women to rapes, unsanitary positions in life and

also killings. Other situations of discrimination would be seen in Syria where it was held that rape was used as a weapon to silence women who spoke up against pro-regime militias and soldiers. More recent incidents would be the blind airstrikes by Palestine towards Israel and vice versa where there was no distinguishing of civilians and soldiers and this has rendered countless lives at risk be it men, women and children. More prominent of an act of discrimination and violation of human rights would be the use of innocent people as human shields such as innocent women and children in the name of war. Such situations would not only continue to show disregard towards the laws established to protect women or other innocent lives involved in such scenarios but also shows the existence of disregard to the rights of women and other innocent souls during war. The response towards such situations in this modern era has gone no further than mere criticism and may only remain within that scope as a reaction to the violations that have taken place given the risk factors involved to go any beyond to prevent further discrimination and violation of women and human rights when it comes to war and conflict in certain nations.

In a simple manner, it can clearly be seen that what has been codified to protect women from the atrocities of war which they had been subjected too in the past is already well established but abiding by it is an entirely different story given the fact tactics of war and ruthless attacks have yet to subside towards women whenever an armed conflict does transpire. It may be time that these issues are given a stronger and more stern view rather than having sides taken as to who is right and wrong

when it comes to war for no battle is worthy to take place when innocent people such as women and children regardless of their ethnicity, race or culture are subjected to harm for something they did not want any part off.

Conclusion

It is truly an undeniable and difficult situation to know that when conflicts or wars take place, many horrendous acts are still practiced and this comes in a package of ill treatment of women and other categories that ought to be protected with equal care such as children, the elderly, the disabled and even innocent men who wanted no part of any conflict. The sad situation in this current era is that the awareness of justice to prohibit discrimination and the realisation of war being atrocious is merely theory given the fact both issues still transpire in current times and worst off when it happens spontaneously where discrimination is part of the essence of modern day conflicts. This vicious cycle that many expected to end after massive conflicts can be seen to be not more than mere expectations alone. More disappointing is that this vicious cycle of discrimination towards women or any group of people that are worth protecting are left helpless when it comes to war given the fact that intervention has been subjected to hesitance due to policy reasons and safety purposes. Hence the aftermath of discrimination and cruelty can still be witnessed today and probably in the near future unless change comes where conflict is viewed redundant or when conflicts abide by the laws and prevent discrimination to be associated with it.

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BREAKING THE SILENCE IN DUONG THU HUONG'S *NOVEL WITHOUT A NAME*

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Abstract

The Second Indochina War or the Vietnam War was fought from 1st November 1955 until the fall of Saigon on the 30th of 1975. It was a war between the pro-communist party in North Vietnam and the anti-Communist party in South Vietnam with the support of the United States of America and many other anti-Communist countries. Novel Without a Name by Duong Thu Huong has this Vietnam War as its setting and Duong chronicles the atrocities of this war on the nation and its people. This novel is a war story related to the Vietnam War written from the perspective of a Vietnamese soldier. This study will investigate the Vietnamese traumatic experience with the Vietnam War to give voice to the voiceless ones in the selected literary text. Furthermore, this study will examine the representation of Vietnamese people in the novel. However, the study will be textually limited to Duong Thu Huong's A Novel Without A Name (1991) as the main literary text. However, it will include other sources to further the discussion and support the argument. It will also address the trauma faced by the characters who had to remain silent due to the ideology adopted by the government.

Keywords: vietnamwar, communist, atrocities, trauma, silenced people.

Introduction

Duong Thu Huong was part of the Vietnamese Communist party until 1989. She was expelled from the party due to her radical political views and writings. Currently she lives in exile in Paris, France where she is a 'dissident'. She was born in Thai Binh, a small Province located in the northern parts of Vietnam. She volunteered for duty during the Vietnam War when she was just years old. She also served on the front lines of the Sino-Vietnamese War in 1975. In *Novel without a Name*, Duong's impressionistic vignettes and realistic description of war convey the devastating impacts of war that shatters many lives of her generation. The Second Indochina War or the Vietnam War was fought from 1st November 1955 until the fall of Saigon on the 30th of 1975. It was a war between the

pro-communist party in North Vietnam and the anti-Communist party in South Vietnam with the support of the United States of America and many other anti-Communist countries. US television and movies gave people their own depiction of the war, yet these depictions are only one-sided and telling the stories of certain people. The Vietnamese were given a very limited representation in those media depiction and even if there were to be addressed they were only the enemy of the savage lands; however, with literature we as readers came to new enlightenment and were offered with a fresh perspective from a muted nation. The Vietnamese literature, especially those who were directed to describe the horror of the war and its aftermath were different, these literary texts offered its people a new voice as they talk

about what had really happened and what they suffered from the war. Duong Thu Huong's, *A Novel Without A Name* (1991) offers just that, a voice to the long silent ones. The novel depicts the traumatic Vietnamese society during and after the Vietnam War, the story is being told from the protagonist's point of view, a North Vietnamese soldier as he witnesses the horrors set during the tail end of War when the fight was heated between the North and South Vietnam. The protagonist, Quan and his two childhood friends, Bien and Luong boldly left their village and family behind to join the army service for Saigon government, filled with hope that they might be able to make a difference and support the Communist cause in North Vietnam. After a decade of his involvement in the army, he is promoted to a chief. However, there seems no end to the war that goes on, days by days the feeling of dread in his heart increases as he watches more of his comrades and innocent civilians being killed by stray bullets or bombs. His men live in constant fear of being attacked, they also have to forage for food scraps to survive. Memories of his childhood are the only comfort and solace that he has during periods of depression.

The sight is the story of a young soldier's journey through the violence and brutality of war. Once a political idealist, he is now torn between loyalty to his country and disappointment on the reality of war in Vietnam. He undertakes a physical and mental journey through his experience of the violent and brutalities of war as he tries to find his way back to his village.

This study will investigate the Vietnamese traumatic experience with the Vietnam War to

give voice to the voiceless ones in the selected literary text. Furthermore, this study will examine the representation of Vietnamese people in the novel. However, the study will be textually limited to Duong Thu Huong's *A Novel Without A Name* (1991) as the main literary text. However, it will include other sources to further the discussion and support the argument. Theoretically, it will address Trauma and characterization within the selected novel, focusing merely on the main characters.

Analysis

The Novel Without a Name (1995) tells the tale of a young northern Vietnamese soldier whose name Quan. Quan's physical and psychological journey is very much linked to Huong's personal experiences. At the beginning of the story Quan is just a simple soldier in the military who have buried six dead women as they were found suddenly while hunting. One of Quan's soldier mates was accidentally murdered by Luy who another soldier in the same military unit is. On his way to Zone K to find his old friend Bien which had gone mad, Quan takes shelter with a young woman named Vieng. Vieng tries to force herself on Quan but met with rejection, he leaves her side and get lost in the wild jungle as he nearly dies of starvation but then saved by a young woman and her grandfather. The story consists mostly of Quan drifting psychologically, emotionally, and physically in attempt to self-discovery and on the way her meets all kind of people that teach him different things about life and war.

The novel consists of different sections which is intertwined to create the main narrative, the sub-sections which mostly consist

of Quan's dreams and thoughts they often focus on the feelings of disgrace and doubt as he interacts with the ghosts and the spirits of the fallen ones such as his mother and younger brother.

Duong Thu Huong represent a fresh discursive element for many reasons, it is a novel that addresses the Vietnamese War from Vietnamese perspective and thus it considered to be a major contribution to the Vietnamese war fiction beyond its traditional limitations which was set by the American literature. Since the novel addresses the military aspects the author Duong Thu Huong and her protagonist Quan share so many similar elements as they were both serving at war and suffer from the after math of war later on. Duong offers a new authority in her text demanding her readers to hear her and her people's side of the story as it was depicted.

From the beginning of her story, Duong makes clear what was intended from her story as the novel is opened with these words "listened all night to the wind howl though the Gorge of Lost Souls. Endless moans punctuated by sobs. From time to time, it whinnied like a mare in heat, whistling through the broken shafts of the bamboo roof above me" (1). Duong starts her story with a powerful statement of the "lost soul" telling its readers that this story belongs to the "lost souls of endless monas punctuated by sobs" (1) for far too long the poor Vietnamese soldiers were silent and now all that is left is their cries and moans in the wind heard by their loved ones. Quan spends the night in the jungles unable to sleep "I buried my face in the blankets, trying to block out the wind. But it seems to deepen and father strength, howling

through the Gorge of Lost Souls" (2), Huong uses this metaphor to express her peoples unjust silence as they will forever suffer in the jungle and their voice will always be unheard.

Duong opens the story with images of violence and suffering of the Vietnamese people mentioning that:

The soldiers had raped them before killing them, the corpses were bruised and violet. So, this is how graceful, girlish bodies rotted, decomposing into swollen corpses, puffy as dead toads. Maggots swarmed in their wounds, their eyes, and mouths. Fat while larvae. They crawled over the corpses in waves, plunging in and out of them in a drunken orgy (Duong 3).

Duong uses gothic and violent imagery to describe the Vietnamese that were raped and killed in the first pages of the novel stresses the importance of voice and voiceless people, she has in her own way given a voice to those women who suffered during and after the war by the savagery of war. It is possible to ridicule this passage as gruesome and morbid imagery; in a sense it might be even pornographic as it depicts the physical decomposition where abuse had taken place and suffering was inflicted as the aftermath of war. However, Duong extends her words to a deeper disturbance with a significant function to show the other side of wars and its disregard for the human flesh and humanity in general "One of the soldiers covered his nose. 'Goddamn worms. They're everywhere' 'let's bury the girls' I said" (3). The lines also force the readers to imagine the sexual violence inflicted on the Vietnamese women during and after the war.

Duong also focuses on the trauma associated with the war, as the soldiers suffers from the images they see and the voices they hear “The horror loomed large in my memory. Just like the horror of the orangutan soup ... Their eyes can laugh maliciously or flare with hate, pain, or bitterness” (8). It is worth mentioning that Quan’s character before the war was different, he was cheerful and in love with Hao “love each other” (142) he also wanted nothing else but to go back to his beloved and marry her:

I will always remember the night we crossed the rice field together just before I enlisted ... ‘I will come back on leave as soon as possible. We will get married very simple, according to the Party’s new custom’ I caressed her arms: ‘You will wait?’ she nodded “I will wait for you” (Duong 142-143).

However, after the war everything had changed including Quan, the man he is now is not the same man that had enlisted to war, Quan later on does not want to get marry or be a husband and a father any more, as he believes that “It won’t lead to anything. Just a lot of suffering for the woman” (138). As a result, Quan’s believes had changed due to the traumatic images of war and what he has experienced, after the war he had no desire for the future or happiness since all that he had saw was sorrow and pain. Nonetheless, Quan’s beloved Hao was still suffering from the war as well but overwhelmed by everything “Ten years had passed, and I will wait for you” (143). Thus, Quan represents the soldiers that went to war and traumatized by it, and now they are changed people forever and not the same as before. It is

not only Quan and Hao who are not the same, but all people that witness the horror of war:

“Never, we never forget anything, never lose anything, never exchange anything, never undo what has been. There is no way back to the source, to the place where the pure, clear water once gushed forth. The river had cut across the countryside, the towns, dragging refuse and mud in its wake ... this swollen belly reminded me of another man. The beautiful dream that once bound us to each other had died” (148-149).

After the war Quan and Hao were not able to resume their relationship and love as it once was, in short their relationship was changed forever due to the traumatic changes that they both experiences.

It was not just Quan’s relationship that had changed, but also he changed as well. Quan just like any other soldier at war he started seeing things from different perspective, he started Quan was suffering from sleep deprivation due to his trauma as he keeps on hearing voices of the dead soldiers in the wind

“The flames of out oil flickered weakly ... it was impossible to sleep, so I murmured a prayer. Dear sister, you have lived and died here as human beings: Do not haunt us any longer ... when victory comes, when peace comes to our country, we will carry you back to the land of your ancestors” (1-2).

Quan was feeling the guilt and the remorsefulness after seeing and burying the six dead girl bodies in the unmarked graves. Although for a soldier it should be as something normal, seeing dead bodies who were brutally murdered but for Quan it was rather an extreme catholic scenery to witness the rape and murder

of his fellow people on the hand of the enemy. Beside Quan seeing different nightmares and hearing voices in the wind, his brother Luy has lost all of his senses as he mistakes one of his follow comrades as an orangutan and shoot him by accident leaving him slowly losing his mind:

“Luy ran towards me, his face white. ‘Quan, Quan’ ... “I could not meet his eyes. I too was trembling ‘what is the matter?’ “I don’t know. The orangutan, it screamed like a man. I am so scared ... come with me” He choked, and his neck fell limply to one side. I put my hand on his heart. It had stopped beating. I Yanked out one of his hairs and held it under his nostrils. It did not move. Luy let out a wail and began to weep, his head glued to Phien’s chest, his huge body racked with sobs ‘Oh no, oh no’” (19-20)

Duong wanted to highlight the side effects of war on the Vietnamese soldiers and how the people had suffered, she wanted to give a voice to those who were not the same as before and for those who lost their sense due to the trauma. Although Luy was a soldier and he was trained to kill others, him taking the life of another human being was too much to handle and it was not just the enemy or a stranger; the victim was one of Luy and Quan Comrades. The penalty for killing one of the comrades was death; although, Luy was ready to face his punishment and he even begged Quan to shoot him without hesitation. Yet, Quan had decided to show Luy some mercy and spare his life because of his mother’s letter

Duong’s character Vieng who is a young woman that risks everything even her life for her own beliefs and people. Although, Vieng never killed anyone even at war but she could

not handle the duty that was assigned to her which caused her to have nightmares and re-think everything that she knew about herself and everyone. Vieng tried to kill herself and suffered from severe depression since her job as a caretaker ‘war nurse’ she was surrounded by dead bodies all the time and for her that was most traumatic “But I want to die. Take me, Kill me. Make me die” (46). Vieng character is yet another Duong representation of the aftermath of war and how the Vietnamese people had suffered accordingly

Conclusion

Duong’s novel, *Novel Without a Name* reveals the sorrow and hopelessness of the people who fight for their country without seeing the end of war. The soldiers left behind their family who grows old in their absence and most of the soldiers never have the chance to return to their family again. War is not a solution to solve any problems, it only causes destruction to the environment and the loss of many precious lives. The result of war is always devastating as it causes pain and misery to human beings. Duong wrote this book to remind the public that the Vietnam war is awful in the way that it only brings honour and power to the authority while sacrifices countless precious lives. However, the young soldiers and the citizens have no say in this matter as they are required to service their country without any complain. This novel also illustrates the Vietnamese suffering from the Vietnamese war, as Duong gave voice to the muted ones that had yet to have a voice. Each character in her novel has a different history and a story to tell. From the soldier who wanted to marry his childhood love and forget everything

yet slowly lost himself and everything that he once cared for. Or the devoted soldier who loses his mind and all his senses after he accidentally killed his comrade. And the powerful nurse that wanted to sacrifice everything for country even her life, where she ended up wanting nothing more but death. Duong in her story depicts the different stories that already exist in war about normal people that went through something abnormal where she gave them a voice and told their stories on how they once lived and how they had suffered.

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THE PARALLEL STRUGGLES AND SHARING IN SEEKING IDENTITIES IN CHITRA BANERJEE DIVAKARUNI *BEFORE WE VISIT THE GODDESS*

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Abstract

Chitra Banerjee Divakaruni is an Indian-American author, poet, and Professor of Creative Writing Program at the University of Houston. Her works are largely set in India and the United States, and often focus on the experiences of South Asian immigrants. She also contrasts the lives and perceptions of first generation immigrants with that of their children born and raised in foreign land. And inevitably, it includes the Indian American experience of grappling with two identities. This article will be based on three female characters as portrayed in Divakaruni's *Before We Visit the Goddess*. The women belong to three generations of a family who struggle to find themselves within the contrasting boundaries of their cultures and religions. This paper will analyse the issue of migration and the difficulties faced by them. Secondly, this paper will show how the three of them faced parallel struggles and sharing in seeking their identities. The characters find common grounds in their experiences and sharing them help them to regain their identities.

Keywords: devakaruni, generations, identities, immigrants, migration.

Introduction

Born on July 29, 1956, Divakaruni is an Indian-American author, poet, and Professor of Creative Writing Program at the University of Houston. Divakaruni's works are largely set in India and the United States, and often focus on the experiences of South Asian immigrants. The novel that is the subject of this research is no different. The novel also bears similarities with the personal life and experience of the author, which gives her a credibility in depicting the struggles of Indian immigrants. Divakaruni's works have received a considerable interest from the media and film industry. Her short story collection, "Arranged Marriage" won an American Book Award in 1995, and two of her novels, *The Mistress of Spices* and *Sister of My Heart* as well as a short story titled "The Word Love" were adapted into films. *Mistress of*

Spices was short-listed for the Orange Prize. Currently, *Sister of My Heart*, *Oleander Girl*, *Palace of Illusions*, and *One Amazing Thing* have all been optioned to be made into movies or TV serials. The novel selected for this paper is *Before We Visit the Goddess*. This novel is set during the 20th century moving from the countryside of Bengal, India, to the streets of Houston, Texas. *Before We Visit the Goddess* follows the lives of three unforgettable women: Sabitri, Bela, and Tara. As a young daughter of a poor rural baker, Sabitri yearns to get an education, but her poor family cannot earn enough money to secure her education. When a powerful local woman takes Sabitri under her wing, her generous offer soon proves dangerous after Sabitri makes a single, unforgivable mistake. Years later, Sabitri's own daughter, Bela, haunted by her mother's choices, flees to

America with her political refugee lover but the world she finds is different from her dreams. As the marriage crumbles and Bela decides to forge her own path, she unwittingly teaches her little girl, Tara, important lessons about freedom and loyalty that will take a lifetime to unravel.

According to Singh, Savitri, Bela and Tara – who are separated from each other in terms of spatial transcontinental distance but have a bonding which helps them survive the times of crisis. The novel presents a sense of ‘transcontinental sisterhood’ which is necessary in the present day of globalization and mass migration. Divakaruni presents, through this novel, the essence of women’s existence and thereby tries to forge an identity for her protagonists. In fact, writing about identity has always been important to her, and thus, shows into her characters in the novel (Singh). Divakaruni said: “When I moved to America, my own identity kind of underwent a shock. I was living away from home for the first time, learning to be independent and really revising the definition of what it meant to be a woman, and a successful woman.”

Agrawal says in an article titled, “Women Writers and Indian Diaspora” that the female protagonists in the novel are real representations of diasporic Indian women. Most of Divakaruni’s novels are directed mainly to women of all races and faiths who share a common female experience. All her heroines must find themselves within the contrasting boundaries of their cultures and religions. She also contrasts the lives and perceptions of first generation immigrants with that of their children born and raised in foreign land. And inevitably, it includes the Indian American experience of

grappling with two identities. Through her great art of storytelling, she portrays three generations and their strong bond even after getting apart from each other in *Before We Visit the Goddess*.

Analysis

The Issue of Migration

Moving and relocating into a new place or a country is never easy. The three main protagonists face difficulties in the beginning after they move to a new place. Sabitri (1st generation), although she never left India, she has to move to another city to pursue her education. She leaves her hometown and family to live with a wealthy lady who made this chance possible, since her college education would not have been possible otherwise, due to her family’s economic situation. She soon falls in love with the wealthy lady’s son, which causes her to be chased away as soon as the secret is revealed. She then goes on to live with her math teacher’s cousin, with the former being in charge of the expenses of her education. One year later, she marries him, thus dropping out of school. Sabitri is aware of the importance of studying when she addresses Tara in her letter, “People look down on a woman without education” (Devakaruni 8), but she is unable to continue attending classes after her marriage. As for Bela, the second generation, as a kid, she was first taken from Kolkata to Assam as her father got promoted. She first struggles, as does the whole family, to fit in. She cannot make friends with the villagers’ kids, and falls sick often and experiences mysterious hallucinations that seem to be caused by dehydration or heatstroke. As an adult, she runs away with Sanjay, a man her mother does not like (78), to

the United States. Because of her husband's pressure, and the fact that she has come to the US with illegal documents (91) she is trapped there and cannot return to India afterwards. Bela thought she "will be happy in America", "But Bela had been wrong" (92). She often felt stuck and helpless, "in this dingy apartment, stuck in a dead-end job she hated" (107). Her relationship with her husband declines, and ends up in a divorce.

The character, Tara, the third generation seems to have experienced the most difficulties, as though her mother and grandmother's mistakes and choices have accumulated in her life. Tara is portrayed in the beginning of the novel as unable to keep up with school because of her father leaving her and her mother; "I took a semester off from college, a semester which stretched into a year and then another and some more" (50). She is also unable to make friends, except for Blanca, "Blanca is my only friend" (50). Tara lives in the United States and has never been to India. This makes her question her identity, and feel different from Indians. She is quoted saying that, "I was certain this person – whoever he might be – was nothing like me. I'd never been to India, I didn't hang with Indians, and didn't think of myself as Indian" (120). She was not familiar with Indian cuisine, nor Indian culture. The latter was apparent at the visit of the temple. "Inside the temple I hadn't understood what the priest was chanting" (129). After her father left them, he comes back to stalk her, and hires a private investigator to get her news. (173). Finally, Tara got into bad company, drank, did drugs, had unstable relationships with men, had a car accident and an abortion. (174).

However, things eventually take a turn in the threeprotagonists' lives, and they find success, thus achieving and establishing their identities. Later in her life, Sabitri opened her own business, Durga Sweets, which was a success. "She'd put everything into Durga sweets, [...] she took pride in using the best ingredients" (106). "Durga Sweets was Sabitri's life" (107). She thus found her calling into a business that makes her mother proud, makes her happy, and provides for her.

Bela's secret dream was "a house of her own" (100), which she gets at a certain point in the novel. "Sooner than she had believed possible, they were the proud co-owners of a small house in Fremont" (102). This does not go in an ideal manner however. The investment hits a snag when the tenants refuse to pay the rent and have to be confronted. The biggest success achieved by Bela is getting a divorce from her abusive husband, the man she ran away with, was forced to stay in the States with, and sacrificed any chance to see her hometown again for. On the other hand, Tara after the car accident, which proves to be a wake-up call for her, went back to school, graduated, and found a decent job. She even reconciled with her mother. She got married and had a kid (174). By the end, she understands herself well, and knows that, contrary to what her mother claims, she has ambitions that are "not just the same as hers" (186).

Parallel Struggle and Sharing in Seeking Identities

Some of the protagonists share a longing to return to their homelands, which is a criterion for the diaspora concept. Sabitri wants to return

to her village after a success in her business, although she has declared that she hates her village (76). Bela wants to go back to India, but cannot because of her husband. "I know you were really looking forward to it, and so was I" (77). As a 2nd generation Indian in the United States, Tara is attracted to take care of Mrs. Metha, an Indian senior lady, and is fascinated by her visit to the temple. The idea of "shared nostalgia for the homeland" is also depicted through the bond that is established and maintained between the characters. This relationship transcends generations and defies age, and keeps them connected due to their family bond and shared grief.

Sharing also occurs on another level; the characters shared stories and details about their lives with each other as a way to support and keep hope. This comes in the form of conversations and letters. For Sabitri, she could not share her troubles with her mother since "Durga has been unable to read" (11). And despite never having seen her granddaughter Tara, dies while writing a letter to her in hopes of convincing her to stay in college. "She is not equipped to advise Tara, she knows this. But if she shares her life, the girl might see something there. For the first time, she feels hopeful" (14). In the letter, she tells Tara her honest life story: how she was picked up from poverty by Leelamoyi, chased away because of love, saved by an empathizing teacher, who became her husband later. For Tara, sometimes, the conversations took a mental form in her mind. "In the mental conversation I can't seem to stop having with my mother" (50). Tara's relationship with her grandmother Sabitri was

strong although they never met. Bela however, did not help this bond.

"I never met her. When I was younger, I used to ask my mother about her all the time, but she'd mostly change the subject" (53). Tara knows that people like to share their stories. "I wasn't surprised. People love hearing about other people's misery" (120). This sharing of life events and details through communication keeps a strong bond between the different generations. All the three women have more or less the same story and progression in terms of struggle and success. They all struggle to find their identity, but their lives are changed and their goals obstructed by falling in love with a man;

Sabitri left college after marrying Bijan, Bela is convinced to run away to America with Sanjay Dewan. She later divorces him, which affects her and her daughter's life negatively. Although Robert is a good boyfriend to her, Tara is devastated by her father leaving her and her mother, which causes her to drop out from school. She also has many failed relationships that cause her to stray away from her path to find herself and achieve success. The consequences of heartbreak take the form of giving up an aspect of life in the novel. Additionally, all three characters have problems with their families, due to generation gap and differences in beliefs and views. These problems were either disapproval or lack of communication. Sabitri's mother "had to fight all their relatives, who warned her that she was sending the girl to her ruination" (11). For Bela, Sabitri did not approve of her fiancé, which caused Bela to hate her mother. "I'll hate you forever" (97). Tara had problems communicating

with her mother, especially after the divorce. "The one time since the divorce when I'd reached out to her, the time I'd needed my mother most, she hadn't been there for me" (187). These issues apply for all three protagonists, regardless of their migration path. In sharing their experiences, they bury the hatchet and is able to find their identities.

Conclusion

The protagonists in the novel struggle to find their identity in exile. All three of them are badly affected by their displacement, and were driven to give up education. Regardless of where they have been displaced (another city or country), all protagonists experience difficulties, but soon manage to succeed in their own way. However, it hardly matters how far one is living from her relatives and loved ones, all these geographical boundaries stand insignificant if psychologically and emotionally they are connected. The protagonists are a proof of cosmopolitanism: humans can belong anywhere

and if they try they can establish their identities regardless where they are stationed. And that is, I believe, the message of the author.

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THE STATUS OF WOMEN AND EDUCATION IN THE PRE-COLONIAL INDONESIAN SOCIETY IN PRAMOEDYA ANANTA TOER'S *THIS EARTH OF MANKIND*

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Abstract

Pramoedya Ananta Toer's This Earth of Mankind is the first installment of the Buru Quartet which narrates the life journey of Minke, a Western-educated son of a native Javanese aristocrat in the pre-colonial Dutch East Indies. Minke's life is transformed upon meeting the remarkable figure of Nyai Ontosoroh and her daughter, Annelies. Toer eloquently unravels the social issues that happened during the pre-colonial era through this novel since it depicts a Native Indonesian's struggle living in the late 1800s. The question that this raises is: how did Indonesian society function during the Dutch colonial period? What are the values of women and education in colonised Indonesian society? Accordingly, this paper explores the social issues in pre-colonial Indonesian society that revolve around women and education. Similar to his other award-winning novels such as House of Glass (1988) and The Girl from The Coast (1987) which centres around the oppression of women, Toer chronicles the plight of women's rights through his female characters. We propose that patriarchal Dutch colonial laws and Javanese traditions engendered women's systemic subjugation, which intensifies gender discrimination in the novel. We further highlight the deprivation of women's rights to education as portrayed through the characters of Nyai and Annelies. In doing so, the paper also emphasises the value of education in this novel as a result of profound connections between colonization, education and Native Indonesian society.

Keywords: social issues, gender discrimination, women's subjugation, education, Pramoedya.

Introduction

After the Portuguese, Dutch invaders began colonizing Indonesian islands as early as the 16th century (King 606). The Japanese then occupied the archipelago from 1942-1945. After Japan surrendered in World War II, Indonesia was declared independent by President Soekarno on August 17th, 1945 (Sato 225). Soekarno was a nationalist leader, once imprisoned and exiled by the Dutch because of his struggles for independence. As a leftist, Soekarno initially supported the Japanese when they arrived in Indonesia like most Southeast Asian national leaders at the time. Much of Soekarno's nationalist ideology then coincided

with Pramoedya's own writing and his beliefs. Indonesian nationalism is embodied thus in many of Pramoedya's works in which he narrated the many forms of national struggle (Teeuw 253).

In the 1960s, Soekarno supported and provided protection to the Indonesian Communist Party (PKI) which would later be blamed for the assassination of several military personnel during the 30 September 1965 coup. (Singh 325) The reality is that the military and the PKI had been enemies since the birth of the Indonesian Republic. The coup marked the end for Soekarno and communist ideology, and the beginning of General Soeharto's New Order and

dictatorship. (Zurbuchen565). The aforementioned occurrences were the political scenarios that Pramoedya had to witness, critic, and express in his own words; an authorial journey that was not smooth sailing for the Nobel-prize candidate. In fact, it was a tempestuous journey into an infernal sea. *This Earth of Mankind* captures some of Bung Pram's harrowing experiences, aspirations, and ideology as one of Indonesia's most brilliant radical thinkers and perhaps the country's most powerful writer and storyteller that ever lived. This paper discusses the social issues that Pramoedya Ananta Toer highlighted in his novel, especially the issue of gender and education.

The Status of Women and Education

In *This Earth of Mankind*, Toer demonstrates how Dutch colonial laws and patriarchal Javanese values engendered women's oppression and gender discrimination. There are several female characters of different backgrounds found in Toer's *This Earth of Mankind*. These characters are subjugated by the Dutch colonists and the local society of pre-colonial Indonesia. This serves as concrete evidence of the country's colonial-era enslavement of their women. Social issues regarding women's rights are depicted through the oppression, stereotyping and marginalization of women.

The oppression of women in the novel is vividly portrayed through the legalization of prostitution by women which is later known as "nyai". "Nyai" is a term given to native women who were taken as "household slaves" or concubines of the Dutch colonizers. They were

consigned to perform the tasks of cooking, cleaning, taking care of livestock and satisfying the sexual desire for their male benefactors (RereAzizah 15). Women are now regarded as commodities; they are subjected to abuse because of women's oppression. The mistreatment of women is firstly represented through the character named NyaiOntosoroh. Her agonizing journey as a "nyai" began when she was sold by her father for twenty-five guilders as mistress to Herman Mellema, in exchange for her father's higher position in the Dutch company. Nyai initially accepted her fate without any resistance. The signals of her passivity and absolute submissiveness verify the master's belief that he has claimed possession of her as she recalled their first meeting:

He picked me up again and hugged me and kissed me. I can still remember his words, though I didn't then understand them: "Darling, my darling, my doll, darling, darling." He threw me up and caught me around my waist ... I felt I had no soul anymore, like a shadow puppet in the hands of the puppet master. (Toer 96-98).

The relationship between NyaiOntosoroh and her master, Mellema acts as an affirmation of a powerless Javanese woman who was oppressed and later succumbed to patriarchal ideals and suffered under Dutch colonialism.

Secondly, AnneliesMellema is another character who was physically abused as she was raped by her own brother, Robert Mellema. She kept that dark episode of her life as her biggest secret from the public. This is because Annelies was ashamed of herself; afraid that Minke could not be "the first man" (287), when she was only a victim in this atrocious act of rape. The idea

that a woman is forced to feel guilty of having been assaulted is a product of the "shame" definition being imposed on her body (Anderson-Rajkumar 25). Hence, this a portrayal of Annelies who is in no position to defend herself while living in a male-dominated society that physically and mentally oppresses her. Next, other victims of oppression are the prostitutes in Baba Ah Tjong's brothel. They were physically oppressed as they had to suffer from physical violence inflicted by the male customers besides satisfying their sexual desires. The mistreatment of these women continued when Maiko, one of Baba Ah Tjong's prostitutes, was presented as a gift to Robert Mellema in exchange for potential favours (Toer 340). Baba Ah Tjong hoped that Robert would be on his side when he succeeded his father, Herman Mellema, in inheriting the company. The prostitutes' position recalls NyaiOntosoroh's status as a concubine. This simply reveals that women were treated as nothing more than commodities and sexual objects within a male-dominated economy. Female characters such as NyaiOntosoroh, Annelies, and Maiko who are subjected to men and their violent acts, exhibit women's oppression that exists in the pre-colonial Indonesian society.

Following the oppression of women, the stereotyping of them is informed by the social conflict concerning women's rights in the novel. Minke mentioned his friend, Jean Marais, who still harboured "old prejudices" (Toer 216) of nyai who is merely a purchased slave used to gratify her master's lust and desire. Additionally, their low status is expected and

stereotyped to the extent that she must surrender and be dependent on her master:

A nyai is just a bought slave, whose duty is only to satisfy her master. In everything! Then, on the other hand, she has to be ready at any moment for the possibility that her master, her tuan, will become bored with her. (Toer 99).

Another way for Toer to show stereotyping of women that are deeply embedded in Indonesian society is when Minke was surprised to witness NyaiOntosoroh behaved like a "European woman" (Toer 29) who could run her master's business. Minke's startled reaction thus demonstrates that women are expected to act in certain ways and being a leader without male supervision is considered foreign at a period where women were supposed to be passive. Through Minke's character, Toer also criticized how women are stereotyped in a degrading culture such as crawling practice. He appears to be looking for liberation for all women, regardless of their status, so that they do not have to continue this practice which stereotypes their lower status compared to men. Thus, gender stereotyping of women is related to social issues regarding women's rights that goes against the principle of gender equality.

This Earth of Mankind also addresses women's marginalization as a societal problem prevalent under Dutch colonisation in Indonesia. In this period, the position of importance was given to men while women found themselves in a marginal position. This is evident in female characters such as NyaiOntosoroh and her daughter, AnneliesMellema. Concubines such as NyaiOntosoroh have little to no legal standing under the law of the Dutch. The dispute over the

family business and Annelies' parental rights is a prototypical example of colonial rule in action, a law that reserved the rights of those of Dutch citizenship at the detriment of the Natives. Additionally, native women especially those who become mistresses are barred from their children's custody. It is obvious that Nyai's privileges as a mother and legal guardian of her daughter are ignored and she has little claim to her master's wealth, although she manages his farm businesses. Due to the lack of legitimate relations between Herman Mellema and Nyai, the court granted Herman's children the entirety of the land. The marginalization continued through the distribution of the business when Maurits Mellema received the larger portion while Robert and Annelies received the remaining, while Annelies was granted a smaller portion than her brother. Lastly, women are being marginalized when they are not entitled to get an education. Although Nyai Ontosoroh educated herself later in life, her younger years were deprived of education rights when her father sold her off to Herman Mellema as his mistress. As a mother, Nyai Ontosoroh also sidelined her daughter from her rights of getting an education when she decided "to take [her] away from school forever." (Toer 75) and not her brother, Robert. Women in Indonesia during the pre-colonial era were treated differently from men as they suffered from oppression, stereotyping and marginalisation. Hence, social issues regarding women's rights as exemplified by the female characters are central in Toer's *This Earth of Mankind*.

However, Toer does not only chronicle the inequality faced by the women in his novel. He also illustrates the movement to fight against

women's injustice, which is related to women's rights as a social conflict through the dynamic characterization of Nyai Ontosoroh. She was initially a passive character but later became "a woman...who didn't want to make peace with her own fate." (Toer 275). Despite being oppressed, Nyai Ontosoroh refused to allow herself to be further oppressed. She did not allow herself to concede to the decisions of the Dutch Court on the guardianship of Annelies which ultimately resulted in her losing custody. Even though Nyai and Minke pledged to do everything possible to prevent the court's decision from being enforced, they had to admit that the "other side is in the stronger position" (401). Nyai Ontosoroh was just as eager as Minke to overturn the rule of aristocracy that aimed to marginalize her. They were aware that the court's decision would not be in their favour, but they believed in their "duty to fight back" regardless of the result (401). Hence, this shows that they do not succumb to the pressure of the Dutch law.

The social conflicts regarding women's rights that are vividly portrayed by Toer are linked to his ideology that advocates against the mistreatment of women. As an author, he has shown integrity and commitment to fight for the nation's inequality and suffering, especially concerning women who continue to be marginalised by local society and imperialist groups stuck under patriarchal rule. Toer also mentioned his personal experience witnessing his own mother who was "Like all native women... had no right to express her idea. My father was the only decision maker for all things." (119). Therefore, Toer carries the plight of women's rights in his writings whereby the

notion of feminism can also be traced in his other novels such as *House of Glass* (1988) and *The Girl from The Coast* (1987).

Finally, the societal problem found in Toer's *This Earth of Mankind* during pre-colonial Indonesia is the value of education. Minke who is the protagonist of this novel is focused on real-life icon TirtaAdhiSoerjo, the editor of "Medan Prijaji", widely regarded as Indonesia's first national language newspaper (Susilo et.al 34). Besides his role in constructing national identity by using the newspaper, he was also one of the first to recognise the power of education, knowledge, and writing in resisting Dutch colonialism. On that account, these traits can be recognized in Minke. Minke is a privileged native who had the opportunity to enrol in Hogere Burger School (HBS), a Western-style school. This exposure has educated a generation of nationalist heroes who understood the profound inequity and prejudice inherent in Dutch colonial rule and were able to express their ideas and reaction to this systemic racism through their writings in Dutch and Indonesian publications. As a result of Minke's Western-style education, he began to question Indonesian customs and follow Western ideals such as the local's crawling culture. Next, Minke believed that the education he received from his school would help him to succeed in Dutch's control government. Moreover, he often vocalised his ideas and strived for a better life for the good of Indonesia in his writings to newspaper publication houses under the pseudonym of "Max Tollenaar" (Toer 125).

Other than Minke, NyaiOntosoroh is another character in the novel who emphasises the importance of education. Knowledge gained

by NyaiOntosoroh has helped her to be autonomous in her later life as Mellema's concubine. When she inquired about her education, Mellema reacted by claiming her "far more capable than the average European woman, especially the Mixed- Bloods" (Toer 104). On the surface, it is certainly racist to presume that NyaiOntosoroh was doomed to a life of comparison to the European community. Yet this may be considered a ray of hope since it hints at the notion of her revolutionary characteristic that transcends imperial classifications. She demonstrates her ability to handle Mellema's company on her own. Furthermore, Nyai's education can be highlighted when it is compared to Maiko, one of Baba Ah Tjong's prostitutes. Unlike NyaiOntosoroh, Maiko did not know how to speak the Dutch language. Thus, he is helpless and voiceless since she is unable to communicate in any language other than Japanese, implying that others who lack access to language and education would be subjugated and marginalised. In addition, the emphasis on education by NyaiOntosoroh can be seen when she has the habit of reading before she goes to sleep (272). Although she would always read books to pass the time before going to bed, her habit of reading indeed indicates she is always motivated to learn. In short, *This Earth of Mankind* denotes that education and knowledge should not be discriminated against by gender and social class.

Another social issue regarding education is how education has resulted in modernization among the Indonesian society during Dutch colonialism. The novel's main protagonist, Minke, equates the word "modern" with

“learning and science.” (Toer 12). He also referenced his teacher, Magda Peters, in defining modernity which is “a spirit, an attitude, a way of looking at things that emphasizes the qualities of scholarship, aesthetics, and efficiency.” (167). Minke seems to see modernisation as a complex and multifaceted social mechanism that compromises philosophical and artistic dimension. It represents a radically different, “modern” way of seeing and representing truth. Hence, Minke glorifies modernity to undermine Dutch’s colonialism in Indonesia.

Toer’s upbringing instilled in him a strong belief in the importance of education. Thus, his ideology on the value of knowledge can be seen to be highlighted in *This Earth of Mankind*. He stated in his biography that he was home-schooled and taught by his father. He stated in his biography that he was home-schooled and taught by his father (Biography). Minke’s character shares the same philosophy with Pramoedya Toer in that they believe that their words can be as dangerous as a weapon. As their pens are mightier than swords, they have utilized their writings to advocate their beliefs especially in highlighting social issues that happened in Indonesian society.

Conclusion

Conclusively, Toer’s *This Earth of Mankind* chronicles the social issues borne out by the documentary evidence that existed within Indonesian society during Dutch’s colonization. Throughout the social conflicts regarding political issues, women’s rights and the significance of education, it is apparent that Indonesian society is reflected in the division of

social classes (Europeans and Natives) and gender groups (men and women). Europeans are depicted in this novel as Dutch citizens with the ability and legitimacy to exert dominance over Natives’ lives. Whilst the Natives are the indigenous inhabitants of Indonesia, who are subordinate to Europeans. Similar to the Natives, women are also being oppressed by the men who hold superiority likened to the Europeans. Both the Natives and the women fight for equity and justice in all facets of life to improve their living standards and be on an equal footing with Europeans and the men as human beings. As a result, the study of social issues in Toer’s novel reveals society’s emotional, social and intellectual growth.

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REPRESENTATION OF WOMEN IN ANCIENT INDIA: A STUDY OF SUDRAKA'S *MRICHCHHAKATIKA*

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Abstract

Sudraka's Mrichchhakatika (The Little Clay Cart) is a unique Sanskrit drama which captures the wide spectrum of ancient Indian society in a vivid and realistic way. The drama is highly appreciated both in the eastern and western academia for its presentation of various shades of human relationships on the one hand and a greater social and political perspective on the other hand. One of the reasons for its critical acclaim is Sudraka's modern outlook in the treatment of women characters. Whereas most of the women characters (especially heroines) in ancient Sanskrit literature were idealistic representations, Sudraka presents them as real characters with their virtues and vices. His portrayal of Vasantasena, the courtesan-heroine of this drama, is quite courageous and challenging. Despite patriarchal dominance, even the minor female characters in this play try to raise their voice. This paper intends to focus on Sudraka's treatment of women in the context of ancient Indian society and how his presentation bears relevance to present-day society.

Keywords: ancient Indian society, courtesan, patriarchal dominance, women characters

Sudraka's *Mrichchhakatika (The Little Clay Cart)* enjoys a unique position in Ancient Indian Literature for its aesthetic experimentations flouting established norms on the one hand and its representation of a wide spectrum of contemporary social life on the other hand. This well-known Sanskrit *Prakarana*¹ has been translated, adapted and performed globally for its universal appeal and contemporary relevance. With more than thirty characters ranging from a king to a poor Brahmin, a *ganika*² to a devoted wife, a *vidushaka*³ to a *cheta*⁴, an insurgent to a gambler—the text becomes a significant social document of the period. This drama has been highly acclaimed in the Western literary world, too, for its novelty in title selection, the absence of the supernatural (a rare feature in the contemporary literature), presentation of a greater social and political perspective and bringing together of characters

belonging to various classes and professions to portray contemporary social reality.

The identity and historical date of Sudraka is a highly controversial issue in Sanskrit literature. Most of the historians and critics agree that Bhasa was the first Sanskrit poet and playwright of Ancient India and his time is taken to be circa fifth century BC (De and Siddhanta 3). As Bhasa's *Dasarathi Charudatta (The Poor Charudatta)* is considered as the major source of Sudraka's *Mrichchhakatika*, it can be assumed that Sudraka belonged to a period following Bhasa. Some critics consider Sudraka as an Indian king and playwright. 'Sudraka' was probably his title, not his name. Sudraka has been identified as the pseudonym of a third century Abhira king, Sivadatta. He has also been identified as the founder of Andhrabharitya dynasty in the second century BC (Singh xv). In the Prologue to

Mrichchhakatika, the *Sutradhara* (theater manager/ narrator) introduces the author thus: “It is stated that the poet, its author—was a famous scholar, Sudraka by name, who was the very best of the twice born Kshatriyas, and of unfathomable mental calibre” (Kale 60). Though Bhasa’s *Charudatta* (a fragment in Four Acts) is considered to be the germ of Sudraka’s *Mrichchhakatika*, yet Sudraka’s originality in developing the plot after Act V and his dexterity in character portrayal cannot be denied.

One of the reasons for the popularity of *Mrichchhakatika* even so long after its period of composition is Sudraka’s modern outlook in the treatment of the women characters in the play. The central theme of the play is the passionate love affair between Charudatta, an impoverished Brahmana merchant and Vasantasena, the chief courtesan of the city. The setting of the play is significantly Ujjayini (presently Ujjain in Madhya Pradesh), one of the greatest cities in ancient India famous for its trade, commerce and culture. Vasantasena is one of the most enchanting heroines in Sanskrit literature—a legendarily beautiful and cultured woman. The condition of courtesans in ancient India was marked by double standards. On the one hand, they enjoyed the status of celebrities but on the other hand, they were denied their individual rights. *Ganika* or courtesan in ancient India was not a common prostitute. She was desired not only for her physical beauty but also for her intellect and refinement. She used to be a connoisseur of several art forms including singing, dancing, play acting, conjuring tricks, gambling etc. The chief courtesan of the city used to maintain a palatial establishment with a large number of servants, messengers,

musicians and other attendants and dependents. She used to pay tax to the state and in exchange of that received some kind of social security (Bhattacharya, Sukumari 59). But under the veneer of this apparent glory, courtesans were treated as commodity with no personal choice of their own. The commodification of female body is clearly evident in the words of the *Vita*⁵ of Sakara in Sudraka’s *Mrichchhakatika*:

Remember that the courtesans’ quarter is dependent on young men for help and also consider yourself like a creeper growing by the wayside. You possess a body that can be bought for money and hence it is like an article for sale. Therefore, O good maiden, serve equally one much coveted by you and one disliked by you. (Kale 71)

Vasantasena enters the stage in Act I of *Mrichchhakatika* being chased by King Palaka’s bastard brother-in-law Sakara and two of his companions, Vita and Cheta. The panic-stricken woman pursued by the molesters immediately situates the ancient drama to the present age to which it bears a close familiarity. Even today when women are going to space and moving through cyber-spaces, everyday they become victims of several kinds of molestations. What distinguishes Vasantasena from other courtesans is her love and veneration for the indigent merchant Charudatta for his virtues. She refuses Sakara’s offer of money and jewellery and resists his love advances asserting her dignity. Analyzing the character of Vasantasena, Madhusudan Pati in his essay “*Mrichchhakatikam*: Thematic and Tonal Patterns” writes: “She trades in love, but is no harlot; a sophisticated *ganika*, she is coveted for her culture, vivacity, good taste, elegance, and artistic

accomplishments, and not merely for her extraordinary physical charms” (Singh 250).

A significant facet of Vasantasena's character is revealed in the 'clay-cart' episode in Act VI. When Vasantasena finds Charudatta's son Rohasena crying for a golden play-cart, she takes off all her ornaments and places them in the clay toy cart of Rohasena, asking the boy to have a golden toy cart made with the ornaments. This shedding off of ornaments has a profound symbolic connotation. Rohasena cannot accept Vasantasena as his mother because she is gorgeously decorated with ornaments. Hence, by removing the signs of her courtesanly opulence, she symbolically turns herself primarily to a *kulastrī*⁶ and finally to a mother figure (Bhattacharya, Nandini 22). Moreover, this gesture brings her close to her lover Charudatta who has distributed all his wealth to satisfy the needs of others. The toy clay-cart filled up with the golden ornaments becomes the symbol of the virtuous characters in the play who are outwardly poor and fragile but possess golden hearts within (Bhattacharya, Sukumari 142).

In Act VIII the King's wicked brother-in-law Sakara strangulates Vasantasena in the pleasure-garden as she refuses to satisfy his carnal desire. The rogue puts the charge of Vasantasena's murder on the noble Charudatta by several tricks and misguides the judge who orders for Charudatta's execution. By this time, with the initiative and care of Charudatta's former masseur Samvahaka who has presently turned to a Buddhist monk, Vasantasena regains her sense. She runs to the burning-ground where Charudatta was going to be impaled and finally saves the life of her innocent lover. The political

regime of the state has also been changed during this time as a result of the insurgence. Dethroning the tyrant King Palaka, the rebel Aryaka has become the new king. Immediately after his enthronement in Ujjayini, Aryaka bestows the kingdom of Kusavati to his friend Charudatta who saved his life and helped him to escape from the previous king's grasp during the rebellion. The new king also bestows the title of a 'wedded wife' (*kulastrī*) to Vasantasena. This declaration from the king officially brings an end to her courtesan-hood and unites her with Charudatta. Herein Sudraka plays his masterstroke. He turns Vasantasena "from a *ganika* into a *kulastrī*, from a courtesan/public woman to a wife/ domestic woman" (Bhattacharya, Nandini 21). The change of the political regime of the state paved the way for Vasantasena's social acceptance and Charudatta's return to prosperity. Rightly has Madhusudan Pati pointed out the role of Vasantasena in this play:

Her struggle against the obligations of her station in life, her search for unadulterated love, her quest for the true beauty of life against the background of a sordid set of mercenary, decadent values which threaten to keep her permanently enthralled, constitute the main subject of *Mrichchhakatika*. (Singh 252)

As *Mrichchhakatika* belongs to the sub-category of *mishra* or *samkirna prakarana*⁷, it has two heroines. No doubt, the courtesan Vasantasena is the principal heroine of the play. The other heroine is Charudatta's wife Dhuta. Dhuta is an idealistic presentation of a devoted Indian wife, a faithful companion of her husband in all his miseries. When Vasantasena's

casket of ornaments was stolen by Sarvilaka from Charudatta's custody, she offered her jewel necklace, the only remaining gift from her mother's family to Vasantasena to save her husband's honour. When Vasantasena wanted to return her necklace, Dhuta refused it asserting her dignity with a firm yet polite declaration: "my husband is my most precious ornament." She went to sacrifice her life in fire listening that her husband was going to be executed for the false charge of murdering Vasantasena. The nobility and generosity of her character is highlighted in her acceptance of Vasantasena as a sister and embracing her on the stage in the final scene of the drama. This kind of behaviour and treatment between a man's wife and his mistress is very unusual and unexpected at all times. Though the dramatist does not provide much space to Dhuta, yet within limited space her character deserves appreciation of the readers and audience.

The character of Nati, wife of Sutradhara also deserves critical attention. After the Prologue, follows the conversation between Sutradhara and Nati. Their lively exchanges set the mood and atmosphere of the play. Addressing the audience directly, they create a familiar bonding with them for which they (the audience) can enjoy the performance in a relaxed and jovial mood. Their witty exchanges reflect on the social condition of the day and situate the play to its contemporary context. Though Nati is inferior in social status quo and a nonentity in the world of art and culture (unlike her husband Sutradhara who is adept in art and music), this Prakrit-speaking woman with her wit and humour proves to be more impressive than her husband. A part of their

conversation will prove how the woman can play with words and provide mirth to the audience with her turn of speech:

NATI: May Your Honour command what duty is to be executed.

SUTRADHARA: Lady, [...] is there anything to eat in our house?

NATI: Sir, there is everything.

SUTRADHARA: What things are there?

NATI: Rice seasoned with *guda*⁸, ghee, curds, rice and all elixir-like things fit to be eaten by you. May the gods thus favour you!

SUTRADHARA: What! Are all these things really available in our house? Or are you joking?

NATI (*to herself*): Well, I'll joke. (*aloud*) Husband, they are available, in the market. (Kale 63)

Madanika, Vasantasena's maid-servant is a joyful, witty girl deeply committed to her mistress. Her character is very different from other attendants of a courtesans' house. Though a maid, she plays the role of a faithful companion of Vasantasena who can fathom her lady's mind. Their light-hearted gossip regarding love at the beginning of Act IV represents the private space of women in ancient Indian society where the interference of any male was strictly prohibited:

VASANTASENA: Girl, Madanika, is this portrait a most faithful representation of the worthy Charudatta?

MADANIKA: It is a most faithful one.

VASANTASENA: How do you know?

MADANIKA: Because your eyes are gazing upon it with great fondness.

VASANTASENA: Madanika, do you speak thus because of the courtesy bred in you by your residence in the courtesans' quarter?

MADANIKA: My lady, is it a fact that every person who lives in the courtesans' quarter is falsely courteous? (Kale 112)

Sarvilaka, the young Brahmana-adventurer who burgles into Charudatta's house and robs the casket of Vasantasena's golden ornaments, loves Madanika. He commits the robbery for obtaining money to ransom-off Madanika from the courtesans' quarter. When Vasantasena comes to know about their love-affair she releases Madanika from the courtesans' quarter and offers her hand to Sarvilaka. In this context, Sarvilaka's words to Madanika regarding Vasantasena should be considered:

SARVILAKA: Good bye, madam! O Madanika,--Take a good view of Her Ladyship and bow to her with bent head, from whom you have obtained the addition of the title of 'a bride' which is hard to obtain. (Kale 120)

The social acceptance which Vasantasena herself enjoys at the end of the play was previously arranged by her for Madanika. But the turn of events makes Madanika's situation full of uncertainty. Just after their marriage, Sarvilaka comes to know that his friend, the rebel Aryaka has been captured by the tyrannous King Palaka. Immediately Sarvilaka decides to join Aryaka forsaking his newly-wed bride Madanika. What happens to Madanika after this incident is not mentioned in the play. Minor characters like Charudatta's maid-servant Radanika who protects her master's son Rohasena with motherly care and Vasantasena's mother, the Old Lady who tries hard to save the life of Charudatta in the law-court should also be mentioned.

Appreciating the universal appeal of Sudraka's *Mrichchhakatika*, Suniti Kumar Chattopadhyaya comments: "The *Mrichchhakatika* is unquestionably one of these few master pieces among Sanskrit Dramas and deserved to be known to the cultural world in India and abroad which finds pleasure in Maliere, in Thauptnam, in Galsworthy and in Pineca" (qtd. in De and Siddhanta 47). No other contemporary Sanskrit drama captures the society of ancient India in such a vivid and realistic way. The heroines in contemporary literature were idealistic representations—paragons of beauty. But Sudraka probed into the inner recesses of their mind and presented them in the fuller glory of womanhood. Devendra Raj Ankur in his conversation with Shantanu Bose remarks about the uniqueness of this drama:

[...] the equation between Dhuta and Vasantasena does not reappear between a wife and a beloved in any other play. A society with a variety of relationships and restrictions, a socially discarded woman and the courageous act of reclaiming social prestige and acceptance to her—these are scenarios pertinent even today. [...] Around us, there are so many Vasantasenas and Shakars alive today. *Mitti Ki Gaadi*⁹, therefore, represents the effort of the common man to rise above his situation. (Singh 279-280)

Sudraka's dexterity of representation, modern outlook in the treatment of characters and depth of insight have made *Mrichchhakatika* a classic to be appreciated in academia and enjoyed by all.

End Notes

1. *Prakarana* is one of the major forms of Sanskrit *rupaka* (drama). The plot of this genre should be mundane based on the life of common people and presents social reality. The hero must be a Brahman, minister or merchant of firm and peaceful nature. The heroine is sometimes a domestic woman, sometimes a courtesan and sometimes both. *Sringara* (erotic love) is the principal sentiment (*rasa*) in it.
2. The word *ganika* is used in Sanskrit literature for courtesan or an elite prostitute. In ancient India *ganikawas* desired both for her physical beauty and intellectual refinement. She used to be a connoisseur of several art forms.
3. *Vidushaka* was a stock character in Sanskrit drama. He used to create laughter by his witty and jocular speech and often was made the butt of ridicule. He was often a companion to the hero. The role of *vidushaka* is almost equivalent to the role of a 'fool' in English drama.
4. *Cheta* in Sanskrit literature refers to a servant. He sometimes assists the master in his love affair.
5. *Vita* in Sanskrit literature refers to a companion/pleasure-mate of a king/prince. Sometimes he used to be a spoilt young man or a courtier.
6. *Kulastri* means a domestic woman or a woman of family.
7. *Mishra* or *samkirna prakarana* refers to that sub-category of *prakarana* in which there

are two heroines—one a domestic woman and the other a courtesan.

8. *Guda*—jaggery
9. *Mitti Ki Gaadiis* the translation of *Mrichchhakatika* in Hindi.

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MARITAL BONDING IN SUDHA MURTHY'S *HOUSE OF CARDS*

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Abstract

This article underlines the breach of trust in the marital relationship between Mridula and Sanjay. The protagonist Mridula concentrated on building along standing strong bond between husband and wife through mutual care, genuine love and open heart. She wanted to build a financially secure and harmonious future. Her husband could not win her trust as he was helping his family monetarily without the knowledge of Mridula. The breach of trust made her paralysed and she withdrew into herself and her relationship with Sanjay began to collapse. Craving for money, manipulation and hypocrisy mar marital life.

Keywords: marital, harmonious, manipulation, hypocrisy

The women characters of Sudha Moorthy are educated, respectable, middle to lower middle class individuals and also concerned with principles, money, acclamation, accomplishment and how they cause an impact with their marriages and social relationships. Her novels are unique and instigate the readers to aspire and to change their mental outlook. The *House of Cards* concerns the home, the family relationships and the essential equilibrium needed to keep them healthy. The present paper focuses on the insecure marriage of Mridula and Sanjay and the breach of trust made by Sanjay.

Sudha Murthy penetrates deep into the core of the characters and contemplates on the Indian consciousness that bestowed through legendary episode, characters, their saga and the relation situations. The readers become well acquainted with the places in Karnataka and ascertain the glimpses of villages. The change in attitude and life caused by the greed for money is the underlying theme of the novel. In this novel the protagonist Mridula is from Aladahalli a top student, unobjectionable, pure at heart, knowledgeable and possesses attractive large

twinkling eyes and also long dark hairs on which she used to put a string of flowers. She grew up in an ambience that was not greedy for money and she felt that everyone was like her. She possesses enormous enthusiasm for life and unlimited energy for reading, cooking and sketching. She was influenced by her father's views on genuine relationships created by love and sacrifice and not money. She involved herself in all activities of life and was working as a teacher in Government high School. She loved her profession not for money but for service. She offered help to the villagers for medical treatment and always took up social responsibilities. Mridula and Dr. Sanjay were mutually attracted towards each other in a marriage ceremony in Hubli. Sanjay was passionate about his work. He was tall, with well defined sharp features and was not as fair as she was. He had curly hairs and his built was like an athlete. Mridula never questioned him about the short arm that he had. It was caused during an accident. She had genuine affection for him. He felt a sense of belongingness towards her. He took the initiative and proposed

to her. His father always felt that, "Every person is an island. You need a bridge to connect two islands. That bridge is called a relationship. In life, real affection comes not through hiding but through expressing your true feelings." (Murty, S, House of cards, 38).

After the marriage of Mridula and Sanjay, Sanjay got a job at Victoria Govt. hospital Bangalore. Life in Bangalore was tough for Mridula; she worked in Yelahanka (a suburb of Bangalore) High School with joy and had started her new life with Kantaaamma's help wife of her School Principal. Mridula earned more than Sanjay. He too gave his salary to Mridula and told her to manage the money. After a few months Sanjay got admission to the post-graduation in Gynaecology and they shifted to Vijaynagar (West area of Bangalore). Eventually, Sanjay had finished his studies and started working as a doctor and lecturer in Govt. hospital in Bangalore. Going through the ups and down in his profession he transformed himself according to the new circumstances. On the other hand Mridula was naive, plain hearted and her mind was still an open book. Sanjay's friend Dr. Alexander insisted him to start a private nursing clinic with partnership. Sanjay had a dilemma between the government job with no transfer and development and the private job with more exposure. Mridula offered to help him financially as job satisfaction was more important. Mridula mortgaged her jewellery to start the nursing home. She borrowed money from her father and faced lots of difficulties to help Sanjay in his profession. She had also repaid the loan for their home but they had not moved out of the apartment as to reduce the

expenses. The nursing home did well and money started to flow in abundance to him. She did not want to leave her job. She was able to build the hospital due to her hardwork and her job.

Mridula's effort, her confidence, determination and support played a vital role in the development of the hospital. As money began to flow, Sanjay became more confident. He also embraced the challenges coming in the way of life. He handed over the responsibility of money management to Mridula and took over the administration of the hospital. Gradually, he had learnt a lot about money management. He did not figure to declare all his earnings to the Income Tax department. He possessed black money as well as white. All bribes were paid by using black money. Sanjay did not tell anything to Mridula and she was kept incognizant of it as she was an idealist. Sanjay had accelerated himself into the corrupt practices and earned more money. The money-minded attitude of Sanjay was also a mislead to Mridula. Their son Shishir was also inculcated the wrong values of life. Shishir used to rebel with his mother and not with his father.

As Sanjay was out to Malaysia to attend the international conference there was an urgent need of documents to the pharmaceutical company from his nursing home. Mridula had to go to the nursing home in search of the file. She went to the nursing home and her trust on Sanjay was shattered. The foundation of trust built on so many values cracked. She felt that she was drowning and lost confidence in him. She was cheated by him from last five years. Sanjay used to say, "I don't want to handle money. You manage it and I will manage the

nursing home.”(183). He had spent lakhs of money on his family concealing everything from Mridula. Her husband had betrayed her completely due to her ignorance and foolishness. Sanjay’s cunning nature prompted him to conceal the real revenue generated and manipulate the amount generated. Sanjay was a dishonest, untrustworthy and dubious person and he had stabbed in the back of his own wife. He was a hypocrite and was not what he seemed to be. She had lost all her confidence, became shocked and also became annoyed. She could not believe that her faithful husband Sanjay had cheated her. He had inculcated restlessness in her. She had lived with complete belief and trusted him from the first day of the marriage and condemning her belief he had maintained parallel financial elsewhere. He pretended to be an honest and faithful husband. In a marriage she had trusted a stranger, married him with his short arm, and respected him. There was excitement and exhilaration that entered her soul. It was the most joyous kind of bond with him, but the bond the trust had been ruptured by him and the crack followed. At the moment she realized the selfishness and the materialistic qualities of him.

She was a person who enjoyed every moment of her life. He had not only upraised his family’s socioeconomic dignity but also eventually indulged himself in the wrong way of budgetary. When Sanjay came to know the real fact of Mridula’s sadness he was not bothered. As he earned money he thought that he possessed the full power on money he could give it to anyone. He forgot the woman behind his social and financial status and the hardships that she underwent. The cardinal principal of

life was thrashed by Sanjay. Leigh K. Cunningham a lawyer and author of Australia illustrates, “Trust is something that is difficult to establish. It is very fragile that needs to be taken care of. Once trust breaks or shatters into pieces, it is very difficult to rebuild it.”|| 5(K. Cunningham). Mridula elucidates to Anita her acquaint, “Anita, it is not about money. Money can be earned and lost. It is about faith that a wife has in her husband. That’s more valuable than money and gold. Faith sustains a marriage and brings joy to the family. Without it we have nothing. How can Sanjay destroy the faith and trust I had in him?”|| 6(186).

Mridula understood that in one’s life money does not only have the dexterity to corrupt and glue people’s lives and relationships, but it can also annihilate people’s life and relationships, as that happened with Mridula. She confederated the relaxation technique classes, in which she was instructed that the main reason of unhappiness is disappointment. She became acquainted about disappointment that it disappears with detachment. Mridula was more emotional and she needed more time to be conscious of the real world. If she was brought up in a tough atmosphere by her parents, she might have adjusted fast. Her student named Vani requested her to visit a psychiatrist, Dr. Rao thrice a week. He tried to explain and understand her problem. She also shared all things with him. When she asked about the importance of money in life, He elucidated “Yes money is important in life. It’s a change triggering catalyst. Money brings power, status and confidence. Money brings out the best and the worst in the people. It’s a magnifying glass. When a person becomes rich, his inner desires

are free to come to the forefront. If a selfish man becomes rich, he spends money on himself, but if a generous person becomes wealthy, he shares it with others. It's difficult to find people who aren't touched by money."7(213). Rao also advised her not to expect anything from her husband and the hindrance caused by money in her life. According to her husband she was an idealist. He had always ridiculed and dominated her and had affected her confidence terribly. He also did not know that he had lost faith in her. She became depressed and nervous and left her husband's house forever. She concentrated on her job, her School and her Hubli village. Mridula's absence made Sanjay's life miserable. Anita too advised him saying, "I've Known Mridula well for the last twenty three years. She' shared all your difficulties. Your mother or sister or son can't take her place. Shishir will marry and have his own family. After that, a father is just a guest. Regarding your mother, the less said the better. Your sister just looks for a chance to make money off of you. Nobody can match Mridula in terms of simplicity, innocence and affection. I'm sorry that I have taken the liberty to speak so much about your personal issues. But I have to listen to my conscience."8(222). Mridula suffered and sacrificed her life and remains as a nonentity. Mridula wanted to release herself from the emotional obligation. She felt that it was better to be alone and happy than to be with someone who makes you feel inferior, undesirable and inadequate. Her honesty and boldness made her take a firm decision. But her husband had

always neglected her and taken her for granted. Stuart Y. Barbara mentions, "the success of marriage depends on the effective working together of both husband and wife, because each has specific responsibilities set out by God for the permanence and quality of the marriage. Still, the factor of responsibility in the marriage for husband and wife must not be interpreted as a gender-marked-role-identity. Rather, it is an integral aspect of the relationship mandated by God since creation, for harmony and stability in the home."9(Betrayal of sacred trust)9(31).

Conclusion

Happiness in married life depends on mutual trust, commitment and communication. The protagonist Mridula is shocked when she comes to know that she was cheated by her husband, a traitor. She is a personification of true love and sacrifice. Her husband Sanjay later on realizes her importance and rejoins her.

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ENGLISH RENAISSANCE 1485-1649

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Abstract

The English Renaissance was a cultural and front in England dating from the late 15th to the first 17th century. It's related to the pan-European Renaissance, usually considered beginning in Italy within the late 14th century. Like most of geographical region, England saw little of those developments until quite century later. the start of land Renaissance is usually taken, as a convenience, to be 1485, when the Battle of Bosworth Field ended the Wars of the Roses and inaugurated the Tudor Dynasty. Renaissance style and ideas, however, were slow to penetrate England, and then the Elizabethan era within the last half of the 16th century is sometimes considered the peak of nation Renaissance. nation Renaissance is different from the Italian Renaissance in several ways. The dominant art forms of English Renaissance were literature and music. Visual arts within land Renaissance were much smaller than within the Italian Renaissance. English period began far later than the Italian, which is sometimes considered starting out within the late 14th century, and was moving into Mannerism then the Baroque by the 1550s or earlier. In contrast, English Renaissance can only be said to start out out, shakily, within the 1520s, and continued until perhaps 1620.

Keywords: english renaissance, the faerie queene, translations, the defence of poesy, book of common prayer

The Renaissance

Renaissance means re-birth. From about 1500 to 1600 the planet was Reborn in some ways. The Renaissance began in Italy, especially in art and architecture, within the fifteenth century. As England became the foremost powerful nation in Europe within the late sixteenth century, new worlds were discovered and new ways of seeing and thinking developed. Columbus discovered America in 1492, Copernicus and Galileo made important discoveries about the celebs and planets, Magellan sailed all around the world. The Renaissance was worldwide

He cut all contact with the Catholic Church and therefore the Pope in Rome, a part of a reaction against the Catholic Church in many parts of Europe. Protestantism became more and more important and gave an entirely new vision of man's relations with God. Humanism was the main idea of the Renaissance. The Tudors inherited much of the medieval view of the planet which Consisted of numberless but linked 'degrees' of being, from the four physical elements (air, fire, earth and water) up to the pure intelligence of angels. Also, the entire universe was governed by divine will; Nature was God's Instrument, the social hierarchy a product of Nature. Everything had its Natural place within the unity of the whole.

Historical Introduction

1. Religion and Politics Changes

In England, there was a crucial change in religion and politics when King Henry VIII made himself the top of the Church of England, bringing Church and state together (1529-39).

Daughter of Henry VIII and Boleyn, Ruler Elisabeth (1533-1603), Got to be the image of the Brilliant Age, the sum of steadiness from 1558 to 1603. Taking after her mother's

execution, Elizabeth was pronounced ill-conceived By parliament (1537) and endured a forlorn childhood, much of it went through inside the Company of her young brother Edward. She was thoroughly taught, examining Latin and Greek. The accession of her sister as Mary I in 1553 expanded the Frailty of Elizabeth's position, she was an adversary of otherworldly Radicalism, she was seen as a natural centre for the protestant group. She helped make a national self-confidence that bore natural product inside the final 15 years of her rule, notably in literature and inside the works of such writers as Marlowe, Spencer and Shakespeare. Being the final monarch of the House of Tudor, Elizabeth was a Protestant.

Discoveries and Notable authors

The Renaissance was the start of the fashionable world within the areas of geography, science, politics, religion, society, and art. London became not only the capital of England but also the most cities in the known world. And English, within the hands of writers like Shakespeare, became the fashionable Language we will recognize today.

The invention of the Printing Press

The innovation of the printing press by Caxton in 1476 brought about the advancement of Composing. But the first vital sort of expression was Theater. This was the age of Shakespeare and thus the Golden Age of English Dramatization.

We will distinguish three periods of literature of the English renaissance.

- The first period covers the top of the 15th and thus the half the 16th centuries. In

England the first scholars and humanists appeared, they studied and investigated antique philosophy, literature.

- In Oxford and Cambridge Universities the first generations of English humanists were trained, the event of book printing was of importance for humanistic culture.
- The first English printer Caxton (1422-1491) learnt the art of printing At Cologne within the early 1470-s (Guttenberg in Germany in 1440). In 1470-s the Returned to England.

Literature

England had a strong tradition of literature within English vernacular; the press became common by the mid 16th century. By the time of Elizabethan literature, a lively literary culture in both drama and poetry included poets like Spenser, whose verse epic *The Faerie Queene* had a sturdy influence on English literature but was eventually overshadowed by the lyrics of Shakespeare, Thomas Wyatt Typically, the works of these playwrights and poets circulated in manuscript form for a couple of time before they were published. Above all, the plays of English Renaissance theatre were the outstanding legacy of the quantity.

The English theatre scene, which performed both for the court and nobility privately performances, variety of other famous playwrights Marlowe, Shakespeare and Jonson. Elizabeth herself was a product of Renaissance humanism trained by Roger Ascham and wrote occasional poems like *On Monsieur's Departure* at critical moments of her life. Philosophers and intellectuals included More and Bacon. Many of the Tudor monarchs and nobility were highly

educated during the 16th century, and Italian literature had a considerable following, providing the sources for several of Shakespeare's plays. The language of the Book of Common Prayer, first published in 1549, and at the highest of the quantity, the Authorised Version ("King James Version" to Americans) of the Bible (1611) had enduring impacts on English consciousness.

Characteristics

- Reforms within the Institutions

In earlier times, literature was dominated by the spirit of faith and blind faith. However, within the Renaissance Age, institutions were questioned and re-evaluated. With Renaissance, the human mind was widened and brought to new heights in terms of cognitive ability.

- Dominance of Reason

In the Renaissance age, it had been the rationale rather than the faith that governed human behaviour. the person was liberal to make use of his power.

Now reason dominated all the spheres of life that decreased the influence of faith on the people. Most of the blind faiths and practices got up.

- Man-Centred Society

Earlier religion was the centre of interest. Hence the most concern of literature was to affect religion directly or indirectly. within the Renaissance age, the main focus shifted from religion to man and man became the centre of interest.

- Development of Science

The age was amid the birth of recent science, mathematics, astronomy etc. Copernicus replaced Aristotle's system with the

sun, rather than the world at the centre of the universe.

In astronomy, Harvey discovered the circulation of blood in 1628. Additionally, to the present, there was the utilization of clocks, telescopes, thermometers, compasses, microscopes etc. Hence there was considerable development within the scientific field.

- The age of Renowned Names

The literature of English Renaissance contains a number of the best names altogether world literature:

- Dramatists

Shakespeare, Marlowe, Webster, and Jonson.

- Poets

Sidney, Spenser, Donne, and Milton.

- Prose Writers:

Bacon, Nashe, Raleigh, Browne, and Hooker.

The results of Renaissance on English Literature

The result of Renaissance on English Literature

The impact of the Renaissance on English Literature is associate accumulated disposition of writers to ridicule existing works. The foremost vital impact of the Renaissance on English literature was seen within the changes in the perception of human beings. For example, the words of Williams

"Now he looked inward into his own soul, Seeking the meaning of experience in term of his free individuality".

The Renaissance led to a brand new spirit in English literature altogether its aspects. The thirst for classical learning additionally gave a brand new impetus to literature. All the forms of literature were developed throughout this period:

1) Impact on Drama

The Renaissance scored its initial clear impact on English drama in the middle of the sixteenth century. throughout the Renaissance, the drama becomes additional secularized and reached crowning glory within the hands of University Wits similar to Marlowe, dramatist and mount Jonson. Among the University Wits, Marlowe has been known as – “The true kid of the Renaissance.” The heroes in his plays show an associate infinite need for knowledge, wealth and power. Shakespeare introduced all types of drama. He wrote historical and romantic plays. His greatest action was within the field of tragedy. Benjamin Jonson introduced a brand new reasonably drama called a comedy of humor. In his plays, the social evils and lust for cash are shown that found in the English society. The tragic plays of blood and revenge were introduced by John Webster during this age.

Examples

- Marlowe’s Doctor Faustus, Tamburlaine, Jew of Malta and Edward II
- Shakespeare’s Macbeth, Othello, Hamlet, King Lear and A Mid Summer Night’s Dream
- Ben Jonson’s Alchemist, Everyman in His Humour and Volpone
- These are a few examples of dramas of the Renaissance age.

2) Impact on Poetry

In Poetry, the spirit of the Renaissance is often seen within the works of Wyatt, Surrey, Spenser, Sidney, Shakespeare, etc. this kind became a trendy and handy tool for the nice poets of this age. Sir Thomas Wyatt and therefore the peer of Surrey were the pioneers of the new poetry in England. They each gave English poetry a brand new sense of grace, dignity and harmony. They did their best to imitate the Italian Renaissance. Wyatt has introduced the sonnet in English literature. Although in his sonnets Wyatt did not use regular iambic pentameters, nevertheless he created a way of discipline among the poets of the era. consistent with David Daiches

“Wyatt’s sonnets represent one of the most interesting movements toward metrical discipline, found in English literary history”

Surrey’s works are characterised by exquisite grace and tenderness. He was a far better craftsman and provides bigger harmony to his poetry. Surrey utilized poem in English literature with the interpretation of the fourth book of The Aeneid

Examples

- Shakespeare’s 154 sonnets
- Sidney’s Astrophel and Stella
- Spenser’s Amoretti
- Milton’s Paradise Lost

With these few poetry of the Renaissance era, England becomes a nest of singing birds

3) Impact on Prose

Prose Italian wind brought the seeds of the novel in English literature. the foremost vital

prose writers who exhibit well the influence of the Renaissance on English prose are Erasmus, Sir Thomas More, Lyly, and Sidney. within the 15th century, the prose writings of Bacon are a verity spirit of the Renaissance.

Examples

- Sir Thomas More's Utopia
- Malory's Morte – de – Arthur
- Erasmus' Praise and Folly
- Browne's Religio Medici

Conclusion

The Renaissance makes a great effect on the development of English literature. In 1564, the Italian Renaissance was over but the English

Renaissance had hardly begun. The age of Shakespeare was the era of the Renaissance in England. It was an important movement that illuminated the whole of English literature. Classical language and learning were popularized. Paradise Lost is the last great triumph of the Renaissance.

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APOCALYPTIC FILMS AND COVID-19 PANDEMIC: WHERE FICTION MEETS REALITY

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Abstract

The Covid-19 pandemic has changed some of our perceptions and perspectives about life. Literally and metaphorically, we seem to have lost the human touch. It seems we are living out of the movies we have seen. Apocalyptic movies like Sussane Bier's 'Bird Box', Manoj Night Shymalan's 'The Happening', John Krasinski's 'A Quiet Place' and Sang-ho Yeon's 'A Train to Busan' show us the dangers of a sudden calamity. At the same time, the films also show there was a chance to avert the danger or somehow escape from it. By analysing the four mentioned movies, my paper will seek to probe:

(1) How unexpected arrival of unprecedented apocalyptic situations in the movies result in altering human relationships. Such situations will be compared with the present Covid-19 pandemic-related newspaper reports with a view to research how fiction and non-fiction can overlap.

(2) Do these apocalyptic fiction films tell us something about humanity? Can these serve as survival guides to pandemics like the ongoing one triggered by corona virus?

(3) How language and communication are affected in a world torn by sudden calamities leading to deaths both in these apocalyptic films and due to Covid-19.

Keywords: Covid-19, Corona virus, pandemic, apocalyptic films, death, isolation, communication, language, human relationships, fear

Literature Survey: Rosie Fletcher compares the present pandemic caused by Corona virus with the situation prevalent in 'The Happening' in her article "The Happening Revisited Through the Lens of a Pandemic". Rahul Desai has also written an article that appeared in 'The Hindu' on 9 April 2020 titled "When films become guidebooks to surviving a pandemic" that mostly focuses on the analysis of Manoj Night Shymalan's 'The Signs'. Stuart Heritage has also written an article titled "What does Covid mean for the future of pandemic movies?" that appeared in 'The Guardian' on 11 Feb 2021. Angela Watercutter published "From Outbreak to Contagion, the Movies That Get Pandemics Right—or Not" in 'Wired' on 3 March 2020.

Methodology

The mentioned movies with similar cases that appeared in news reports of the Covid-19 pandemic were compared and analysed.

Introduction

Health experts in India are predicting the possibility of a third wave of the Covid-19 pandemic. No one knows if the third wave will strike us harder than the second and first wave or not. Speculating the pandemic scenario both in India and the world, at this juncture of the COVID-19 pandemic, most of us are bound to feel like Malorie in *Bird Box*. We are exactly in

the middle of the river Smith in Del Norte County right now. The waves are turbulent; the boat is sometimes overturning throwing us into the ocean of the overwhelming cases of the corona virus. "It's going to feel like it's going on for a long time," says Malorie. For all of us in 2021, like Malorie, we can't understand how difficult the journey is ahead; and how long!

Bird Box and Covid-19

Blindfolding eyes in *Bird Box* was the only means to survival, and for us right now- social distancing. Some critics have felt blindfolding can symbolise an apathy for the mentally challenged- turning a blind eye to their issues. Similarly, can social distancing in the times of Corona be a way of nature to tell us to stop and look around- aren't we already too aloof from each other? The only growing form of communication since the last decade has been social media. Are we paying the price of aloofness by being forced into social distancing and realizing what it can mean? When the whole world was busy and many of us did not have time for even visiting our parents on weekends, why are we now cribbing about digital socializing. We could not touch hearts- we were all too busy making money. Now, why are we afraid not being able to touch one another. Hugs will disappear. So, will many expressions of love and feelings. Were we ready for this? Is COVID-19 a form of compensation we are paying for our social interaction negligence?

We see unexplained mass suicides in *Bird Box* that begins in Romania and spreads across Europe. A woman bangs her head into a window. Jessica, sister of the central protagonist Malorie, after witnessing an alien creature deliberately crashes her car into a truck and dies. Another woman who sees 'the force' suddenly starts talking to her dead mother and commits suicide by sitting inside a burning car. Malorie finally takes shelter in a house where she finds 12 other 'refugees'. They stay huddled inside and don't dare to go out. Even the house owner who tries to check the surveillance cameras kills himself by violently smashing his

own skull. In this present Covid-19 pandemic situation too, we find an uncanny resemblance of Josh Malerman's imagination. The characters in *Bird Box* blindfolded themselves for protection and people witnessing the pandemic all over the world now are tying a mask around their nose and mouth. Like Malorie, Tom and other refugees who are isolated from the public, people now are facing a similar brunt. Even if they have to go to buy groceries, they have to do it with a lot of caution and fear.

The Happening and the present pandemic

Rosie Fletcher in her article "The Happening Revisited Through the Lens of a Pandemic" discusses about the commonality of the confusing situation in the movie and the current pandemic: "While the parallels aren't exact, watching the mass exodus is reminiscent of the swathes of people just before lockdown three in the UK rushing to leave London. People wanted to escape to the country, or in some cases escape to another country. Moving around rather than staying put wasn't a good idea, it turns out, in either the Happening or the world." Fletcher also draws a similarity in the conspiracy theories governing the incident in the movie and the Covid-19 pandemic. Some people believe it "is made up entirely". Self-isolation and lockdown measures are something that characters in *The Happening* do not do but perhaps they should have, according to Fletcher.

Suicides

We were rather amazed to see suicides in Manoj Night Shyamalan's *The Happening* and in Sussane Bier's *Bird Box*. Strange incidents led to these mental disturbances and suicides. We

see mental health problems and many suicide cases in this present pandemic too. Jonnalagadda Narayana, an elderly man infected with coronavirus in Krishna district in June 2021 tried to commit suicide. He was distressed and his mental health was affected because of the infection. In another case in Kolkata, a 38-year-old man Surajit Kerani got depressed and committed suicide when he learnt about his elderly parents being affected with Covid-19. Learning about his son's suicide, 81-year-old Tinkari suffered cardiac arrest and died. Another case reported in the media informs us that a daily wage labourer jumped in front of a running train near the Warangal railway station in Telangana because he was tested positive for Covid-19. On May 11, 2021, a 36-year-old man killed his 6-year-old daughter and died by suicide at the Vile Parle (N) in Mumbai. The man was depressed since his wife died of Covid-19 last year. These instances show how terribly mental health has been affected due to the pandemic.

A Quiet Place and Communication Crisis during Covid-19

In an apocalyptic world in 'A Quiet Place' inhabited by blind aliens hypersensitive to hearing, the challenge to communicate becomes acute for the Abbott family- Evelyn, Lee, Regan, Marcus and Beau. Even inside their home, they communicate in sign language. Beau is killed by a battery-operated toy that produces a sound. A pregnant Evelyn is traumatized by alien dinosaur-like creatures to enter her house when she accidentally steps on an exposed nail and drops a glass picture frame. The whole family dynamics is affected by this restriction in

communication that they have. The wife can't express pain to her husband and children can't console each other using words to ventilate their grief after losing a sibling.

The communication challenge posited in 'A Quiet Place' is somewhat similar and different than what people are experiencing during the Covid-19 pandemic. Family dynamics and relationship gets affected too by isolation imposed on Covid-affected individuals. Fear grips everyone while communicating even with a family member, who might be getting exposed frequently to many people. Very low oxygen levels and covid complications force an individual to go to the hospital and from there, the person's communication gets limited to phone or video calls or chat messages, and sometimes no communication for a long period of time. Strange incidents are being reported in newspapers. One such report stated that a person supposed to be dead came back home alive when his death rituals were being performed. Miscommunication had made the family members believe that the patient who died belonged to their family. The fear of getting affected does not end even after death. Corpses are seen being carried out by the hospital fraternity with Personal Protection Equipment (PPE) kits. Only a single member of the family is allowed to engage in the funeral rites in a fully covered PPE kit. Like in 'A Quiet Place', family members seem helpless to support each other in pain.

Train to Busan and the present reality

When masses of infected people run to bite into the flesh of the survivors in 'Train to Busan', we wonder if this is the way humanity will be lost and barbarity will prevail. Every one of the infected persons seem to be caught up in the rat race; their aim not being to save others but

destroy the remaining ones. Some critics say that the human tendency to suck into another's blood is literal here, implying the figurative or metaphorical habit of humans to use others for their own selfish and manipulative means. That is what is exactly happening in many societies of the world where people are shirking away from a quarantine of 14 days for their convenience; forgetting that the disease is a mass killer and their fear might lead to a mass destruction of humanity. Post COVID-19, the world will never be the same again, say many great spiritual leaders. But how sensitive are we to this?

Conclusion

Social distancing and isolation is weighing heavy on everyone's minds during the pandemic. People cannot go out to meet friends or relatives and socialize. Most people across the globe are working from home. For many, working from home has become a burden because they miss the socialization with their colleagues. At a point in time, in the state of Odisha, the government even warned people not to go out on morning or evening walks. This led to a claustrophobic mind for many. No one pays any heed to American geologist Adrian Helmsley when he warns a huge catastrophe due to the displacement of the Earth crust or tectonic shifts in the movie *2012*. At first, the cracks or fissures are minor due to small scale earthquakes here and there. The danger here is slightly more pronounced than *Bird Box*, *The Happening*, *The Train to Busan* or even *A Quiet Place*, for that matter. In all of those places, there was a chance to avert the danger or somehow escape it, though with a lot of struggle. The battle of COVID-19 also gives us that space- all of us can avert the danger by following quarantine, lockdown and social

distancing measures and not loafing around the streets unnecessarily on the pretext of boredom. This is a historical phase. We will look back to this survival guide. Months of isolation. We are living out of the movies we have grown up with. Movies that have made a mark on us. Movies that have made us stop and question: can the world end like this? Literally and metaphorically, we have lost the human touch. Can we fight together? Let's wake up before it is too late.

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ROUTE TO HOME-DWELLINGS

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Abstract

A writer pens, editors carried on their works with boundless reverence and care..., that it was “a trustworthy record of the inspired word of God. Another scholar avers of accuracy and strictest attention... most excellent of which “Shaw pays the following tribute...”

Campbell avers, “One of the features that has disappeared in modern editions of the KJV is the artwork, which consists of thirty-six pages of genealogies, a map of Canaan, two decorated title pages (an engraving for the whole volume and a woodcut for the New Testament) and, at the beginning of each chapter, a decorative, initial, some of which have a pictorial element” (92-93). There are a number of elements, unmentioned and kept hidden for the great public in places like the middle-east.

Keywords: people, faith, travel

Campbell further mentions in research and query, “The genealogy begins with God’s creation and ends with the birth of Christ; it includes in the first ten pages pictorial representations of Adam and Eve (in naked innocence), Noah’s ark (searched in Ararat), the Tower of Babel (in its unfallen state), the cities of the plain (under fiery rain), and Jacob in Egypt (on his deathbed); for unknown reasons, the remaining twenty four pages of the genealogy contain no pictorial art. At the end of the genealogy, the fact that Joseph was not the natural father of Jesus is handled by making him the father ‘by law’, whereas Mary is the mother ‘by nature’ (93). There are several historical references made to images, places of archaeological significance and the Nelson Study ... mentions a prominent site at the eastern end of the Valley of Sorek Ugaritic, Hebrew, and Phoenician inscriptions we found there. A large village was found that dates from Iron Age 1/ the late judges period) (48) – noteworthy discovery.

Milk and honey in the foreign wilderness. Israel – Their first leader/ President Moses, permission for access was denied by the Maker, from entry into the promised land Canaan, in similar stance of the people who were destroyed in the wilderness and not of expectation of entry into the land of “hills and valleys” (KJV), Moses was of wrath on the people and disobeyed the Creator in the matter of the lack of water in the wilderness and in his old age for his death, the Creator took him up into a mountain and buried him; so Joshua had to fulfil his obligation towards his countrymen and lead them into possession of a suitable nation, “Every place that the sole of your foot shall tread upon, that I have given unto you, as I said unto Moses. From the wilderness and this Lebanon even unto the great river, the river Euphrates, all the land of the Hittites, and unto the great sea toward the going down of the sun, shall be your coast. There shall not any man be able to stand before thee all the days of thy life: as was with Moses, so I will be with thee: I will

not fail thee, nor forsake thee. Be strong and of a good courage: for unto this people shalt thou divide for an inheritance the land, which I swear unto their fathers to give them. Only be thou strong and very courageous, that thou mayest observe to do according to all the law, which Moses my servant commanded thee..." (Josh.1.3-7) – of significant significance.

As the KJV sources present, Judah was the only tribe given to Solomon's successor Rehoboam (I Kings 11.43). Rehoboam's generations did not lose the throne of David. The star of David became the nation's symbol. It was also the symbol that was pinned to the clothes of Jews, when they were led forth to be executed by Hitler, as the movie, *The Last Train to Auschwitz* depicts as such.

The events of Joshua, taken from the Good Book, narrates a series of events, of the capture of a country, of the exclusion of its inhabitants and locals and their occupancy in the land: this land as discussed in the Book is a fertile country, "a land flowing with milk and honey" (Ex. 3.8). The inhabitants are people of strength, tall and unlike the people of Israel, very much rooted in their worship of another faith, of similar identity as the majority of the people in India.

The Book narrates the events of Joshua's life: Joshua was incepted as the leader of Israel and it is written that the Creator spoke to Joshua, saying, "Moses my servant is dead; now therefore arise, go over this Jordan, thou, and all this people, unto the land which I do give to them, even to the children of Israel" (Josh 1.2). It is of truth that the fathers, mothers of the present generation, of expectation of entry into the foreign land roamed in a round about

manner in the wilderness for forty years and their slippers and clothes did not wear away, nor were they thirsty and lack bread for they were fed with milk and honey in the foreign wilderness by the Maker, to enter into the foreign land Canaan, like the parents of the present children of expectation of entry into the land of "hills and valleys" (Num.14.8). Moses was of wrath on the people and disobeyed the Creator in the matter of the need of water in the wilderness and in his old age the Creator took him up into a mountain and buried him; so Joshua was of need to follow the commandments,

Every place that the sole of your foot shall tread upon that I have given unto you, as I said unto Moses. From the wilderness and this Lebanon even unto the great river, the river Euphrates, all the land of the Hitites, and unto the great sea toward the going down of the sun, shall be your coast. There shall not any man be able to stand before thee all the days of thy life: as was with Moses, so I will be with thee: I will not fail thee, nor forsake thee. Be strong and of a good courage: for unto this people shalt thou divide for an inheritance the land, which I swear unto their fathers to give them. Only be thou strong and very courageous, that thou mayest observe to do according to all the law, which Moses my servant commanded thee: turn not from it to the right hand or to the left, that thou mayest prosper whithersoever thou goest. This book of the law shall not depart out of thy mouth; day and night, that thou mayest observe to do according to all that is written therein: for then thou shalt have good success'. (Josh 1.3-8)

Joshua's mind was of a timid nature and the Maker's frequent persuasion of boldness and good courage indicates of probability a kind of fear in the heart of Joshua. The persistent saying of the Maker, "Be strong and of a good courage" (Josh 1.6). There are also historical references further down, As researchers and observers state, Solomon, of royal ancestry, born to David and Bathsheba, led the people for a good number of years. It is not of expectation that the son of Bathsheba would rule the kingdom, since the wife of David had been the wife of a soldier named Uriah, a faithful man; it was also not anticipated that the woman Bathsheba would be left to marry David, the anticipation of Solomon as crown prince, chosen by the Maker was named "Jedidiah" (II Sam.12.25) – a name never mentioned anywhere else, he was not called 'Jedidiah' but Solomon, the king whose generations lead up to the prominent kings and queens of the present century.

As expected by readers, David's first wife would have been his Queen, however, Bathsheba became the queen of King David. Solomon faced trials in the family, almost every person born are frequented with trials, temptations, and evils, however it is necessary to be firm as a rock, in matters of family.

There are a few research scholars in view of observance of the forefather of these leaders and kings: Abraham's travel routes as depicted in particular study books – a. Abraham's migration route b. Abraham's alternative migration route; Abraham's migration route begins from Ur and then towards Babylon, Haran, Charchemish, which was by the Euphrates river, habur river towards Yamhad, Aleppo, Ebla,

Hamath, Oatna, Damascus, Schehem, Bethel, Hebron, Beersheba nearby to the Dead Sea on one side and the Mediterranean sea on the other side. Abraham's alternative migration route begins also from Ur then towards Babylon, Agade (the extreme right) Asshur and then towards Haran again, near the Balikh river and then towards Carchemish and the familiar migration route Yamhad, Aleppo and maybe towards Alalakh but towards Ebla, Hamath, Oatna, Dmascus, Dan, Hazor, Sheham, Bethel, Hebron, Beersheba.

As scholars and observer opine, Jesus Christ asserted the reverence for God not in mere words but in works. He held high on the rights of women, views empowerment of women and the perception of women as not in words, the women witnessed his resurrection, not even to the men the opportunity was given. It is of assumption that several editions were necessary for the Holy Bible. Translation and edition is a very great task, not only in high scrutiny for the purpose of clarity and knowledge from God but also for the longstanding purpose of divinity in thought, word, deed and life so that the numerous lost people could perhaps attain the task of acceptance into the congregation in the church and also for membership. There were certain truths not explained to the people, however many of the people received information from the Almighty, in directness and received little help from others, of the information received from above is the solution to life's problems, through the avoidance of food, atleast once every day, so that there would be cleansing in the body, mind, and spirit and in prepared assurance of a royal and eternal abode..

A Background Study – Authors, Translators
- An observation by critics and scholars on the preface of the NIV The Holy Bible: It is of discrete and minute observations “The New International Version is a completely new translation of the Holy Bible made by over a hundred scholars working directly from the best available Hebrew, Grammar and Greek texts” and these events mentioned in this paper is also mentioned in the numerous adaptations of the KJV. Details of this book are “best available in the Hebrew, Aramaic and Greek texts. It had its beginning in 1965 when, after several years of exploratory study by committees from the Christian Reformed Church and the National Association of Evangelicals, a group of scholars

met at Palos Heights, Illinois and concurred in the need for a new translation of the Bible in contemporary English” (Preface)– which could be read by people of all classes in society.

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MAGIC AND MYSTERY AS AN EXPOSITION OF ETHICS IN CHITRA BANERJEE DIVAKARUNI'S *THE CONCH BEARER* AND *THE MIRROR OF FIRE AND DREAMING*

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English is the veritable Suez Canal for intellectual intercourse between the west and the east between England and India especially. English then is one of our national languages, and Indo-Anglican literature too is one of our national literatures. Indian writing in English as a distinctive literature- a tree that had sprung upon hospitable soil from a seed that a random breeze had brought from afar.

Indian English literature gives an authentic picture of Indian life and culture. The Indian writers absorb the essence that is available in various languages and expressed that in their writings. They read according to their redolent of Indian culture. ie. Mythological references, folklore, imagery, proverbs and idioms drawn from their local age-old ethnic culture. Gradually, now there is a growth of women's writing in English too.

Chitra Banerjee Divakaruni is one of such contemporary writers. It would be an interesting exercise to examine Divakaruni's global perspective as an Indian English novelist. Divakaruni was born in Kolkata, India. She studied B.A in the University of Calcutta in 1976. She received her master degree in United States. She got PhD in English in 1985 at the University of California. By doing odd jobs, like working as a store clerk, babysitter, a bread slicer in a bakery, a laboratory assistant and

dining hall attendant at Berkeley, She got her graduate school in U.C Berkeley.

Divakaruni was a writer, who wandered through the wilderness of all the imaginary world and able to draw such worlds in an imaginary way. Each of her works pictured different strategy and perception of such worlds. In general, suspense sustained in all the individual episodes of all the novels.

Abounded with adventure, chivalry, magic, colour and sense, her *The Conch Bearer* and *The Mirror of Fire and Dreaming* stand alone for its neatly woven realistic effect. In both the novels the main character Anand travelled from the real world to the magic world. In both real world and magic world, Anand was not blind folded because he was so sure of himself.

It is not a problem for anyone to live in the human or earthly world as a human. For a human, earth or human world is a natural habitat and he finds no problems or issues in living expect working for a livelihood. But the magic world is not so. To live in the magic world, one needs magic skill to survive. People in the magic world have no problem to live in their world. Since they are born with their traits of and they developed their talent by gradual training. But, for a human to enter into the magic world is like a second life.

All humans have trace of magic in them, but only a trace. To survive in the magic world, they need magic in their blood or they must be chosen once. Even proper training would enable them to the state of a wizard.

In *The Conch Bearer* and *The Mirror of Fire and Dreaming*, Divakaruni portrayed how the central character Anand, being chosen as the conch keeper, left the human world and how he entered into the magic world of the brotherhood and his struggles and turbulences. For humans, understanding magic was beyond their knowledge. But their experience with magic understanding a magic lesson was not quite difficult for them. The magic stories always include magic and adventure.

In both the novels, there was magic and adventure flavour. Anand had magic experience and adventure with that. Magic world is always meant for action. Humans may find it difficult to accept it as their life. Somehow, they learn to survive there in magic world, but even they had no confirmation for their many doubts, they have to wait to see their destiny. Anand was also in that situation but he happily accepted every struggles.

Human life was filled with love, fear, expectations and aim. It differs according to the ages. *The Conch Bearer* and *The Mirror of Fire and Dreaming* dealt with Anand's life, that his, love, fear, expectation and his destiny. In a child's life, there are many expectations and it was quite natural in that age. As a child, Anand led a simple life. His expectations were not more than a child. Divakaruni exposed Anand as an innocent boy who lived for his mother and sister. As a brother, he took care of Meera, his sister. Anand's condition in working at Haru's

shop showed his innocent and responsible character

As a boy child, he was attached with his mother and helped in her in all the way to run their family. Even though, he was child to handle the family situation, he did it well. Divakaruni was vividly expressed his innocent nature and his sufferings. As a child, he was fascinated by magic and it was his secret fascination. He didn't have any experience on magic powers even he didn't anything at all. As a little boy he wished to go to school like any other boy of his age would do and also had a great belief in magic.

When he said about his secret faith in magic to her mother, she made it clear to him that such magical things would happen only in the story books. Yet, he had a strong belief in magic, but didn't let out his desire to his mother.

When the old man chose him, he can't even imagine his position and responsibilities. Moreover thinking of his mother, leaving a son in new world was quite difficult for any mother. But she accepted the reality that he was chosen and also she thought of the help the old man did to Meera.

Anand's failure in controlling his mind showed the inability of human power in magic world. Anand accepted the old man's request without knowing the consequence of that. Even though he committed mistakes, he overcame that and sustained in his journey. Keeping the conch was really a big thing for Anand. He kept the conch but he didn't know the power of that and how to use it. He spent all time with that but unaware of that object of magic. He simply follows the old man's map when he was left alone.

Anand was excited to hear and see the conch because this was the first time Anand was in touch with the magic thing. He felt intimate relationship with that. Even after handling conch which was magical object, Anand didn't try to understand the old man's plan and failed in many places. Simply he followed him hopelessly but the old man knew his talent. That is why the old man never ever hurt Anand for his mistakes. Instead he told stories to them to know about their fault by that. But when Anand took authority he prepared himself to follow the track, which the old man left. Divakaruni beautifully expressed the Anand's struggles in magic world. In his every struggle, Divakaruni wrote about the flaws of human and bring out the ability of the child.

Anand didn't know how to act and protect them from their obstacles but he cared for Nisha. His caring and responsible nature made him stronger to face the evil. He was fascinated by the conch, so his attention was only on conch, even though he was hurt, he was not ready to give up the conch. So he bears all struggles in Ape's cave to save the conch. He also care for Nisha, and supported her. So that he didn't wanted to leave Nisha and did not sacrifice her in second obstacle.

As a human, he was not aware of the powers of the conch and didn't know how to use and where to use the conch. If the conch was in hold of a magic man or a wizard, he would have done many magical things and tackled many obstacles in and around him. But, for Anand, the conch was like an enigma. He was sure of its powers yet he stumbled to use it against the evil powers of Surabhanu.

The presence of conch came to his mind when he was helpless but still he was in a doubt to use it. He saw the conch as a thing of high value and it was like a miracle for him to hold it. Here, Divakaruni writes clearly how a human child would behave in a magical world. Even though, the bearing of conch, belong to Anand, Divakaruni did not let him use it at the beginning despite of being the chosen one. In final battle between Anand and Surabhanu, for the first time Anand experienced that, he was able to control himself and concentrate on magic tricks. This is where he realizes himself and his ability to perform some power to oppose Surabhanu. This incident showed that Anand must have been a child of strong mental health and of good conscience. That is why, when the time comes, he tries to exercise his power of being a magical man.

Anand's character and his sacrifice was not a simple one. As an only son and a male member, he had to look after his mother and sister. But he readily accepted to keep the conch even though he was not sure what the future holds. The present unfamiliar world of magic was not only unfamiliar but also treacherous. He did not change at once in the magic world by its deceptive beauty and power. He reminded still as good soul even in the magical world. It was evident in many places in rescuing Nisha, feeling for old man when he was missed, because of the evil powers at the cave, his attempts to take back Nisha and also most importantly, not to give up the conch in the evil hands.

Even after travelled and experiencing many struggles to keep the conch in its right place, Anand was as normal as in the beginning. He

became a child again and excited to see the orchard and farming. He enjoyed foods in silver valley, the foods were delicious and there was great variety of it like, steaming rice, soft chapattis, and rich stews of lentils, spicy yogurt, potato fries and desserts. There was no trace of having completed a highly difficult task against evil powers for his small age. Though Anand was in magic world he had not taken anything for granted.

He considered three of them as important when he was tested in silver valley. There he always thought of Nisha and old man, being a human he broke the rules to meet them. The old man taught everything to make him as a qualified one so he helped the old man to get his memory back. He behaved like an obedient child in silver valley and never misused any of the power and was satisfied with his work as keeper of conch. If Anand had chosen his name, there was no service further in his life; he had to continue his common life with his family. But his hard decision might look unfair to others but there was sacrifice and helping tendency behind that.

Anand didn't expected respect from healers after accomplishing the return of the conch to its place. In Haru's hotel, Anand washed vessels and here he was a keeper of the conch. He didn't think that job was odd he accepted it happily. Anand had many doubts and expectation of magic in his new world. He might have asked treasure for his family to manage his absence but he didn't ask such things simply, he wanted to be an apprentice there. Because he loved the conch and the old man more than his family and wanted to serve the neediest in the world.

In *The Conch Bearer* Anand was in the human world in the beginning of the story and entered into the magical world in the end. In *The Mirror of Fire and Dreaming* Anand became an apprentice in silver valley, which was the world of magic and went to the real world to help the women in the vision and her village. In *The Mirror of Fire and Dreaming*, Anand sincerely prepared himself for his new world. As an apprentice he had to learn many things. His learning and magic practice was described in *The Mirror of Fire and Dreaming*. Anand can't do the task like others because he was small and unfamiliar with those magic tasks.

In general, heroes of magic stories instantly got all magic powers, but when he was chosen Divakaruni didn't gives any immediate result or authority to Anand. Instead he was a loser in all his tasks. Anand was hopeless when he saw others performance. Children were always wanted to expose their talent before others. Anand tried his best when he was disappointed, he became aimless and began to suspect his power and doubt his future in silver valley. He was still the innocent boy who didn't know any evil doings to steady his position in silver valley. Since securing a position in silver valley was a Himalayan task.

At the same time Anand didn't have pride on his power when he can saw the woman in his vision. Anand survived in the magic world, since he didn't know how to use the object of magic, and was always ready to help the neediest. He was little experienced in magic facilities and was not aware of facilities like magic portal and mirror. Magic portal might not difficult for healers to travel through but for

Anand it's quite difficult to pass through. Moreover the conch warned Anand to be careful in holding Nisha and the conch while traveling in the magic portal. But he was just a boy in haste and missed Nisha and the conch. In an interesting and in a real manner Divakaruni expressed Anand's faults as a learning apprentice. Though, he was in the magical he was not versatile at once.

Humans have their own flaw likewise Anand had that in magic world. Divakaruni described Anand's unsteady mind when he had magical illusions in forest. At any cast, Anand didn't give up his try. In first adventure Anand had Nisha with him but in second adventure Anand had to face all the problems. His sincerity came to light every task, so he never minded his situation, and he adjusted all circumstances. He didn't expect anything special for his comfort. Even after he found out the old man, he didn't leave his entire burden on him. Anand stayed with the old man. As a healer the old man knew everything and had experiences but a big healer could loss his power in new world, for Anand, it was a tragedy. That was the real situation of Anand, but he never feel for that.

Moreover, the old man had trust on Anand, so he left all responsibilities to him. As an inexperienced boy, Anand didn't know about the power of Kasim. He can't stand against evil power without conch, so he ran to save his life from searcher. From conch only he had his confident to fight. The old man can knew about what was going to be happening because he was one of the healers. But Anand didn't have such talent. Being a child, he only can felt Kasim's enter into the world of Nawab. Divakaruni give

necessary authority and power to Anand to portrait him as unique from others.

Children were clean in their heart and honest. Anand wanted only the conch, even it was in the treasure chest. Humans always had desire on worldly things but Anand won't like any treasure, he considered the conch more than that. Anand was discipline boy, he never misused his powers. If Anand thinks, he can misuse the Shahzada's ring but Anand used that ring for right situation. When the prince ready to give him dress, food, jewels, Anand didn't let his heart after that, instead, he was determined in his aim. Divakaruni described Anand's condition clearly. Anand didn't know what to do to stop Jinn from harming people. Gradually Divakaruni gave power to Anand when Anand can't manage the situation; he asked the help from the conch. The conch was with the healers so many years. In magic world it can communicate with all the healers. But Anand alone had that gift even though he was not a perfect apprentice. Even Anand didn't expect the object of powers must speak back with him. Simply Anand did his duty, what was given to him.

As a human boy the climate change, giant figure and thunder sounds were unfamiliar to him. In Anand's life, he can imagine such things only in his imagination. But unfortunately he was standing before that. Even though he didn't know much about the magic, Anand defeated Kasim and Jinn. Divakaruni portrait his tender heart when Anand cried for the conch. Due to his experience, his life and even his blood was made for service of others. So that he and the old man buried the treasure in lake to help the

village people. There was no trace of human desire in them.

Anand heart was crystal clear to the readers, he was innocent and so he liked Nisha very much. Anand corrected his mistake and passed the portal in the second time. There was no place for mistakes in magic world. But being a common child Anand did many mistakes but that made him stronger. When Anand entered into the silver valley, he feared for punishment for his disobedience. When he was appreciated he never thinks of him as superior than others. The old man had many experience and had power to handle seven memory stones but he never had an experience as Anand had with the objects of powers. Even though the pearls belonged to great magician, it spoke back with Anand who was a common boy.

As a child, he can't pass the obstacles and didn't know how to do that. It may give artificial efforts to the story when the readers read but Divakaruni beautifully managed the magic world and the struggle of human to survive in it. So there was no flavor of artificial touch in Anand's survive in magic world. Divakaruni's writing style to describe Anand's situation give clear portrait of his character. Being a leader and chosen one, he had to think for others and had to never mind about his state.

Anand did a big thing compared to others. For example, the conch was meant for it divinity. Because it was given by God, that was found out by the healers to help the people in the world. From many years it was in silver valley. Such a divine object was handling well by the boy, Anand. On reading that and compared his experiences with conch make us clear that he was a chosen one. Not only that,

his life was determined early. The objects of magic knew about Anand's future and everything.

There are some limits to the magic. Divakaruni know that and managed well. She didn't give story that dumped with magic alone. But she gives necessary situation to use the magic power and that make readers to appreciate his use of magic at right place. But she still provoke some questions on reader's heart to make them interest on the story. On the whole, magic world to survive for a human was difficult, but when understand the depth of magic will help to survive. Anand had many significant training and encouragement from the old man, which made him to survive in magic world.

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ECOFEMINISM AND THE ECOLOGICAL DEGRADATION IN MAHASWETA DEVI'S *IMAGINARY MAPS*

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Abstract

The fundamental fruition of life is to concern oneself with Nature. This is a statement which is focused much by Wise. Since great writers like Mahasweta Devi researched upon the lives of tranquility, the incredible feature in her work does speak of the serene beauty of the lives along with nature. Projecting the images of dislocation, starvation, and discrimination that disrupt any sense of satisfaction with the current status, Devi shows the interactions of the two groups- the royalty and the common folk- give expression to a concern for the natural rhythm of human life. Devi's stories clearly outline the intertext between the ecological degradation and the exploitation of the tribals, the women, the rural underclass, resulting from the reckless advancement of the industrialists, builders, land promoters, contractors, and various other urban offspring of development. She concerns their life and vividly describes how they are misused and misguided by the upper class. Devi in Imaginary Maps grounds the intersecting lines between unbalanced timber extraction and the continued manipulation of Adivasi women. The objective of the paper is to expose the problems of the marginalized women and their life along with the nature.

Keywords: *ecofeminism, ecological degradation, globalization, oppression, tribals, women.*

Mahasweta Devi, the writer in focus, was born on January 14, 1926, in undivided India's Dhaka (now in Bangladesh) into a family of writers. Devi is known for her empathetic drive through art and activism. She examines the fate of her characters by travelling to the remote regions of India, gets an experimental understanding of the harsh realities of the indigenous mass. Her contribution to our society is remarkable, as she continues to give voice to the voiced-less section of the society. Radha Chakravorthy notes that while the earlier women writers set their female characters in "apolitical social frameworks," with the focus on home and family, Devi differs from the tradition of women's writing by linking the issue of women's oppression to the larger socio-

economic-historical concerns of the country (*In the Name of the Mother* ix).

Ecofeminism is best understood as the aggression of environment equated to aggression of female body. In other words, it seeks to explore the interconnections between environmental degradation and its repercussions in the life of the marginalized, particularly tribal women. Vandana Shiva and Maria Mies theorize that the growing displacement of the planet's ecosystems, created by the double forces of colonialism and global capitalism, has "made homelessness a cultural characteristic of the late twentieth century" (98). The Land itself, cast as a female, was ripe for conquering and taming (Mies 68). Many ecofeminists maintain that, language plays an essential role in reinforcing sexist, racist, and naturalist views of women,

people of color and their nonhuman nature. Conquering and destruction of nature of land and woman's body occurs at the same time. Defining the eco-political assumptions of Ecofeminism, Greta Gaard writes: "Drawing on the insights of ecology, feminism, and socialism, ecofeminism's basic premise is that the ideology which authorizes oppression, such as those based on race, class, gender, sexuality and physical abilities, is the same ideology which sanctions the oppressions of nature" (1).

While relating the ecofeminist arguments that no attempt to liberate women or any other oppressed group will be possible without an effort to liberate nature. Devi's narratives claim a firm evaluation of the various kinds of oppressions exercised in the name of the "development" project. She exchanges the medium and tone and studies the exploitation of the tribal women as an extension of the violation of land. In her short story, "Douloti the Bountiful," Douloti becomes a victim of exploitation. The lust for the land and the women are closely interrelated in the context of bonded labour system. "Calf turning to old cow" (*Maps* 55), "whorehouse becomes the factory. Rampiyari is Paramananda's overseer, and you are all labour" (*Maps* 70), "The cow gives milk if she's fed. If the human daughter turns Kamiya, no meal, no water, put riders in the saddle and take the money" (*Maps* 83). "These (Douloti) goods are threadbare now" (*Maps* 77). These are some of the metaphors Devi spreads throughout the story. Everything is a business trade. Paramananda gets more money for having found Douloti. Devi, in her conversation with Gayathri Spivak condemns the Government of India as:

The present Government of India had to introduce, in 1976, the Bonded Labour System Abolition Act. In 1970, the Government of India had supposedly liberated a handful of bonded labourers in Seora village on top of a hill. And, on paper, had given them land. What land? Land on top of the hills, no water level, where nothing could grow. And the people who kept them as bonded slaves were low-grade government officials themselves. It was through their hands that the Government gave money to rehabilitate these people. Naturally, nothing reached the tribals. They were in desperation. They said: we will now go back to bondage again. (*Maps* ii)

In the story, Douloti also expresses their predicament, "Sir! What will come of the *gormen*(government) abolishing bonded labour? Without land, without food, hunger will drive the people of this society to become Kamiyas again" (*Maps* 73). The overpowering control over nature reflects a dominant of the marginalized as it is, they who are the most closely linked to nature. The invasion of the forests not only renders them homeless; it wrecks their very existence. Devi brings out the complexity of the organic attachment of the indigenous marginalized to nature and ecology as contrasted to the materialist approach of the mainstream. She sees the exploitation of nature adjacent to the exploitation of the marginalized.

The Pterodactyl is not mere supernatural existence; it embodies a more than an actual representation of the inhabitants of Pirtha, who are the ancients, the "original settlers." Pterodactyl serves as a metaphor for the "equally endangered" species of tribals that are

nearing extinction, just like the bird. The existences of both are highly endangered. The indigenous pre-historic culture of the tribal/folk is beyond the comprehension of modern civilization. The capitalist nationalism knows only to invade and enslave the subaltern:

The pterodactyl is pre-historic. Modern man, the journalist, does not know anything about it. There is no point in communication with the pterodactyl. The pterodactyl cannot say what message it has brought. The journalist, the representative of the mainstream people, has no point of contact with the tribals. Their roads have run parallel. He doesn't know what the tribal wants, what the tribal holds most dear to the heart. The tribals want to stay in the place which they know as their own. They want the respect that they hold for their dead ancestors. Whatever has come in the name of development has spelled disaster for the tribes. (*Maps* xv-xvi)

To the modern rationalist eyes, the pterodactyl represents a scientific discrepancy — an abnormality of nature, but the natives of Pirtha take it for a warning message of an alarming famine and extinction. There's a wide vacuum between the two cultures that is reflected in their cognitive difference. This cognitive distance brings about a separation. It renders the marginalized wholly incomprehensible to the mainstream.

The establishment, the bureaucrat, the activist, the leader — contribute to maintaining this separation, keeping the nation in a state of the lasting divide. The mainstream measures for tribal preservation are both frivolous and barbaric. The mainstream appropriates and consumes the marginalized ecology by first

displacing them and then by setting a place apart in the name of preservation. Kausalji finds the destined Pirtha, unfit for the forest dwellers to live, but fit for picnics. Devi unearths such voracious workings of the neo-nationalism. The narrator in "Pterodactyl" wonders:

Will they put the past behind them, tear up their roots and leave this place to go to housing development? Tribals in a tribal colony. In the India of the future, will they be preserved as endangered species or mingle in the mainstream? Or will the tribals change their character and become different? Even animals preserved behind wire netting are not safe. Somewhere the zookeepers themselves caught and ate the captive deer. (*Maps* 152)

The foremost entity that contemporary India gives the indigenous forest dwellers is "posters" — posters on family planning "Only one child no more," on communal harmony, "End separatism, keep communal harmony intact, and renounce the path of violence." A tribal woman's comments on the bundles of posters illuminate "This paper is not good, too thin." (*Maps* 153) The thin and cheap quality posters act as a tribals, the women, the rural underclass with both of these resulting from the reckless, irresponsible "progressiveness" of the industrialists, builders, land promoters, contractors and various other urban progenies of development. The proposed "development" project translates into a planned, programmed scheme of extermination of the underclass as the mitigation of such people is a pre-condition for "development" to occur. Shankar, in "Pterodactyl, Puran Sahay, and Pirtha," voicing the agony of his people, says:

We were kings. Became subjects. Were subjects, became slaves. Owed nothing, they made us debtors. Alas, they enslaved and bound us. They named us, as bondslaves, Haroah, Mahidar, they named us Hali, named us Kamiya, in many tongues. Our land vanished like dust before a storm, our fields, our homes, all disappeared. The ones who came were not human beings. Oh, we climb hills and build homes, the road comes chasing us. The forest disappears, they make the four corners unclean. Oh, we had our ancestor's graves! They were ground underfoot to build roads, houses, schools, hospitals. We wanted none of this, and anyway, they didn't do it for us. (*Maps* 119-20)

The nationalist modernity's invasion doesn't remain limited to the economy and social structures. Its consumerist-materialist culture leads to the deterioration of tribal culture and tradition a metaphor for the frivolity and redundancy of government campaigns which are the least relevant to the tribal. The only purpose such posters serve the tribals, is to cover their broken walls of their huts and to be used as mats.

Devi's stories frame the intertext between the ecological degradation and the exploitation of the directly related to the history of the destruction and degradation of India's environmental resources, as the tribals are heavily dependent on their immediate environment for their survival. In the short story "The Hunt," the Tehsildar's attempts to violate Mary coincide with his over-felling of the forest; and Devi portrays Tehsildaras a "beast" that should receive punishment for these vicious

crimes. Here, Mary's story functions as a framework of the greater history of her village, through which Devi portrays colonialism as a symbolic rape of both tribal people and their land. Clara Nubile construes "The Hunt" as "an allegory for the exploitation of tribal forests and the issues of rape of tribal women by non-tribals. Tribal women are often harassed, molested, and even raped by policemen or other Indians" (98). When away from their communities, tribal women are demeaned and discriminated against, thereby becoming an easy target of brutal policemen who repeatedly victimize them. Devi's focus extends from social relations to environmental relationships, and she views the oppression of females and the environment as intertwined. She has made one realize that the women liberation and nature preservation cannot be achieved in isolation.

By forging together, the twin discourses of creativity and an activist outlook, Devi captures the multi-tiered levels of bio-degradation that harm humans and the radical change that it brings about in the soil, water, and air. Problems like drought, famine and the change in agricultural practices madden the people of Pirtha. Devi shows how their lives got affected by the deprivation of accessing natural resources like rivers and lakes which are their main sources of livelihood. The government learned about the drought and famine of the area by the officials concerned.

Ironically, the government refers officials for inspection to Pirtha in the rainy season when Pirtha gets flooded. The system is unable to settle the problems regarding the drought and famine of the tribal areas still, they determine on watching the tribal dancers and singers on the

“Independence Day.” Here, one finds that these poor people are objectified. The government depicts them as mere puppets dancing to the tunes of the powerful classes. The SDO’s ironical remark clearly discloses the symbol of the “other” by those who are at the “center”: “It’s a district, even a Block, with an Adivasi majority, how can there not be Adivasi dancing and singing? Who will sing? The government can do anything if it wants to. Well!” (*Maps* 11) [, which]

Through “Pterodactyl, Puran Sahay and Pirtha,” Devi throws light on the constant suppression of minorities under postcolonial, and environmental degradation that directly and indirectly affects the lives of both urban and rural inhabitants. Certainly, globalization has generated more of knowledge realms, more of knowledge cultures, more of migration expanding diasporas, more of multiculturalism and transculturalism (transculturalism is defined as seeing oneself in the other), more of the emerging upper-middle class, and of course more flow of money expanding free trade still, when free trade is among unequal partners, neocolonialism provides with negative impact particularly upon the lives of marginalized poor. If more and more financial gains attune the neocolonialism, life in general gets commoditized. who to blame? Culpability lies with all sections of people in attained democracy as well as people vote for money and freebies are uncaused basis they are bound to be commercialized and remain as subaltern meant to be treated as things.

Devi alarms viewing the gradual erasing of the mountain-dwelling tribes of Madhya Pradesh from the map of the world. To present

the situation in multiple ways, she draws characters from various walks of life to knits a complex tapestry. Serving the desires and supplies of the mainstream, they have become bonded labourers. The arrival of the outsiders — the moneylenders, landholders, and recruiters — into Pirtha has resulted in many of them becoming victims of debt, which in turn, becomes the root cause for their marginalization. The invasion, affects the lives of millions of marginalized citizens from their fundamental rights to natural resources, healthcare and a sense of dignity. Bourgeoisies and other profiteers made an intrusion to the tribal lands and forests thought the construction of roads. The character Shankar, therefore, is highly skeptical about the arrival of Kaushalji and his filming of the tragic condition of the tribals. Kaushalji aims to get the attention of government and foreign aids through his film, but the tribals remain alarmed about such a decision.

They are troubled at the thought of accepting help provided by the outsider. Jennifer Wenzel observes that Kaushalji cannot begin to take the subaltern logic seriously, as he assumes an absolute gulf between a benevolent (international) audience and a self-interested local one. (175).

A zealous and visionary critic of globalization and its related exploitation of the poor and the environment/ countryside, Devi lashes out at the West Bengal Left Front government’s land acquisition policy. Her stories “Douloti the Bountiful,” “The Hunt”, “Pterodactyl, Pirtha and Puran Sahay,” are a few of Devi’s very stringent critiques of neo-colonization and globalization.¹⁹⁹

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INTRODUCING TECHNOLOGY FOR ENHANSING ENGLISH LANGUAGE TEACHING AND LEARNING AT TERTIARY LEVEL

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Abstract

The advanced innovations of Technology play a vital role in all the fields. It has come to the level of minimising human work force and complete their task instantly without errors. Its contribution to the educational field is marvellous. The COVID-19 situation compelled the teaching community to adopt technology-oriented activities and the real potential of Technology Enabled Teaching and Learning (TELL) is enjoyed by both the teachers as well as students. Technology is a great gift to Language teachers as they can access varieties of teaching materials through many digital portals. The technological advancements play an important role to exercise classroom teaching and learning activities. Hence, the digital devices help teachers as well as students to complete their teaching learning process successfully. So, this paper focuses on how the induction of technology into ESL classroom changes the traditional methods of teaching and learning and create motivation for the usage of technological gadgets to improve for their knowledge and skills.

Keywords: digital technology, innovations, traditional methods, motivation, esl classroom, smart room and language learning.

Technology rules the entire world today. Nothing can be done without the technological assistance. In the field of education, its contribution is more. For the few decades, the classroom environment is seeing a transition i.e. move from traditional classroom to digital room. Few decades ago, language teacher used chalk and talk method to impart knowledge to the students. But now, with the help of the Internet, every classroom is equipped with computers, LCD projector, Interactive White Board etc. So, the teacher can make use of all these advancements including YouTube for engaging students in the classroom. To improve their LSRW skills, teachers can play language oriented movies, dramas, videos on processing etc.

Actually, educational technologies have been used for language learning and teaching in

classrooms in all over the country. But the advent of computer with super power created digital tools which later on paved a way for the Computer Assisted Language Learning (CALL) English, being a Global language, all the educational institutions introduced it as a second Language or medium of instruction. That is why, the University Grants Commission and other Indian universities instructed the educational institutions to establish Language Labs to improve students' communication skills. As a result, they language labs were installed with advanced software. These software particularly on LSRW (Listening, Speaking, Reading and Writing), motivated the students to attend lab regularly. In addition to that some educational institutions provide broadband assistance to students to use their Laptop, Mobile phones, Tab, Kindle-E-reader for self-

learning. Hence, students themselves realised that this type of learning activities improved their skills. So, Chris Prim says about technology as follows:

“Broadband technologies have particular significance, enabling learners to communicate with each other over distance. Bringing native speakers into contact with non-native speakers and providing opportunities for developing inter cultural understanding”. (18)

Unlike conventional methods, technology helps students improve their speaking or oral skills by way of listening to educational audios. For instance, songs, rhymes, short stories, news etc. As they are provided with individual computers with head phone, they listen carefully to understand not only the structure of the language but also how the words are pronunciation. The added advantage of it is that the students can repeat those activities till they are satisfied with their learning. Further the discussions among students and feedback from their teachers on their learning process strengthen their language skills. Even some students record some interesting materials playback at their leisure time. So, this method facilitates the learners to learn the language skills at their own pace.

Among the four skills, Reading is an essential skill for an individual. Students have to read their textbooks and other study material to pass in their examinations. Apart from that, many students read newspapers, weekly magazines, periodicals to update their knowledge. For these, they have to depend buy hard copy materials or go to libraries for taking hints. This activity consumes students' maximum time, energy and money. But now,

technology has become a boon for students' community. For the past twenty years, varieties of technology assisted reading activities are available to students. Now digital text reading devices are available. The first E-reader device was sold through online market store. And then Amazon kindle reader was released in November 2007. Later in June 2011, Amazon reported selling more kindle books, than hard and soft copy books. (Kindle book) The first large scale of touch screen tablet and pad were introduced by Apple in April 2010. Readers expanded their readings through the access of the digital text with the applications of such Apps. Henceforth tablets and E-readers were sold worldwide from 2014 to till date. Gina Biancarosa and Gina G. Griffiths say:

“These technological advances have created high hopes among many teachers, administrators, researchers who believe that the digital devices after great promise as instructional tools for literary education. Simple applications of existing E-reading technology such as changing font size on-screen, using text to speech features to provide dual input of text. Using of broadband collaboration on learning activities may substantially improve the learning of many students.”(140)

In addition, many digital platforms, websites and digital libraries are available. Nowadays reading is made easy by technological growth. Also, the internet itself offers texts that are often too sophisticated for many learners of English. Digital books have reduced the cost and size. it is also accessible by everyone in all around the world through internet connection. Google helps everyone

access a lot of books instantly without any trouble.

Recently, text to speech software converts any type of texts like essays, summaries, short stories, PDF files, Web Pages, Ms-office documents into audio that could be listened by many. And many phonetics software are also used to learn phonetics independently with proper pronunciation. The E-dictionaries are highly helpful for teachers as well as students. For example, during teaching prose or poetry, one can refer e-dictionary (e.g. Merriam Webster) available in the Android mobile to see the list of synonyms, antonyms, auditory pronunciation, phonetic notations to translation of particular words etc. So, technology eases their learning activities while they are in the classroom itself.

The latest development of technology for students is SMART ROOM which replaced the conventional classroom, using Blackboard for teaching and learning. As the SMART ROOM is equipped with whiteboards and projectors with broad band connection, teachers can teach their lessons using Educational software. For example, a plenty of software available for improving students' spoken and written English. Even students can play language-oriented games for developing their vocabulary. Hence, technology made teaching and learning very easy for everyone.

The COVID-19 made a revolutionary change in the field of education throughout the world. This pandemic situation pushed the students to explore mobile technology for their entire educational activities, starting from learning to writing their final examinations. The entry of Smart phone in students' life scraped

many traditional activities. For instance, The camera application in this mobile helps students convert their mobile as classroom and later as examination hall. Therefore, these technologies have helped the students' community in all possible ways, including video conferencing for attending seminar and conferences in distant places. Even some students scan QR codes and barcodes to download the text. Finally, Smartphone with its abundant facilities has become a perfect device for students to enhance their mobile assisted language learning activities.

The new branch of technology is Information and communication technology (ICT) which develops the educational system into a new way. It encourages teachers to develop new methods for exchanging knowledge. It is possible through some technological advancements like video-conferencing, online forums, blogging tools etc. thus, teachers and students are in contact with each other on a global scale. The present generation uses the technology in daily life with greater access to communicate, share and support their learning in many ways. Even Schools, Colleges and Universities upload the learning materials and other resources in their own websites to give easy access to students as well as the public.

So, the ICT largely enables students not only to exchange and share information but also helped them communicate effectively with others. In order to present their ideas in electronic format, they learn and use word processing, desktop publishing, web conferencing, web authoring, e-mailing, etc. They also create chat rooms, presentation

packages, animation, short film, graphic packages, multimedia, software and virtual libraries for their future developments.

According to professor M. R. Raval, Radio and television also play a role in implementing educational activities for distant learners. He says that they are the most useful media for teaching particularly, English language. For example, a variety of English teaching programs were broadcast by the All India Radio, the material were prepared by the CIFEL, Hyderabad. Apart from distant learners, Language teachers can record the materials which, in turn, can be used for their students in the class. Because the television programmes highly appeal both to the ears and eyes. Like Radio, Television also plays an important role throughout the world. It is treated as a companion, an entertainer and a instructor. Unlike radio programme, TV programmes attracts the students a little bit more as it has visual appealing. In the recent past, many educational institutions, particularly in rural areas, exposed students to such devices for teaching and learning purposes.

Therefore, it is clear that English Language is one of the most important languages globally as it is used for profession, business and official language for worldwide communication purposes. In that sense, learning English language is highly essential for students' community particularly for those who aspire higher studies within the country as well as in abroad. For that reason, mastering their skills in Listening, Speaking, Reading and Writing (LSRW) in English language is an imperative one. Here, the latest technology assists to improve their proficiency in communication.

Strictly speaking, computer is an important instructional technology in language classes with which teacher can provide a high-quality education. Technology has always been taking an important role for teaching and learning aspects. It takes a prime share in promoting activities for students to develop their knowledge and skills. Of late, the younger generation has been using technology very effectively for their learning.

And then, the recent modifications and developments in technology has significantly changed English language teaching learning methods. Inducting innovative technologies into the classroom make teaching interesting and benefitted the learners successfully. Further, what is the need of the hour is that the traditional mode of teaching like teachers stand in front of students and give lecture, explanation and instruction through using blackboard should be replaced by the Smart Room. Because the usage of computer and other gadgets in that room facilitate the learners to enrich LSRW skill.

To conclude, English language has become a global language and it is considered to be an essential subject in the present educational system as it opens new horizons for the learners. Further this language is used universally by business people, institutions, and scientists to get connected with many countries around the world. This is possible only because of new technology. The technological revolution in the field of education has changed tremendously the methods of language learning and teaching. At the same time, teachers must be encouraged and be ready to adopt technology assisted teaching learning practices in the classroom to improve

learners' learning. So, technology is a boon for both the teachers and students and there is no doubt that the intelligent usage of technology by them will definitely bring a marvellous change and growth in their life.

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MARITAL DISHARMONY AND ALIENATION IN ANITA DESAI'S SELECT NOVELS: A STUDY

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Abstract

*Anita Desai's novels center on the subjective existence of women rather than their objective existence. She psychologically delineates the existential dilemma, alienation, neurosis and disillusionment of her women protagonists. Her novels deal with disharmony in marital relationships, imbalances in familial ties, alienation from family ties and man's encounter with new cultures. Anita Desai's fourth novel, *Where Shall We Go this Summer?* (1975) is her shortest novel. Desai presents Sita as a sensitive, over-emotional, middle-aged woman saddled with four children. She undergoes unbearable mental agony because of her high-strung sensibility and explosive emotionality. She looks aged owing to her mental condition. Sita's husband, however, is made of a different stuff with a practical, commonsense approach to life. He treated people as friends, visitors and colleagues. Sita felt suffocated by her husband's stolidity, insularity and unimaginative way of life. So she leaves for Manori along with her two children. She even decides not to give birth to yet another child. The island house symbolizes her temperamental condition. Contrary to her life in Bombay, Manori village, with its overflowing drains, gaping thatched roofs and huts provided no solace or comfort. So the atmosphere of the island only worsened her isolation. She realizes that her marriage and all human relationships are just a farce. She even doubts the relevance of her existence. She develops in due course a strange persecution mania. She complains that she is betrayed by all around her. But Sita never dies in the end nor kills anyone, nor does she become mad. She simply compromises with her destiny. This is a positive approach of Anita Desai's protagonist. But now she is convinced that life must flow on and she too must have courage to flow on with the current of life. However, Sita is not very happy for having made a compromise, which she takes to be her defeat. Thus she finds a compromising solution to her problems to make temperamental adjustments in her attitude towards family life. Desai has thus delineated in the novels the problems and plights of alienated individuals caught in the crisis of a changing society.*

Keywords: *existential, dilemma, alienation, neurosis, disillusionment*

Anita Desai's novels center on the subjective existence of women rather than their objective existence. She psychologically delineates the existential dilemma, alienation, neurosis and disillusionment of her women protagonists. Her novels deal with disharmony in marital relationships, imbalances in familial ties, alienation from family ties and man's encounter with new cultures. Anita Desai's fourth novel, *Where Shall We Go this Summer?* (1975) is her shortest novel. In this novel Desai returns to the theme of alienation in married life. A

characteristic variation on the theme of the first novel, *Cry, the Peacock*, here she depicts the aching void in the life of Sita, the protagonist, who is to face loneliness of a woman, a wife and a mother, by probing deeper into her inner life. When asked in an interview given to Atma Ram, if the title of the novel was symbolic, Desai replied: "Yes, certainly. The words have almost an illicit ring to them, as if one were planning not a holiday but an escape from order and routine and the dull everyday" (qtd. in Maini 9).

Where shall we Go This Summer? traces the journey of a woman to her parental home – a journey that could be interpreted in feminist terms as the refusal of the temporal order and the search for a landscape that would accommodate her and enable her to combat the hostile forces of the patriarchal world of men. The central characters bearing the archetypal names – Sita and Raman – are far from a reincarnation of the mythical figures. Sita, the protagonist, is nervous, sensitive, over-emotional, middle – aged woman saddled with four children, feels alienated from her husband and children and undergoes unbearable mental agony because of her high-strung sensibility. She finds herself isolated from her family because of her emotional reactions to many things that happen to her. Sita has a “dry, worn face”(17) Raman, her husband, was made of a different stuff. His face was “usually as stolid as soundly locked gate”, (34) and this would give an idea of his practical, commonsense approach to life.

Sita is an introverted character, whose suffering arises from her constitutional inability to accept the authority of the society. Hence her alienation is natural and dispositional. Unable to put up with her in-laws, she withdraw herself from the milieu into her own protective shell. She withdraws herself from her husband which is suggested through the crows preying on the eagle. Thus her alienation is biological and physical. The novel, divided into almost equal parts, is once again planned as a dialectical exercise where perception (the present), memory (the past) and dream (the future) are sought to be structured in that order, and also as coextensive units of consciousness and time.

But the paucity of social detail again leaves the book a flawed poem. Part I “Monsoon 67” – which opens on a summer day in Manori, a small island off the Marve mainland, has a certain unhurried air about it at the start. But when Sita, a middle-aged woman, accompanied by two of her children, Menaka, a sharp, temperamental young girl, and Karan, an restless boy, arrives there in a mood of desperation and doubt, the island house, deserted for over 20 years, soon becomes an apt metaphor. The boredom and monotony of her urban life drive her mad and on top of it she is going to have a fifth child – a quite unwanted addition to the family. So, in order to escape from the metropolitan life, Sita leaves for Manori. It is here that her revered father, a freedom fighter and follower of Mahatma Gandhi, spent the last years of his life performing miracles and died twenty years ago. Sita’s father had left the city and come to the island of Manori where a wealthy Parsee admirer of his had gifted him with a house. Like the father in Margaret Atwood’s *Surfacing*, Sita’s father too escaped into a primitive world: “No, I will have no machines here. I can prove that machinery is not essential to civilization....For Indian civilization it is fatal” (*Where Shall We Go This Summer?* 49)

In his island home Sita’s father had worked miracles among the superstitious inhabitants of the island. Now Sita would go back to the island where perhaps she could avoid having the baby (not by abortion but by a miracle). Though she knows that her father was dead and that even when he was alive he was not really a saint or a perfect man, Sita’s husband Raman says she is mad. But Sita replies that she is trying “to

escape from the madness *here*, escape to a place where it might be possible to be sane again” (23). Sita is keen on leaving the city for “on the island it’ll be different” (24). She is fed up with the ayahs fighting in the street including her child’s ayah Rosie. She does not like Raman’s guest, usually his business associates, whom she calls animals – not that she disliked her pet animals or wild animals in the forest but not these (32). In spite of her husband’s warning she decides to go to the island with her daughter Menaka and Karan.

The island and the house to which Sita comes in 1967 are quite different from what they weretwentyyears earlier. In 1947 when the family consisting of the father and the three children –two daughters and a boy–arrived there. But now in 1967 when she comes again in the hope of seeing the island and the place of beauty, gaiety, laughter and magic that it had been, she has quite a different experience. A similar change had come over the house on the knoll. The house, once well-ventilated, commanding a beautiful view of the whole island and the sea, the scene of great animation and happiness where her father had performed and happiness where her father had performed miracles among the simple and superstitious inhabitants is now a very picture of desolation. Sita is an uprooted woman who wants to regain her primitive self. Her escape to the island is a biological, not an existential necessity. There comes a change in Sita’s identity. But the children refuse to share the life of primitive reality which is the very identity of the island. Hence their alienation has very little or no impact on their individual identities. The island forms the core of Sita’s conscious

existence. The sea and the island which suggest two different polarities of existence provide a picture in contrast in the symbolic design and movement of the novel.

In the island house on the hill, then, Sita ignored by Moses, the caretaker, and affronted by Menaka and bothered by Karan, keeps chain-smoking and blowing her Bombay memories in an effort to muffle the ache of the void within. Moses detests Sita. This hatred, the bad weather and the unavailability of many of the amenities of life on the island diminish Sita’s enthusiasm to continue there. Though she tries to identify herself with the island and sometimes behaves in a very childish and abnormal manner she ceases to believe in the magic of the place.

In part II “Winter ‘47”, the clock moves back by some 20 years. Sita, then a young girl, comes to the “magic island” in the company of her father, a Gandhi-Prospero figure of enigmatic power, worshipped by the island villagers and *Chelas*, but ridiculed by his critics as a charlatan. The disturbing aspects of her father’s life—rumours of mistresses, the desertion by Sita’s mother, the step-sister Rekha as the saint-politician’s sport, a fugitive brother—do not help the reader much in unfolding the drama of Sita’s present spiritual impasse. If this throw back interlude is calculated to signify the blighted youth of Sita and the consequent emotional stability in her married life, it has hardly a warrant for it. The concluding part, “Monsoon ‘67” finds Sita still struggling to find an equation with the boarded, uninvolved Menaka, and an answer to her existential dilemma when she argues with her daughter regarding the poverty of science and statistics, and the opulence of act, possibly it is the voice

of Anita Desai herself. The monsoon lasts for several days. Her cigarettes run out. Her husband arrives at the island on getting Menaka's letter which was sent without Sita's knowledge for it is time for Menaka to join the Medical college. He has come there to take at least the girl away. Raman makes Sita understand that it is difficult to give up the factory and come to the island and do farming. First she protests. Then she thinks how nice he really is and she allows him to have his triumph. Her final view which seems to unhold the exciting and tearing ambiguity of life again is not well earned

Sita decides to leave the island with her husband and two children. She feels "tired, dishevelled, and vacant as she was – like a player at the end of the performance, clearing the stage, packing the costumes, in equal parts saddened and relieved" (110). Sita had actually been playing the part here of an actress in a theatrical performance and was now to return to a life of retirement off-stage. She is not sure whether it is the other way round. She knows well what is going to happen when she reaches of what awaits her in future she is prepared to face reality. The message of the novel that Desai's interview seems to suggest is that even a life of small, meaningless adjustments and compromises is better than the fiery ordeal of insanity like Maya's fate. Sita's only consolation was that she, like her mother had the courage of saying "No" and also the courage of "being the coward" which her mother did not have. Thus the novel ends with a depressing note showing Sita thinking with a heavy heart of the preparations she will be required to make for the arrival of the new baby.

Thus *Where Shall We Go This Summer?* gives an answer to temperamental incompatibility and the resultant alienation. Sita's hope for consolation from the island is but a frantic and desperate bid to relieve the boredom and hypocrisy of her middleclass existence. All she gets from the island is a cold welcome and, thus, remains an island on the island. As Madhusudan Prasad aptly puts it: "[.....] it is a memorable piece of fiction which provides the readers proudly with a panacea for an endemic existentialist predicament, threatening to assume epidemic proportions in our country" (77). Unlike the other novels of Desai, here is a novel where the quest for identity does not end in death and desolation; it closes with compromise and conciliation.

In *Where shall We Go This Summer?* the maladjustment between Raman and Sita is based on the clash of values, of principles, of faith even, or between normal, double social standards and the iconoclastic attitude of uncompromising honesty. It is a conflict between the compromise with disappointment, as Raman puts it and the capacity to say the Great No if and when needed, as believed by Sita. Uma Banerjee is of the view that "This marital maladjustment seems to be a legacy of unhappy parents to their daughters regarding the Desai novels" (164). Like Maya's father, Sita's father also has a painful history of married life. Her mother had run away and taken to be dead by her family while Sita herself frequently faces her own daughter, Menaka, with nervous apprehension. Unlike her heroines in the first three novels, Desai has chosen a mature woman with four children to be the heroine of this novel. She is a member of the elite society. She

is well-read and has talents in the field of fine arts. But the problem is she is unable to escape the rot and hypocrisy that develops like a cancerous growth in her social life, consequently in her married life. She becomes the victim of neurosis that destroys her mental equilibrium and threatens her sanity till she decides to run away to Manori Island, seeking the miracle that will give her the power of not giving birth. As the magic power of the island has disappeared with the passage of time, she comes back to the painful reality, forcing her to go back to Bombay. Sita has more worldliness than Maya and controls her actions before a tragedy can take place. At the end she accepts the humdrum existence in spite of her refusal at first to comply with it. In fact, her neurosis is the outcome of the monotonous existence of her daily, routine married life that denies her any sense of active involvement. Her life is a long voyage for the climax that would shatter this placidity of a comfortable existence. She observes: "Life had no periods, no stretches. It simply swirled around, muddling and confusing, leading nowhere" (155).

With Raman's visit and the children's betrayal, Sita finds that this route of escape is closed. She has to accept the fact that she is a woman, unloved, a woman bitter and jealous. Through this acceptance she also realizes that Raman is brave, while she is not. He had said 'Yes' and saying it had crossed over to the path of honour and his own conviction while she had escaped from duties and responsibilities, from order and routine, from life and city, to the unlivable land, "she had refused to give birth to a child in a world not fit to receive the child" (101). But now escape is impossible and it is

difficult to trust one's own responses, it is difficult to know what is authentic and what is not: "How could she tell, how decide? Which half of her life was real and which unreal? Which of her selves was true, which false?" (111). Sita, at the end, realizes that escapism is no answer to life's problems. But now she is convinced that life must flow on and she too must have courage to flow on with the current of life. Sita is not very happy for having made a compromise, which she takes to be her defeat. "But married life, as Chesterton remarks, is a perpetual compromise, and any compromise or sacrifice for a greater good indicates one's victory and greatness" (Pathak 37). The novel thus offers this positive solution to the present – day temperamental maladjustment.

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PREDICAMENT OF A SENSITIVE YOUTH: *ENGLISH AUGUST AN INDIAN STORY* BY UPAMANYU CHATTERJEE

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Abstract

Upamanyu Chatterjee's English August: An Indian Story, though set in an independent India of 1980s, can be read at two levels. On the surface level the novel is a commentary on the Indian Administrative Service, the corruption in high places, inefficiency, the oppression of the system, the utter indifference of the administration, the acute class conscious among the IAS hierarchy, the little snobberies and petty jealousies and so on. But at the deeper level it is a frank discussion of the predicament in which an intelligent and educated modern youth find himself.

This Paper attempts to explore the theme of anchorlessness, the weariness of an era, and the loneliness of entire generation through a satiric of the protagonist of the novel Indian Agastya Sen. The only son of a governor who has a mixed parentage from two different regions, Agastya is a product of the so-called elite school system and the carrier sphere. All through his life he feels isolated from the rural rustic and ignorant majority of the Indian society. Agastya Sen finds it difficult to accommodate himself to the culture of his land. He fails to find himself an identity responsive to the local climate, culture, habit and colours. This Paper also attempts to analyze Agastya's predicament which is categorized as an existential crisis. The solution to which is the virtue of self-knowledge and renunciation. Agastya goes home to Calcutta at the end of the novel as a changed man.

Agastya Sen, the protagonist of the novel, who comes as an IAS trainee to Madna, which is a distinct of eighteen hours' journey from Delhi by train one of the most undeveloped

regions in post-independence India. When Agastya is appointed as an IAS trainee at Madna, he is in a state of predicament:

Anchorlessness—that was to be one of his chaotic concerns in that uncertain year, battling a sense of waste was to be another. Other fodder too, in the farrago of his mind, self-pity in an uncongenial clime, the incertitude of his reactions to Madna, his job, and his inability to relate to it—other abstractions too, his niche in the world, his future, the elusive mocking nature of happiness, the possibility of its attainment.

The protagonist Agastya Sen is exposed to the metropolitan life and to people who are highly materialistic. This creates a great wide between him and the environs of Madna where he feels totally lost. He is different from the others in his behavior, perception and values. It is also obvious that for an Urbanite like Agastya, the small town atmosphere of the Madna is thoroughly alien and singularly an exciting. But it is equally true that Agastya never really makes an attempt to know Madna

or its provincial attractions. He suffers from loneliness even though he has wished to be alone. He goes for soft options and seeks shelter in sexual fantasies, literature and falsehood. His mundane life includes dozing a little in his class traffic room, watching lizards racing across the room, day dreaming, fantasizing, thinking of the past and so on. The feeling of dislocation is at its height in his insomnia which leads him into an existential crisis:

‘Suddenly he (Agastya) was laughing loudly in that silent, closed room.... being ravaged by mosquitoes, with no electricity, with no sleep, in a place he disliked, totally alone, with a job that did not interest him, in murderous weather, and now feeling madly sexually aroused. (92)’

Agastya like other persons of this generation suffers from boredom and dullness and looks at himself as a person with no special attitude for anything. Finding it difficult to work in an alien place, Agastya feels emptier than usual. He does not relish working in Madna. He becomes strange and unusual in contact and behavior. To such a disturbed mind there is an occasional relief given by the letters from his father. The question that arises is: Why is there such a behavioral change in a youth who is highly intelligent and strong in body? The answer lies in the fact that Agastya Sen got his culture (private) groomed by an alien culture which is not his own. His convent education is modeled on western principles and perceptions. Agastya Sen finds it difficult to accommodate himself to the culture of his land which lies not in the cosmopolitan boundaries but in the rural landscape. Here he meets with an identity crisis. He fails to find himself an identity responsive to

the local climate, culture, habit and colours. Agastya ventures out of the secret universe of his room only when the town has fallen asleep. He takes long lonely walks along the railway tracks or jogs at 2:30 in the morning. Despite being a responsible officer in the administrative hierarchy, Agastya sees Madna only from inside his official jeep as it takes him from his Lodging to various offices. He likes it best when he is driving through the town in a car with its windows up. Agastya realizes that he knows very little about Madna. His communication with the locals fails because of his inability to see them. There is almost no space left for him to think of those whom he is supposed to serve, administer and lead:

‘I don’t look like a bureaucrat, what I am doing here? I should have been a photographer, or a maker of ‘ad’ films, something like that.’ (13)

He considers himself a misfit, anchorless, unhinged and misplaced and does not enjoy the role he has earned for himself by virtue of his qualifications. He finds happiness neither in the collectorate nor in the circuit house. He seems to be misbegotten in the world which he does not seem to fit in. Agastya does not enjoy his role and finds it difficult to get used to the working of his job and the place. He feels that he is wasting his time here and not enjoying the wasting. He finds happiness in nothing. He longs to return to his old life and he even consider the possibility of giving up the IAS and joining a publishing form. According to Agastya’s Father, his son’s cosmopolitan upbringing is the chief cause behind Agastya’s tendency to shirk responsibility.

Agastya prefers the quest of personal happiness to social happiness for which he has been appointed. His reactions can be understood in the fact that he finds the structure of bureaucracy, particularly the Indian civil service, to be incapable of delivering the goods. He started his career with lots of hopes but is unable to fulfil them as he is continually faced with the problem of communication.

During the last part of his training when he becomes the BDO of jampanna, a backward tribal area, Agastya thinks that things would be somewhat different and that he would eventually settle down to the job. But after two months at the job Agastya feels as restless and confused as ever:

‘... I feel confused and awful. Journey after journey by train and jeep, just motion... First the job did not make sense, and I thought then, when it does I’ll settle down. When did, it didn’t help, I had always been wandering, thinking chaotically of alternatives, happy images of my past, mocking. Most of the time - I felt guilty.’ (284)

Nothing helps, neither his urban upbringing nor his background. Not only professionally, but even socially and culturally Agastya feels alienated. He finds no coherence between the past and present or between the private and the public. This chasm between thought and action, between private and public life compels him to define himself, his own identity. To his great discomfort he realizes that he is totally confused about what he wants in life. Agastya’s insularity and his self-obsession suggest that the fault does not lie entirely with the small town dullness of Madna. While Madan’s drabness is responsible for Agastya’s restlessness, it is also possible that Madna appears drab to him because he never really explores it. If he were

any less obsessed with the memories of his past metropolitan life or with the thought that he is wasting his life in Madna. Thus he might have found something in Madna to cure his restlessness.

There are many possible ways of looking at Agastya’s restlessness. It could be seen as an aspect of an urban-rural divide; as the gap between the administrator and the administered and of the inability of culture to harmonize. Two possible solutions offer themselves to Agastya: The rational method of Marcus Aurelius suggested by his father and the karmic acceptance advocated by the Bhagwat Gita which is lent to him by Madna’s cartoonist’s friend, Sathe. Agastya fails to find any solution to his problems as he finds that the meditations of the author of the Gita and Marcus Aurelius remote from his life sometimes even false. According to Agastya, no handed down wisdom would be of any help to a personal problem from which each one has to find a way out. Consequently, Agastya quits his job and returns to Calcutta in order to think and sort out his confused mind.

Agastya’s predicament can be categorized as an existential crisis, the solution which is in the virtue of self-knowledge and renunciation. By leaving the civil service, Agastya seems to renounce security and privilege to return to the wisdom of his father. But this is at best a half truth, because the novel suggests that he leaves the job that takes him away from the pleasures of metropolitan life, a job which in any case he does not really need any more than the wisdom of his father. From this perspective it seems that it is the comfort of a life without responsibilities, of life in the Raj Bhavan that draws him to Calcutta. The Agastya who goes

home to Calcutta at the end of the novel is a changed man. He is a man coming home to think through his crisis. To attribute noble intentions to his renunciation would be misleading because it is a situation where the mundane and probably the profound levels work together to create meaning. As David Kerr Points out, "The story of Agastya Sen is a story of growing up. Sen undergoes a slow awakening from a life of self-centered sensuality into an awareness of human suffering and human responsibility." The protagonist's progression is from rootlessness to identifying roots, from a sense of dislocation to a sense of belonging, from the evil influence of an alien culture to understanding reality, from immaturity to maturity, from failure to understand oneself and lack of accommodation of other's interest to self-realization, a very effective understanding of not only the individual person but also of the local environs and understanding the values of the culture in the new environ. Professor Nissim Ezekiel has clearly pointed out; "It is Agastya 's Darjeeling school that established his alienation of which he remains conscious virtually throughout this Indian story". He further suggests, "It is not merely an Indian story; the phenomenon is common to the erstwhile colonies. Whether it may be Agastya Sen or any protagonist of postcolonial society, the intellectual continues to be victim of the educational system which makes him adore Anglia or the white goddess and causes a sense of displacement. What is more important is that the whole class of the intellectuals is the creation of the colonial situation and has therefore rarely identified itself with the common people".

In fact, Agastya is not the only one who experiences discontent in the novel, but his

father also reminds him of his vague discontent. There are others like Agastya's father including his uncle and they accept it as a part of life, as inevitable as life itself. People like Shankar, the perpetually drunk classical singer-cum engineer, view restlessness as a constituent of the essentially in explicable world and seek divine intervention in solving it. Then there is the group of people like - Dhruvo, Madan, Bhatia and Sathe who do not accept it but do nothing about it except complain or become cynical. Agastya does not want to belong to any of these categories, or to accept his alienation as inevitable, for he is considerably attracted by the view that man is the master of his fate. He believes so much in individual's fate that he cannot seek any external help because he does not have faith in anything outside himself. His honesty and his refusal to compromise set him apart from others. Chatterjee offers a complex view of the postcolonial society in which exile and alienation seem to be an inescapable and inevitable human condition.

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THE FILIAL LOVE OF THE GREAT KINGS THE KING OF DHASARATHA (KAMBA-RAMAYANAM) & KING LEAR (SHAKESPEARE) (A COMPARATIVE STUDY)

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(journey of rama to the forest) (dasaratha in death bed)

Abstract

The filial love of the king Dhasaratha-a curse given by a saint to him when innocently the king killed the son of blind parents in hunting-The misjudgments of a king Lear's love towards his three daughters and the pathetic end of the king.

Introduction

Of ancient India Ramayanam, is one of the two major Sanskrit epics. The other epic was Mahabharatha. Ramayanam is called Hindu 'Ithikasm'.

'Maharishi valmiki' wrote this in Sanskrit. Later, the greatest Tamil poet Kampan has written it in Tamil. It is one of the largest ancient epics in world literature consists of nearly 24000 verses, divided in to seven kandas.

For Hindus, Ramayanam is a great religious book. Reading and listening Ramayanam fetches peace and prosperity in to the family.

King Lear, is one of the greatest major tragedies of Shakespeare-written in 17th century.

Here, the filial love of the two kings which killed them at the end The synopsis of Ramayana:

The epic, Ramayana narrates the life of Rama a legendry who was to be crowned as the king of Ajodhya in the kingdom of Kosala after his father Dhasaratha, was unfortunately sent to live for fourteen years as an exile at the request of his step mother Kaikeyi with his devoted wife-Sita along with his affectionate brother Lakshmana.

An episode:

Once, the king went for hunting in a thick forest. He heard a sound of an elephant which

advisors to the king and ministers to get approval of crowning (coronation) and sought their opinion. All the people unanimously accepted the desire of the king Dhasaratha delightfully to rule the kingdom of Ayodhya after The king Dhasaratha. The royal announcement was made for the public. The people have started elaborate arrangements for the following day celebration.

Everybody was jubilant except kaikegi. It was informed to the king Dhasaratha, she was terribly sick. he rushed to the chamber of kaikegi. when he enquired about her the cause of grief. She was not happy about Rama's crowning. Instead, her son Bharatha should be crowned as the king of Ajodhya and Rama should go to the forest for 14 years in order to felicitate the rule of her son Bharatha. When Dhasaratha was about to refuse her proposal, she demanded the two boons given by Dhasaratha, once at the fighting with one 'sambarajuran'. As she saved the chariot from falling by putting her hand without falling as a brilliant chariot driver. Dhasaratha was highly pleased and made two boons when she needed. kaikegi reminded the boons to be executed now. The cruel words of kaikegi struck the ears of Dhasaratha like the thunder. He felt the words were deadly poison from a snake. He fell down like the elephant bitten by a snake losing its strength. He struggles between the boons and his life-time ambition of his eldest son's crowning. His lungs began to beat like the bellows of the black-smith. His mouth became dry. His eyes were shedding tears. With the feeble strength, he got up and prostrated at the feet of the hard hearted Kaikegi and begged her to withdraw her demands. Kaikegi was never

moved. She said that if her boons were not granted she would die leaving the blame of the great king failed to keep his promise.

The poet kamban wrote as '*Kalmel vizhunthan kanthekolyanai kalimannar,*

Menmel vanthu munthi vanangimidaithalan'. In his life-time at the feet of the king Dhasaratha hundreds of kings prostrated. Pathetically, here, we find the king of kings prostrated at the feet of his own wife for the sake of his son Rama. At last he breathed his lost at the departure of son Rama. His grief and mourning were immeasurable. The filial love killed him.

'vaimayum marapum kathu, Mannuyir durantha Vallal' (For his promise and ethics he lived and died) '-Vali.

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***** Synopsis of the drama
 King Lear:*****

Here, let's compare another father's filial love towards his three daughters by Shakespeare in his play King Lear.

"I'm a man more sinn'd against than sinning"

"O, let me not be mad, not mad, sweet heaven

Keep me in temper; I would not be mad'-
 King Lear.

The mourning words of an old man who regrets for his mis-judgement of his daughters' love and dies pathetically. That is King Lear-well chiseled character in Shakespeare's tragedy-King Lear which is considered as his the greatest tragedy, the drama staged in 1606.

As the king became too old to rule his large kingdom, he calls his three daughters to divide in order to avoid the future strife among them. Before that he rather wants to know the amount of love each had towards him.

He invites his eldest daughter Goneril and asks her the amount of love she had towards him.

“Sir, I love you more than words can wield the matter,

Dearer than eye-sight, space, and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty,
As much as child e’er loved, or father found;

A love that makes breath poor and speech unable;

Beyond all manner of so much love you”

King Lear innocently was pleased with her words and gave away the rich forests with plenteous rivers and wide skirted meads.

Then comes Regan, the second daughter and expresses her *flowery language as-*

“sir, I am made

*Of the self-same metal that my sister is,
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short that I profess
Myself an enemy to all other joys,*

Which the most precious square of sense possess

And find I am alone felicitation your dear highness ‘love.’”

The poor father offers-

“To thee and thine hereditary ever

Remain this ample third of our fair kingdom.”

Cordelia, the loyal and faithful youngest daughter-true to her words and says as-

“Nothing”

The king replies as-

“Nothing will come of nothing, speak again Cordelia.”

“Cordelia: Unhappy that I am, I cannot heave my heart into my mouth:I love your majesty

According to my bond; nor more or less,”

Lear asks her to speak again.

Cordelia continues as-

‘Good my lord, you have begot me, loved me, I return those duties back as are right fit,

Obey you, love you, and most honour you...

...When shall wed,

That lord whose hand must take my plight shall carry

Half my love with him, half my care and duty:

To love my father all.”

Lear was not at all pleased with the words of true love of Cordelia. He declared her share was to be shared equally by his two elder daughters. Cordelia was given nothing from his kingdom by king Lear.

The earl of Kent a nobleman disagrees with Lear’s insanity to yield to the flattery of his elder daughters and disown Cordelia.

Lear was displeased with Kent and banished him and to leave his kingdom within six days. The duke of Burgundy who was supposed to marry Cordelia withdraws his offer of marriage. But the king of France understanding Cordelia’s honest words and decides to marry. Lear sends Cordelia away without any blessings.

King Lear has become a dependent person to his elder daughters deprived of his posses or position in his kingdom.

Goneril and Regan scheme that now they have complete power over the kingdom reducing their father's remaining authority.

Now, Lear lives with Goneril with his one hundred knights and small number of attendants. She finds fault with every followers of Lear. Sometimes, they are punished. Lear feels highly humiliated without power to prevent it.

Lear complaints Regan that Goneril aimed her venomous insults straight at his heart. The hard hearted Regan was not at all interested to listen to the words of Lear and advisees Lear to go back to Goneril to spend the rest of the month. Lear prefers to wander in the open air as the friend of wolf and the owl rather to live with his ungrateful daughters. Lear has become helpless and hapless. He was about to weep, but he could not do. Let's listen to his words.

Lear: "I have full cause of weeping, but my heart

Shall break into a hundred thousand flaws or ere will weep-

O Fool I shall go mad."

The sign of storm appears. Regan says there is a small

house. There is no room for the old man and his followers. Goneril says, that is what I intend to do too.

The violent storm blows! It reflects the Lear's heart facing

The turbulent weather. ' "

'Lear laments and mourns himself as

"Rumble thy bellyful! Spit, Fire! Spout, rain!

Nor rain, wind, thunder, fire are my daughters.

I tax not you, elements with unkindness,

I never gave you kingdom, called you children.

You owe me no subscription, why then let fall

Your horrible pleasure. Here, I stand your slave-a poor infirm.

Weak, and despised old man.

But yet I call you servile ministers.

That will with two pernicious daughters joined

Your high engendered battles 'gainst a head So old and white as this. O, ho! 'Tis foul.

Kent, his loyal servant pities over the prevailing condition and comments as,

"Ah, sir, you're here? Even the creatures of the night are not out tonight in this storm. The angry skies terrify the animals that usually prow in the dark making them stays in their caves. Never in my life have I heard such horrible blast of thunder such a roaring downpour, such a groaning winds. It's too trying and terrifying for humans to bear."

Lear laments, "...I am a man

More sinned against than sinning"

Kent begs Lear to go inside the hut to save him. Lear refuses to go in and says *"his two daughters made him crazy.*

'T was this flesh begot those pelican daughters." (Act.3, sce.4, lines69-70)

His suffering has finally put him to sleep. This rest might have calmed his shattered nerves. But it could do nothing.

Cordelia comes with a doctor and soldiers in search of her father, Lear who was missing and wandering as lunatic. Some said, him as mad

and deranged as the stormy sea, singing loudly wearing a crown of nettles, thorns, hemlock, and all the other weeds that grow in the cornfields.

Servants carry in Lear sleeping in a chair. Cordelia kisses Lear, and cries as,

*“O! My dear father restoration hangs,
Thy medicine on my lips, and let this kiss
Repair those violent harms that my two
sisters*

Have in thy reverence made.”(Act, 4, sce.7, lines24-27)

Cordelia is ready to offer her tears to water all those precious herbs to grow which could cure her father's madness. one gentle man reveals about Lear's desire that to die courageously like a well dressed bridegroom. (kneeling),Cordelia asks his blessing which Lear failed to offer her at her departure to France having misjudged her true love.

Later, Lear realizes his true love of Cordelia and the misjudgment of his elder daughters.

Later,It draws our tears that the insane Lear carries the dead Cordelia who was killed in the battlefield- Dover. And breaks down and dies. His death relieved his suffering.



(Carrying the dead Cordelia by crying King Lear)

Conclusion

The excessive filial love, (of the great king of kings Dhasaratha of Kosala kingdom) showered on his son Rama killed him at the departure of his son to the forest for 14 years by his boons given unmindfully to his selfish second wife Haikegi. Whereas the misjudgments of the filial love towards his three daughters drove the king Lear an insane king and dies pitably.

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THE QUEST FOR IDENTITY OF THE BLACK PEOPLE IN TONI MORRISON'S "THE BLUEST EYE"

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Abstract

This research paper deals with the theme of the quest for Identity of the Black People in the novel The Bluest Eye (1979). Toni Morrison, an Afro-American novelist had deep concern with the racial problems that are still being confronted by the Blacks since their existence. She stands as a vanguard of contemporary writers of fiction because of her literary and artistic abilities. She is the recipient of many honorary degrees, literary awards and domestic recognition. Morrison won the Pulitzer prize for her novel Beloved in 1988 and in 1993 she was awarded The Nobel Prize for literature. In this research paper my concern is with her most powerful novel. The Bluest Eye. It portrays the destructive effect of racialism on the psychology of black people. The novel explores the identity consciousness of an eleven year old black girl Pecola Breedlove whose quest for self-respect ends in identifying blackness with ugliness. She believes that the lack of blue eyes is the reason of her ugliness. Pecola was raped by her own father, she falls prey to complete "silence". She has an inferiority complex because society decrees her unworthy of affection, value-system and ugly. She is being victimized by both the Whites and the Blacks. Here is an attempt to picture the victimization of a black innocent girl Pecola by the black community, mainstream society and the biological family of hers. Morrison tried to redefine the beauty and the identity crisis of the black woman out of the specular American Psychological system into a racial authenticity. This situation creates The Quest For Self.

Keywords: identity, racism, beauty, ontology, suffering, self-loathing, victimization, humiliation.

In the twentieth century violence increased in the southern rural areas of U.S. Morrison's parents also migrated to the northern urban area in the hope of a better and prosperous life. It was the period New Negro Movement better known as the "Harlem Renaissance" Morrison has portrayed the horrific tragic experiences and the pathetic struggles of ignored slaves. She took them to the forefront by dedicating her writings to these shadowed black presence in the United States. She tried to re-write the history by bringing into attention their self-loathing experiences.

In the novel *The Bluest Eye* Morrison said that one of the reasons behind the abolition of African-American culture is the illusionary concept of beauty that is creating a damaging impact on the mindset of people for that she asserted that we should not only support the slogan that *Black Is Beautiful* rather we should try to rejuvenate the black culture and tradition by connecting it to the community. In this connection Morrison said:

"The reclamation of racial beauty in the sixties stirred these thoughts, made me think of the necessity for the claim. Why, although

reviled by others, could this beauty not be taken for granted within the community why did it need wide public articulation to exist.?

(*The Bluest Eye* 206)

This book suggests that the dominant ideology of racialism is the class exploitation and cultural hegemony, where the Whites are responsible for the plight of the Blacks. In this novel the black people's identity is constructed by the gaze of white people that controls their code of behaviour.

Morrison chooses a poor black girl Pecola as the focus of her story as she was looking for the most vulnerable member of society. Pecola's tragic fate does not come only because she is black but also because she is a girl from a broken and extremely poor family. The protagonist of the novel Pecola is brought-up in a set presumption influenced by the white standard of beauty this is why she not only yearns for the blue eyes but to be white as can be seen in these lines:

"You looked at them and wondered why they were so ugly. You looked closely and could not find the source. Then you realized that it came from conviction, their conviction...."

(*The Bluest Eye* 34)

Pecola, who is in search for white values is keenly desirous of having blue eyes, the symbol of white beauty. She firmly believes that such eyes will make her beautiful, acceptable and praiseworthy and only blue eyes can assist her in restoring her self respect but her eyes can not be changed in reality into blue eyes consequently her quest for blue eyes culminates into madness. Nina Baym describing her plays in African American literature comments :

"Toni Morrison is a novelist of great importance in her own right and has been the central figure in putting fiction by and about African –American woman at the forefront at twentieth century literary canon".

The novel *The Bluest Eye* is mainly about the contradiction fastened by Racism, sexism and class-distinction influencing the black girl in white America. The novelist considers racism as the primary concern of Africans. In this connection Joel koel has stated that the whole emphasis of the novel is on racism which : "Abstracts the colour of the living body into non-colours of extreme value black and white within the organization black represents the shade of evil, the devil's aspect, night, separation, loneliness, sin, dirt, excrement, the inside of the body and white represents the mask of god, the token of innocence, purity, cleanliness, spirituality virtue and hope".

In order to conform to the ideals of white femininity the black women characters despise their blackness which in turn leads them to self-hatred. When Pecola goes to buy Mary Jane Candy, the white shopkeeper Yacobowski does not acknowledge her presence as a human and refuses to look at her. He literally does not look at Pecola and it can be known by the words

"His eyes drawback hesitates and hover". At some fixed point in time and space he senses that he need not waste the effort of a glance. He does not see her because for him there was nothing to see.

(*The Bluest Eye* 276)

As Pecola does not fit the white standards of the specular system, people like Yacobowski absent her from existence. This can be described as the negation of Pecola's existence. One day

Pecola and her friends all blacks encounter a white girl, Maureen Peal, who shares a tiffin with the girls, emphasises.

“I am cute! And you are ugly!

Black and ugly black emos, I am cute”

(*The Bluest Eye* 289)

Morrison analyses that the black race was treated like an animal during that time. The paper describes the multifaceted mixture that characterizes the relationship between the Blacks and the Whites.

Fanon opines such dehumanisation in his book *Black Skin White Masks*

The Negro is animal, the Negro is bad, the Negro is mean, the Negro is ugly: look a nigger, its cold, the nigger is shivering, the nigger is shivering because he is cold, the little boy is trembling because he is afraid of nigger, the nigger is shivering with cold, that goes cold through your bones, the handsome little boy is trembling because he thinks that nigger is quivering with rage, the little white boy throws himself into his mother's arms: Mama, the Nigger's going to eat me.

Pecola suffers a lot because of her black colour through this discovery she seeks an escape into the fantasy world. Having seen white baby dolls with blue eyes loved and desired, she believes from her childhood that blue eyes would change everything; if she had blue eyes, she would look beautiful; it is needed to be considered that the standard of beauty that her peers subscribe to is represented by the white child actress, Shirley Temple who has the desired blue eyes. Pecola's wish for blue eyes is evident in these lines:

“...if she looked different, beautiful, may be

Cholly would be different, and Mrs. Breedlove too. May be they'd say, why look at pretty eyed Pecola. We mustn't do bad things in front of those pretty eyes...”.

(*The Bluest Eye*)

Toni Morrison has penetrated deeply into the traumatic effect of identity of African-American. Mainly the woman suffers continuous panic of being rejected by her surrounding. The notion is reinforced by Deborah King in her “*Multiple Jeopardy, Multiple Consciousness*”: In the context of a black feminist ideology King talks how the concept of the double or triple jeopardy (Race, Gender and Social economic class) have been used too simply. She explains that some theorists have analysed the effect of each kind of discrimination on its own and that such an analysis does not reflect the truth of the oppression of black woman. In this regard she further says;

“The relative significance of race class or sex in determining the conditions of black woman's lives is neither fixed nor absolute but rather is dependent on the socio-historical context and the social phenomenon under consideration”.

In the same way Nellie McKay also talks regarding the pathetic condition of black woman. She states:

“I write for black woman. We are not addressing the men, as some white female writers do. We are not attacking each-other, as both black and white men do. Black woman writers look at things in an unforgiving, loving way. They are writing to responses, rename, renown”.

Films play an important role in the self-degradation of black people. Pauline Breedlove is too much fascinated by the movies this is

whyshe chooses to name her daughter after the name of a Hollywood character. Pecola's mother recounts her visit to the 'Picture shows' the 'education' that ended her ability to look at a face and not assign it to some category in the scale of beauty.

In this way in the novel *The Bluest Eyes* her condemnation of racism is tempered by the recognition of the natural position of the Blacks in a racist society. At the end of the novel she does not suggest that the victim is to be blamed for all that takes place. She does not suggest that external forces such as racism and sexism are insignificantneither the indictment of white society for its suppression of black nor the indictment of blacks for their treatment of woman is only interest. In this connection here are the following words.

"Morrison is concerned with the ontological structure and mythological thought system that black develop to refine and reinforce their definition of self and existence."

She exposes the inhumanities of the American slavery system and its impact on the Afro-Americans. She tries to establish the black identity in the socio-political ground where cultures are hybridized, powers are negotiated and individuals are negotiated as challenging agents. The African-American women have longed for their identity and dignity in the society and they have suffered a lot of different ways such as alienation, colour discrimination, marginalization, slavery, identity crisis and autonomy.

At the end of the novel Pecola gets a friend and gets blue eyes but not only through her imagination and insanity. Alone, with no one to turn to, she creates an imaginary friend, someone who will listen while she talks about her blue eyes. Pecola has been destroyed by racism that wholly neglects the dreams and aspirations of black skinned brown eyed people. It is evident in the following lines.

"Little parts of her body fades away, now slowly, now with a rush, slowly again, her fingers went one by one. Then her arms disappeared all the hardest above the thigh.....

(*The Bluest Eye*)

The lack of roots and the disconnection from the community and the past cause individuals to become alienated; often her characters struggles unsuccessfully to identify, let alone fulfill an essential self. By using her imagination, historical element and tradition she produces a whole new reality of how pervasive "blackness" has been to the structuring of American texts.

Morrison aptly displays how social identities are formed and replicated in a personal life. The story of Pecola creates an excellent understanding of the difficulties and the fight for a positive social identity and self-esteem. Pecola tries to conform to the hegemonic ideology of beauty and utterly fails. She suffers from an identity crisis , a quest for self which leads her to her tragic end.

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HERLAND: AN EGALITARIAN PARADIGM

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Abstract

Novels that deals with ideal land shows negative response to the present scenario. Whereas feminist Utopian fiction emphasizes patriarchal issues in its critical envisioning of society where these problems are solved, or conditions are at least improved. Feminist Utopian writings condemn dominant male power and propose an imaginative ideal society, free from male dominance and authority. Charlotte Perkins Gilman's Utopian fiction Herland describes a society that is occupied by a super race of women who are strong, athletic, self-reliant, fearless, confident, and determined. These ultra-women invested over 2000 years in the formation of a culture that is devoted to the advancement of the nation as a family, its education, and the virtues of humanity. The novel shows how women have nurtured a society in which they do not depend on men for adventure or civilization. The purpose of this study is to rethink women's roles in society.

Patriarchy is a term used to describe social, cultural, and political systems marked by hegemonic masculinity (Peel). Male dominance relates to male's deliberate control of women. dominance over female sexuality, wealth, access to education, energy, and emotions (Peel). In patriarchal countries, women are pushed to the margin. As a result, various waves of feminism have evolved to address this wide range of problems faced by women and other minority groups. Theoretically, feminist Utopian literature is a response to patriarchy. Thus feminist Utopian fiction criticizes these patriarchal ills and envisions a society free from this problem. Feminist Utopian society depicts an idealized place in which both women and men are equal. Sally Miller Gearhart, a Utopian writer, and feminist thinker, offers a broadly applicable interpretation of feminist Utopian literature. Utopian literature, according to Gearhart is – a. compares the current world with an ideal society, b. provides a complete criticism of the current time, c. consider

patriarchal structures as a primary cause of the present social evil, and d. portrays women not only as men's equal but also as the only upholders of their reproductive functions (161). *Herland* by Charlotte Gilman portrays a feminist Utopian society that emphasizes the power and strength of women. She draws a clear line between woman's present situation and their inherent capacity for a brighter future.

Gilman's *Herland* is a Utopia that changes female oppression and confinement. Herland is an advanced civilization, and the women have been able to manage their place for hundreds of years by the 'miracle' of parthenogenesis, or virgin birth. (57). According to Herlander Moadine, "Here we have Human Motherhood – in full working use" (67). Gilman's pre-eminence of the feminine role in *Herland* has made it a proto-feminist text. Apart from "few exceptions," as Alys Weinbaum points out, *Herland* is described as a "subversive of entrenched patriarchal views and as a prototype

for a society free of sexism” (*Writing Feminist Genealogy*, 81). This unusual ethnic demography evolved when this heterosexual society was converted into a nation of mothers, cut off from the globe’s bi-sexual races. This Herlandian country, as Van illustrates is the result of a series of historical misfortunes. First and the foremost majority of men died because of the volcanic eruption, which cut off Herland’s only exit. The survivors were mainly slaves who took this opportunity and slaughter their dead master’s sons and older woman, to gain control of the region and the young maiden. But the ladies fought back and killed the slaves. They became helpless as the territory was cut off from the rest of the world. After leading a life in utter desperation, they went on to create an entirely female world. By supernatural intervention, one woman and then all subsequent generations began to reproduce instantaneously. Finally, what sets Herland apart from other nations is that all of them evolved from the same mother. In this way, by parthenogenesis, they created an all-woman race, collectively brave and intelligent.

Van describes that when they first decide on going to Herland, after getting information from their guide about this all-woman land, Jeff perhaps thought that the land is filled with flowers, infants, birds and that kind of stuff. Actually, when Terry remarks about the expected view of society, Jeff corrects him telling, “You’re dead wrong... It will be like a nunnery under an abbess? A peaceful, harmonious sisterhood” (8). This perspective of men towards women is a kind of mental block. Jeff represents patriarchal culture. He portrays women as soft and tender and himself as an

adoring admirer of idealistic women. But his mindset does not correspond to reality when he encounters the inhabitants of Herland. Gilman opines that this is a misconception about women, that an ideal woman is perfect, innocent, to be protected and admired. In spite of having a misogynist mindset, it can be said that Jeff is more adaptable than Terry. Terry’s persistent predatory inclination towards women limits him from comprehending the full potential of women. Even he, like Jeff, believes that “pretty women were just so much game” (9). According to Van, Terry feels that the land is “a sort of sublimated summer resort—just Girls and Girls and Girls—and --- it’s not to wonder at that he had pleasant dreams of what might happen” (7). This is his thinking about Herland. He positioned himself as a combatant of the female sex. Gilman believes that sexualization is the crux of gender inequality. In *Women and Economics*, she asserted that “because of the economic dependence of the human female on her mate, she is modified to sex to an excessive degree” (38-39).

Van is more equitable among the three men. He does not despise women as Jeff and Terry does. As Van said about himself that he occupied an in-between way, one that was scientifically rigorous, obviously, and debated intelligently concerning [girl’s] biological constraints (9). While approaching Herland, he is the most flexible of the three men, placing himself neither as a lover of an ideal woman nor a sexual conqueror. He has the least preconceptions about Herland, and his willingness to explore appears to be the reason for his transition. On the other hand, his closeness and companionship with Jeff and

Terry are crucial in his narration of the expedition. Van's narration allows Gilman to address the concept of femininity and masculinity convincingly from a male point of view.

Though within the first few chapters, all their preconceptions about women and their beliefs about the Herlanders are stated, the story is mainly on their conversion, a conversion to accept (or unwilling to accept) as in Terry's case, the reality about womanhood. For example, when they have first seen Herland, they thought that men must be there because of the country's civilized appearance with its farmed forest and neatly designed streets. Men and their imagination are inextricably linked. But soon, their notions are disproved, and gender-based psychology is compared to Herlander's beliefs about gender. Even after landing in Herland, they remain as travelers, seeing only what they want to see. Their assumptions about women, their restricted ideas about the land of women affect their behaviors, and they reach Herland. When Terry sees some young Herlanders, he screams, "Peaches... Peacherinos- apricot -nectarines! Whew!" (15). He makes a futile attempt to catch hold of one of the girls, but the girls vanished. Despite his best efforts, Terry is quickly overtaken by the girls. When Jeff criticizes Terry for his act, Terry responds, "They expected it. Women like to be run after" (17). This kind of attitude results in Terry's exile from Herland.

Van now finds it's funny when he thinks about the presumption that they have about Herland. While entering, they thought that in case the inhabitants are men, they can easily tussle them and if its women, then no need to

think as women can't stop them. But when they enter one of the towns while chasing the three girls, they are trapped by the women. When they try to fight them, they are defeated by the women. By seeing this reversal role of women, Terry got scared and blew his gun. Then the women take them, "each holding arm or leg or head; we were lifted like children, straddling helpless children" (23). Gradually they are taught Herland language and culture to share their own, as the women are eager to know about the men and their world. It can be said that in Herland, a reverse thing happened. Initially, the men thought of conquering the all-women's land, but in reality, they are defeated. They learn the Herland language, clad in their attire and steeped in the culture and social system of the land. This rapid reversal of the situation represents the reversal of gender power.

When the Herland woman wants to know from the men about their society, the men try to tell them about the gender hierarchy that exists in their land. But the women are confused. They cannot comprehend the men's world as they don't have any gender biases in their world. When Zava questions Jeff about the term 'Virgin', which is unknown to her, Jeff says that within breeding mammals, the phrase 'Virgin' refers to a female who still hasn't yet copulated. Then Java questions if this is true for both men and women or some separate word is there for men. Jeff was shocked and hastily replied, though it is the same name but it is rarely used for men. Bewildered, Zava once again asked, "But one cannot mate without the other surely. Is not each then—virgin—before mating?" (45-46) Jeff, who has staked his masculinity on the

virginity of women, regrets he'd never come across the term. But from the curiosity of the Herlanders, it is very clear that they want to know the outside world. They once again desire to have a heterosexual society. Neither do they want to live in an all-female society, nor do they see the arrival of men as putting an end to their world.

Gilman strongly believes that men can play a major role in bringing sexual equality. That's why she has made Van to narrate the story. She believes that if Van will tell the story with genuine essence and not weaken it by stereotypical portrayals, then he will be defined as a diplomat for Herland. He has stopped feeling like an outsider. There had been a feeling of connection, identification, and responsibility (90). His deep affection for Ellador resulted in his total conversion, and he says that as he progresses he can see the castles, the wealth and the magnificent Alps. He has never imagined that such an advanced race exists (90). From Ellador's explanation and his own experience in Herland Van can comprehend the benefits of Herland culture.

It is because of his friendship with Ellador that he starts realizing the potential of women. That's why he begins the novel with the explanation that he is very bad at describing women. But after witnessing such an advanced culture, he feels that it has to be addressed so

that everyone else should know about such an extraordinary clan (1). Van genuinely wants to be a spokesperson for Herland to persuade people of its benefits. Ellador's decision of accompanying Van to his world proclaims the fact that Gilman is not happy with the absence of men in her Utopia. She feels it is "like jewels in the big blue sea" (136). She wishes to emphasize the potential of women and wants to implement her goal of gender equality in this world.

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A CRITICAL REVIEW OF POST-INDEPENDENCE INDIAN ENGLISH LITERATURE

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Abstract

In this paper, an attempt is made for the study of critical review of post-Independence Indian English literature. Though this paper is mainly focused on the post independence writers like Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee, Vikram Seth and Shashi Tharoor but it also points out the pre-independence writers of R.K Narayan, Mulkraj Anand and Raja Rao and so on. This paper also attempts to analyze the text and its application with the context, and how the Indian English writers deal with various themes which have been emerged during the changing scenario of the nation state. Further, this paper also looks in to the socio-political and historical background that has been impacted on these writers to produce the different forms and themes. All these factors are considered to produce this critical review of post-Independence Indian English literature.

Keywords: *post-independence indian english literature, socio-political and historical background, text and context, different forms and themes.*

A) Literary background

Indian English literature has undeniably come of age and is now considered one major branch of Post-Independence Indian English Literature. The last two decades have witnessed the flowering of Indian English Fiction of novelists such as Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee, Vikram Seth, Arun Joshi, Shashi Tharoor, Arundhati Ray and many contemporaries. Although Indian English Fiction is indebted to European forms in which it is expressed, it is Indian in spirit. It can be traced roughly from its experimental stage such as historical romances written in nineteenth and twentieth centuries to the social and political realism of 1930s and 40s and to the psychological novels of 1950s and 60s. A proper approach to Indian English Fiction must be based on an understanding of Indian social reality. Though this paper specifically focuses on the second generation of Indian English

novelist of Eighties, it would be better to study the literary background of pre-independence and post-independence writings of the first generation writers.

Mulk Raj Anand, Raja Rao and R.K. Narayan who were novelists of Pre-independence India were pre-occupied with the socio-political dimensions of Indian society. The novels of that time explored social issues like casteism, untouchability and poverty and dealt with political themes like colonial exploitation and the victimization. The national movement and the impact of Gandhi's character and his principles are significant issues of the novels of pre-independence period. The progressive writers of this time wanted to popularize Gandhi's experiences with truth, non-violence, civil disobedience, rural upliftment, abolition of untouchability and so on.

The first generation of post-independence Indian English novelist continued to write on the themes of Indian social reality in the post-independence period such as the experience of Partition, East – West encounter, alienation and the crisis of identity.

The partition is one of the most important historical events of the post-independence India. After the Sub-Continent was divided into two parts in 1947, the political and religious differences between the Hindus and the Muslims became so tense that it led to widespread disturbances causing destruction of human life on a scale unprecedented in the recent history of the subcontinent. There was an upsurge of communal fury which caused a great havoc and misery. There was a large scale migration of people from one country to another. During this traumatic movement of population, more than one million Hindus and Muslims lost their lives, thousands were massacred, women were raped and property was looted on a large scale. The first generation of the post-independence Indian English novelist have recorded these traumatic events which provide a sad telling commentary on the breakdown of human values. One such novel which is highly imaginative record of partition is Khushwant Singh's **Train to Pakistan** (1956). It depicted the humanity uprooted, humanity mutilated and humanity massacred, Manohar Malgonkar's **A Bend in the Ganges** (1964) and Babini Bhattacharya's **Shadow from Ladakh** (1966) also portray the violence caused by partition.

The theme of East - West encounter is another important issue that engaged the attention of the first generation of post-

Independence Indian English novelist. E M Forster's **A Passage to India** (1924) is the first novel set in terms of the theme of east-west encounter followed by Ruth Prawer Jhabuala's **Esmond in India** (1958) and Arun Joshi's **The Foreigner**. (1964) The finest example of the treatment of the East-West theme is perhaps Raja Rao's **The Serpent and The Rope** published in 1960.

The concept of alienation and the search for identity entered the Indian English fiction as a strong motif in the fifties and sixties and has become a recurring theme. In a number of novels of this period a deep anguish and despair form the chief thematic pre-occupation. Many of the writers depict an isolated man pitted against his fellowmen. They are quite often engaged in a hopeless quest for their identity.

Another significant development in the post-Independence history of Indian English fiction in the fifties and sixties is, the emergence of powerful group of women writers. That include Santa Rama Rao, Anita Desai, Nayantara Sahgal, Padmini Sengupta, Venu Chitale, and Kamala Markandaya. The theme of alienation takes on a special edge in numerous novels published by women novelists in this period. These first generation of the post-Independence Indian English novelists contributed a lot in terms of understanding Indian reality. They displayed command of the dominant forms of English novels.

Though the Indian English novelists of pre-independence and the first generation of post-

Independence India continued to write on various issues in the late seventies and early eighties. The post-Independence Indian English fiction was not a significant field of writing till

the emergence of the second generation of Indian English writers in the eighties. The novelists who belong to this generation are Salman Rushdie, Amitav Ghosh, Upamanyu Chatterjee, Shashi Tharoor Vikram Chandra, Gita Hari Haran, Vikram Seth and so on. The appearance of the **Midnight 's Children** by Salman Rushdie in 1981 brought about a renaissance in the post-Independence Indian fiction in English and it outdid the renaissance brought about by Indian novelists in the 1930s. Its contributions have been remarkable in numerous ways such as its turn to history, a new exuberance of language, the re-invention of allegory, the issue of imaging the nation and so on. The idea of nation got subjected to a re-assessment across the whole range of Indian culture in the two decades. As Avadesh Kumar points out:

“The 1980s witnessed efflorescent emergence of new Indian fiction in English heralding a new era of change in its home, tenor and content. Many of these new writers of 1980s produced their maiden work and brought new conviction and maturity of Indian fiction in English which was all its own.”¹

The protagonists of these novelists challenged the hegemony of the state and its official version of public events. Hence, the post-Independence Indian English fiction of the eighties, the freedom struggle is replaced by the history of post-independence India. Another recurrent theme in the second generation of post-Independence India English novelists is the consideration of post-Independence socio-cultural reality in the 1980s and 1990s in the context of economic Liberalization,

Globalization, and Urbanization. The best example to deal with this situation are Upamany Chatterjee 's **English August an Indian story** (1988) and **The Last Burden** (1993). These two novels explore the conflict between tradition and modernity in contemporary India without simply privileging one over the other.

Thus the emergence of second generation of post-Independence novelists is the turning point in the history of Indo-Anglian fiction. Instead of focusing on the narrow world of individual lives, the novelists of the 1980s turned their attention to the history politics and society of the post-Independence state.

B. Socio-Political and Historical background of Post-Independence India.

For one to understand the novel writing scenario in the post-Independence India, one needs to consider the significance of the history of post-Independence India. This history is marked by diverse events like the emergence of post-Independence economy and society, the occurrences of three major wars since independence in 1962, 1963 and 1971 and the declaration of emergency, suspension of fundamental rights of every individual and many others in 1975.

The post-independence Indian state promised the Indian people political, economic, self reliance and a commitment to build a secular democratic society. But in reality, the largesse of the state benefited only the powerful sections such as the Bourgeoisie, the Business Class, the professional class, that urban groups. As a result of the government's half hearted commitment to its socialist principles, its plans

for industrial growth, agricultural development, land reforms and social change failed. The economy slackened and the government was unable to solve the problem of increasing urban unemployment, which left young people in the cities frustrated and insecure. Major peasant revolts sprang in several parts of the country supported by students and by the urban intellectuals as well. Riots also broke out over food shortage and workers repeatedly went on strike for higher wages. The post-Independence Indian state reacted to these struggles by declaring the 'emergency' in 1975 and assumed supreme powers in complete violation of the safeguards provided in the constitution. The move towards centralization of power was constitutionally formalized in the forty second amendment which strengthened the central executive at the expense of the parliament, the judiciary and the states. The period therefore marks a watershed in the psyche of the Indian who saw it as the return of the repressive colonial rule and peoples resented it fiercely. But in reality the post-Independence nation state witnessed widespread communal violence, which was the result of the divisions among the ruling class of political ideologies, which moved either with one or the other Communal groups. But the policies of the nation state could not narrow the gap between the urban and the rural, the landed and the landless, the

educated and the uneducated, and the differences in the caste system. Though the nation could boast itself of having become free, fundamental and divisive forces started asserting themselves. All this led to frustration and disillusionment among the masses on a large scale. Indian society became highly polarized and fragmented because of the self-interested leaders and rulers in particular. All these developments are essential to understanding post-Rushdie Indian novel in English. The novelists of the Rushdie generation have turned to an analysis of the post-Independence situation in which the power structure remained the same even after the removal of the foreign power.

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DIASPORA LITERATURE

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Abstract

The concept of Indian Diaspora writing is usually explained by understanding the meaning of the term 'Diaspora.' A Diaspora is described as a gaggle of individuals who originate from a specific nation or whose ancestors come from that particular nation but who now board other parts of the planet. Indian Diaspora writings can be divided into two forms writings emerging from forced migration and contributions from voluntary migration. Forced migration is when the writers are compelled to manoeuvre out of the country thanks to various reasons. On the opposite hand, voluntary migration is when Indian writers voluntarily prefer to move out of India to settle abroad. As a result of these divisions, Indian writers are either able to criticize or praise their country. It puts forth the thought of how exile, within the sort of migration, has led to the emergence of an outsized number of writers who have contributed to the English language's progress. The main contributors are writers like Rushdie and V.S. Naipaul, who were accepted as world citizens. Indian-English writers like Anita Desai, Bharati Mukherjee, ShashiTharoor, AmitavGhosh, Vikram Seth, Sunetra Gupta, RohintonMistry, JhumpaLahiri, and HariKunzru have established themselves as fine writers within the tradition of the Indian Diaspora writing.

Keywords: indian diaspora literature, settlement, indentured laborers, naipaul, rootlessness.

Literature in each language of the world has been influenced by the Diaspora Theory, which has a variety of functions. There is a large assortment of literature related to expatriates and diaspora. Diaspora Literature is a huge idea and an umbrella period that includes in all of it the ones literary works that were written with the aid of using the authors out of doors to their the local USA, however, those works are related to local culture and background. In this extensive context, all the writers may seem like diaspora writers, who write out of doors their USA, however, remained associated with their fatherland via their works. Diaspora literature has its roots inside the feel of loss and alienation, which emerged because of migration and expatriation. Generally, diaspora literature offers alienation, displacement, existential

restlessness, nostalgia, the quest for identity. It additionally addresses troubles associated with the amalgamation or disintegration of cultures. It reflects the immigrant enjoy that comes out of the immigrant settlement

A diaspora textual content could also be investigated in phrases of location, dislocation and relocation. The converting designation of domestic and accompanying anxiety approximately homelessness and insensibility of going returned are recurrent topics in diaspora literature. The expatriate literature additionally offers frequently with the interior battle inside the context of cultural displacement. The immigrants away from the households differ among disaster and reconstruction. In their new home country of America and among their children, these immigrants are emotionally and

physically alienated. Diaspora literature has been in constant communication with the meta home. The longing to regain misplaced domestic frequently culminates with inside the arrival of a one of a sort model of domestic.

The themes in which these diaspora writings largely specialize our homeland, dislocation, displacement, a sense of loss, alienation and cultural identity and ethnicity. to urge a far better insight into the Indian Diaspora Literature, it's imperative to explain every theme using the works of the Indian writers.

Displacement is one of such themes. Salman Rushdie is showing how one culture overlaps with the other in *Midnight's Children*. Earlier, people want to travel abroad without the conscious knowledge of boundaries that exist. However, today, the scenario has changed as immigrants become acutely aware of the sense of displacement. Fortunately, their cultural displacement is merely a temporary state of affairs, but the state of migrants remains problematic as they're just unable to drop the memory of their hometown from their minds.

Nostalgia, looking for the past, is seen as a significant theme in these diaspora writings, wherein the migrants long to be acquainted with their lost homelands, collective history, rituals, traditions and languages. This feeling of homelessness is exacerbated by the belief that the author has not been able to find a replacement range in the new country. The massive part of the corpus of diaspora writings explores the theme of a lost, original home. Avatar Brah stated that 'Home' could be a place of imagination in diaspora literature. In this sense, it becomes an area where no return is possible. Although it might be possible to revisit

the geographical territory, the affectation attached to the place gets lost somewhere. A component of nostalgia is also clear within the works of the Indian writer Rohinton Mistry. His works like *Such an extended Journey* (1991), *Tales from Firozsha Baag* (1992) and *Family matters* (2002) are a number of the simplest examples that include a part of nostalgia in them. He stated that "Nostalgia is interesting as an emotion, except for a writer to write down out of a sense of nostalgia is debilitating because it makes the writing too sentimental."

Jhumpa Lahiri of her book, *The Namesake* relates the aspects and themes of the novel to the immigrant experiences. She expresses the emotions of the novel and its linkage to the immigrant experience, in a rather dispassionate way. The complexity of diaspora identity, and of immigrant experiences can be seen in the way the novel presents Gogol's situation—"he is aware that his parents, and therefore their friends and the children of their friends and every one his friends from high school will never call him anything but Gogol". In another line from her book, it's stated that "for being a foreigner, Ashima is beginning to realize, maybe a kind of lifetime pregnancy, a perpetual wait, a continuing burden, and a perpetual feeling out of sorts. Both of these statements represent the confusion of identity that comes with such an act of migration.

And lastly, there's a component of connection to one's homeland and the historical understanding that must be considered. Dispersal from the homeland usually results in a robust sense of connection to the homeland which is maintained by describing the cultural practices and the way of life. Consistent with

William Safran the social scientist, “the dispersal from homeland from two or more foreign regions, those that are far from their homeland will have a collective memory of it have a belief that they're going to always be outrageous in their host state”.

As AvtarBrah reminds us, this “homeland” could be imaginary instead of real. This sense to urge back to one’s homeland encourages people to take care of their relationship with their ancestral roots, thus forming a kind of “ancestral impulse”. This bond with the homeland eventually results in a historical understanding of their homeland, which often takes the shape of private memories.

Indian Diaspora writings become significant as they supply the readers with a good range of views and opinions on India as a rustic and cultural space. It also throws light on the traditions and position of the Indians. The foremost recurring element in each of those Indian diaspora books is that the element of “Indianness”, thanks to which these writings often present to the readers a view of the Indian culture and its flavours.

Indian Diaspora Literature and Cinema

Over the last few decades, the interest in Indian diaspora studies has gained great impetus and new books and anthologies on the topic are being published daily so that sometimes it's becoming difficult to separate the grain from the chaff. This book under review contains 12 essays and one interview on various aspects of Indian diaspora literature and films. Written from the mid - the 1990sonwards when academic interest in diaspora studies first began to happen in publications and courses on the

topic, several of the essays have already been published in journals and anthologies while others are specially written for this book. The introductory essay entitled ' From the Jahaji to the Jet setter: Old, New and Transnational Indian Diaspora Literature and Cinema ' inform us that the Indian diaspora in time spans a period from the 1830s to this and in space covers over 100 countries. There are over 25 million Indians within the diaspora today and it's the most important diaspora after the Chinese. Included during this diaspora are the indentured labourers who were taken to other British and French colonies also because of the professional and academic diasporas which also began within the colonial period and still today. Again there are the transnational Indians who also just like the global Indians who live across borders and exhibit diaspora traits that span a wider spectrum than that offered by the worldwide Indians.

Rather than paying attention to the cultural identity of the Indian nation, I want to examine how the experience of the diaspora affects the reconstruction of female identity, especially in three movies: *Mississippi Masala* (Nair, 1991), *Heaven on Earth* (Mehta, 2008) And the documentary *The World Before Her* (Pahuja, 2012). The article discusses the following question: How do female directors from the Does Indian diaspora represent the decentralized manner of the diaspora movement? What is the difference between cultural belonging and national identity? This research will study the cultural performance of the Indian diaspora in Bollywood and Diaspora movies to understand the redefinition of Indian identity in the context of immigration and how it resonates with the

experience of non-immigrant women in India. Then, the second part of this article will emphasize the role of overseas films as agents of cultural demonization

Indian Diaspora with its diversified form

The latest inclusion during this list is written agreement disputes with the employers within the Gulf region as a result that several employees had to travel back to India from their place of labour. India on her half is always able to evade these reasonable situations and thus Ministry of Overseas Indian Affairs (MOIA) handles these things with utmost sensitivity and care that successively instil away safety and security among the folks residing there. Among the steps taken forth welfare of overseas Indians, the foremost exceptional is that the “PravasiBharatiya Divas” (PBD), the Government of India's acknowledgement of the existence of Indian Diaspora. The eleventh edition of the PravasiBharatiya Divas Convention was command in Kochi from 7- 9 January 2013. The Convention was organized in partnership with the govt. of Kerala. MrRajkeswurPurayag, H.E. President of the Republic of Mauritius was the Chief Guest. Traditionally also, Indian Diaspora influence is overwhelming. nobody will forget the fanfare and therefore the sacrifice made by the “GhadarBabas” and 2013 was the centenary year of the movement. Political personalities like Mauritian Prime Minister NavinRamgoolam and his father, the primary prime minister of Mauritius Sir SeewoosagurRamgoolam had their roots within the Bhojpur district of the province. Bobby Jindal, the present governor of Louisiana is that

the son of Amar and rule Jindal, immigrants from Punjab, who came to the USA in 1971

Conclusion

The conclusion attracts along with the distinct chapter commentaries, also, because of the broad vary of synthesized theoretical observations, starting from life to performance studies, to the sector of trauma, and analysis on sartorial and cooking practices. while participating with cultural memory, vernacular up-to-datedness and regional and national diaspora identities, Parma demonstrates that by adopting the literary important interpretive follow of shut reading to the study of non-textual embodied ‘texts’, we can show multilayered, complicated manifestations of cultural identity among this double diaspora, that have up to now been unnoted. Drawing upon these overall findings of the treatise, the conclusion locates these arguments among the broader framework of South Asian diaspora studies. moreover, Parma takes stock of the modern positional of the double diaspora, new rising trends in literature and the Diaspora's approach to cultural life in the United Kingdom.

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RESISTANCE OF SUBALTERNS: A STUDY OF TEMSULA AO'S SHORT STORIES

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Abstract

*Nagaland, one of the Northeast states in India, is home to diverse indigenous tribes, Nagas, having a unique history and distinct cultural identity. Nagaland attained statehood as the sixteenth state of the Indian Union on 1st December 1963. It has had a troubled historical past and witnessed gruesome violence as a clash between Nagaland's demand for independence against forced assimilation into the Indian State. The struggle to retain Naga identity and to erase the forced identity of the Indian state had led to an eruption of violence in the land leading to suffering, displacement, death, violence against women and humiliation of Nagas. In this backdrop of Political History, Temsula Ao, an accomplished writer of Nagaland, has depicted Nagas' way of life, their culture, and their struggle for identity in her two short story collections titled *These Hills called Home: Stories from a War Zone* and *Laburnum for My Head*. The present paper intends to explore Temsula Ao's narrative strategy of subaltern resistance in chosen short stories.*

Keywords: *nagas, cultural identity, subaltern, narrative of resistance.*

Introduction

Nagaland is struggling to have its own cultural identity since India's Independence. Their struggle with the Indian state to occupy a separate political entity has resulted in violence and terror. Insurgents who belong to various ethnic groups have resorted to aggressive, violent measures to protect the Naga identity and culture. In the guise of providing separate 'Homeland' for Nagas, the insurgent groups have become 'oppressive' of their natives, leading to class and ethnic oppression as shown in Temsula Ao's short story collections titled *These Hills Called Home: Stories From A War Zone* (2006) and *Laburnum for my Head Stories* (2009).

Temsula Ao's short stories act as the mouthpieces of oppressed Nagas determined to have their cultural identity amidst modernisation and struggle against the Indian state. Describing the focus, Ao says:

many stories in this collection have their genesis in the turbulent years of bloodshed and tears that make up the history of the Nagas from the early fifties of the last century and their demand for independence from the Indian state (Lest We Forget 2006, x).

Set in the initial turbulent decades of the Naga insurgency, the stories in the book are inspired by the political turmoil that has ravaged the land with little promise of peace. As Spivak opines, "cultural imperialism has the power to

disqualify or erase the knowledge and mode of education of certain populations that are low on the social hierarchy” (Can the Subaltern Speak 76). Ao, through her narratives of resistance, brings to the fore the displacement of characters resulting in loss of their home, hard-earned money, and their prime essence of the youth when caught between two warring enemies, Indian army and various insurgent groups. She opines that her stories:

are trying to say is that in such conflicts, there are no winners, only victims ... try to capture the ambience of the traditional Naga way of life, which even for youngsters today is increasingly becoming irrelevant in the face of the ‘progress’ and ‘development’ which is only now catching up with the Naga people (ibid).

Ao revives Naga culture and History amid the traumatic experience of the past. She suggests re-embracing the life of harmony with nature and peace. By recapturing the roots she tries to revive the lost history through cultural legacy. Temsula wants native children to have a sense of belonging as their cultural identity develops through the sharing of stories from elders, thereby she promotes cultural history to form communal identity. She uses storytelling as a way to record the histories, myths, and value of her homeland. Temsula urges that the younger generations have a tremendous responsibility to sift through the collective experience and make sense of the impact left by the struggle on their lives. Through her writings, she reconstructs Nagas history into present, guiding younger generations to know their past and culture despite the changing world in the new wave of modernisation.

Representing colonial hegemony in Story Narration

Nagaland has a rich oral tradition that Ao employs in her short stories as memory motifs. Her stories are the faithful repositories containing the total of past human experience that act as the soothing balm for violence inflicted psyche. For Ao, memory acts as a painful therapeutic process of regeneration of one’s roots to survive. In her stories, memory creates the illusion of a momentary return to a lost past to many characters, as she shows of Imtisashi from “An Old Man Remembers”, who narrates his dark past (of being forced to be a militant of underground army, to escape from Indian army’s search operations) to his grandson Moa. The old man realises that “once in a lifetime one ought to face the truth. Truth about the self, the land and above all, the truth about history” (These Hills ... 113), and he tries to correlate meaning to the present. The Oldman putting his arms around the young boy’s shoulder, turning towards the brightening eastern sky, symbolises the transmission of knowledge from the older generation to the younger generation, which is the core of Naga ethnicity.

The story “The Pot Maker”(from *These Hills called Home*) also emphasises the importance of transmitting the skill of pot making from mother to daughter, where the mother was reluctant to teach her daughter the skill which demanded much labour and less money. Another story, “The Letter” (from *Laburnum for my Head: Stories*), reveals how the underground extortionists exploited villagers who had hard-earned cash by digging the first alignment for a motorable road to their village.

In the name of fighting for 'Homeland', insurgents resort to the looting of their clansmen for their personal gain like drinking and merry-making. They loot people's hard-earned money kept for either children's education or to repair the dilapidating houses. Ao portrays the dehumanised condition of natives struggling between security arms and various ethnic insurgent groups, representing colonial hegemony. Very pertinently, Ao questions the politics of oppressors in the guise of caretakers of people. In the story "The Curfew Man" (from *These Hills called Home*), Satemba is an ex-employee of the Assam police. He is searching of a better livelihood and comes to the city of Mokokchong, where he works as a curfew man to inform the government about rebels who have joined insurgent groups. Satemba is torn between two identities - whether to betray his own clansmen who are fighting for their homeland or to be a curfew man which is providing him money to lead a normal life. Thus the stories of Nagas struggle are not just political, rather they depict economic struggle of marginalised people to have decent living, which is the one of the major themes of subalternity in postcolonial studies.

Ethnicity and identity crisis

Ethnicity is an identity based upon a presumption of shared history and common cultural inheritance. Ao's stories represent the very cultural ethos of the region Nagaland, a home for sixteen tribes having unique culture and customs. The author strives to pass on the ethos to present generation who are completely engrossed with modernisation. Ao considers

indifferent attitude of youngsters as a factor for the fallout of Naga history in present times.

Clothing patterns are traditional to each group of Nagas and the clothes are usually woven by women. Shawl denotes the social status of Nagas. A story from Ao's *Laburnum for my Head Stories* titled "A Simple Question" shows the significance of traditional clothes in Nagas lives to showcase regional identity and cultural identity. It shows how a barely literate Imdongla, saves her husband, Tekaba, when all the elders of the village including her husband were dragged to the army camp on charges of giving supplies. Imdongla grabs her husband's symbols of status; red blanket along with his red and black jacket and she succeeds to outwit the soldiers.

Several indigenous communities like Nagas are settled in North East India and Burma, and they have been fighting to have independent Nagalim land. Nagas are tribal groups, originally pagans, but are converted to Christianity. Their search for cultural identity and political identity is in dichotomy. Several stories of Ao focus on identity crisis among the Nagas to follow Naga tribal rituals or Christianity. The story "Shadows" shows the crisis in Roko and Lovishe about their identity. After they buried the dead body of Imli, they "decided to look for a stream and follow the Naga custom of taking a ritual bath after a death in the family" (*These Hills...*80).

The story "The last Song" throws light on how there is clashes between Christianity and old Naga traditions when the question of burying the dead villagers comes. There are references in the story like "Though the whole village had embraced Christianity long ago,

some of the old superstitions and traditions had not been totally abandoned” (These Hills... 30). When the question of burial of dead villagers arise, the old ones of the village proclaim “So what, we are still Nagas aren’t we?” (These Hills... 31). Implicitly their stand project the deep-rooted ethos and culture of Nagas.

Women as hope for better future

In the era of conflict-ridden Nagaland, Ao portrays multifarious woman characters who survive as the beacons of hope for the better future through their strong will. Her representation of women in the short stories contradicts the stereotyped issues of gender against the representations of subaltern insurgency that tend to prioritise men. In this context John McLeod’s observations are very apt, as he relates to Spivak’s comments in *Can the Subaltern Speak*:

As object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominance. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow (qtd in Postcolonialism and Feminism 193).

Some of the characters Ao’s short stories are the victims of circumstances and suffer but never give up. Their resistance to oppression is clearly shown in their assertion of a new identity. Characters like Khalita, Merenla, and Imdongla become victorious whereas Imnala and Merenla though exploited by the male characters, assert their new identity amidst chaotic life created due to warring political ideologies. Khalita, Jemtila through their

presence of mind, save their husband from being the victims of violence.

“The Jungle Major” is a story of intelligent Khalita, who encashes the ugliness of her husband to save not only him, but the entire village from being punished. It narrates how a man named Punaba and his wife Khatila, a most ‘mismatched couple’ (These Hills... 2) leading a normal life become survivors. A year after, a new wave of patriotic fervour struck the entire land of couples, transforming Punaba into a leader of underground army. As search operations by the Indian army begin to catch Punaba, his wife’s presence of mind saves him from being encountered. She smears ash to his face and body, dresses him in old clothes as a hapless servant, and intelligently behaves with no signs of agitation about the danger of being caught.

Ao, in her story “A New Chapter”, shows the women characters as bold enough to retaliate against the centre. Merenla, though cheated by powerful Nungsang, rebels and asserts her new identity as a mark of resistance to oppression. Merenla is a widow, who works hard to feed her family by growing vegetables. She plants only pumpkins as per instructions of her cousin. When her cousin fails to turn up as promised, Merenla decides to remove her identity as ‘pumpkin Merenla’ by cleansing her field of pumpkins. She also cleans her house, that had wounded her both in the material and psychological sense (These Hills... 147).

In “The Last song”, Apenyo sings as resistance to a powerful army defying violence. It narrates the legend of a singing beauty of Apenyo, who was brutally raped along with her mother on ‘Black Sunday’ when the whole

village was ready to dedicate New church building. Apenyo's voice is silenced by the dominant male power in the name of punishing villagers for harbouring suspected militants. Apenyo's story is retold through the memory of an old grandmother who narrates to "youngsters of today have forgotten how to listen to the voice of the earth and the wind" (These Hills... 32).

Conclusion

Ao maps some of the trauma and tragedy of Nagaland in her stories and "revisits the lives of those people whose pain has gone so far unmentioned" (Lest We Forget vii). She uses her literary works to revive a culture, that is under threat in the name of globalisation and modernisation. Her efforts to recreate Naga's history and culture are explicit in her short stories. To conclude, Ao represents "people whose history and civilization had been pushed into the margins, [...] took up the task of recreating their past and re-inventing tradition as part of the nationalist agenda of Identity assertion" (*The Peripheral Centre* 102). She recreates the past as an act of passing the wisdom of culture and history to the new generation of Nagaland. Voicing subalterns' resistance, her stories successfully constructs the existential problems of Nagas with a focus on the limited boundaries of the sovereign nation-state, Nagaland. Her women characters are assertive, and they fight for livelihood in a patriarchal society, however, they face humiliation, and atrocities in the hands of "the State's armed forces as well as exploitation by non-state actors" (ibid 3).

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AN INDIAN WAY OF FINDING THE TRADITION IN JEANNETTE ARMSTRONG'S *SLASH*

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Abstract

Although the themes of the novel hinge on the dual choice between assimilation and confrontation with the White community, it ultimately discovers the third recourse to a decent life: the Indian way of life. Despite being a male, the protagonist accepts the feminine principle in him and comes to realize the interconnectedness of all lives. Tommy Kelasket finally realizes that his true identity lies not in violence or protest which are shaped by hierarchical power structure but in his native tradition where all the disparities and conflicts are resolved. The protagonist returns to the path of Indian traditions after a long struggle with violence, politics, bloodshed and women. The sacredness of the tribal lands is a major theme.

Introduction

Jeannette Armstrong through her characters in *Slash* makes a timely effort for the retention of the ancestral lands before they are destroyed, broken up, further allotted or terminated before they disappear forever. Armstrong through her protagonist, Tommy Krlasket and his people tell us how they protested assimilation and fought against racism, sexism and also colonialism. Armstrong takes a male as the protagonist and transforms him through female power, through soft love and makes him understand the Native tradition. The Natives do not know much about Feminism. The word Feminism was not a familiar term since the Native society was gynocentric before the Whites came and feminism is a by-product of white patriarchal society.

Armstrong in this novel deals with the sacredness of the land for the Natives. *Slash* projects the fact that all the human pains are only the result of disharmony with nature because in a Native society it is firmly believed

that everything is connected with the universe. Land and ritual are woven together in one great chain of being in *Slash*. Armstrong through her characters makes a timely effort for the retention of the ancestral lands before they are destroyed, broken up, further allotted or terminated. So the Native protesters shouted at rallies and demonstrations with the slogans "B.C, IS INDIAN LAND" and "OUR LAND IS NOT FOR SALE"(169). The common knowledge about the existence of the Natives is that they shared a symbiotic relationship with land and nature. Respect and belongingness to the earth give them the power to live. It is this respect for the individual as well as the earth which characterises the distinct culture of the Native Americans.

John Collier defines this power to live in his book *Indians of the Americas* in the following words, "It is the ancient, lost reverence and passion for human personality, joined with the ancient, lost reverence and passion for the earth and its web of life" (7). They worship nature

with all their simplicity and never consider themselves to be the owner of the land but as caretakers. The land is not only a demarcated place in the atlas or globe but a way of life. When everything is part of the whole, land ceases to be separate from human beings, separate from the land. In this connection, Paula Allen writes,

"The Earth is not a mere source of survival, distant from its creatures it nurtures and from the spirit that breathes in us, nor it is to be considered an inert resource on which we draw in order to keep our ideological self-functioning...Rather, for American Indians ... the earth is being, as all creatures are also being: aware, palpable intelligent, alive" (1983,128).

Armstrong highlights the recovery of Native knowledge systems and traditions that were lost after the White invasion. The lost traditions of the Natives can be recovered through various ways such as participating in the ceremonies and the various healing rituals, symbiotic relationship with nature, believing in the circular concept of time, following the oral traditions, establishing a gynocentric society and seeking a harmonious relationship with their land. According to Native belief, illness is a manifestation of imbalance. Natives firmly believe that disease is nothing but isolation from the universe and the community at large. Ceremonies play an integral part in the life of the Natives. The healing ceremonies change a person from an isolated self to regain that harmony. Paula Allen explains,

"The purpose of a ceremony is integration: the individual is integrated, fused, with his fellows, the community of people is fused with

that of the other kingdoms and this larger communal group with the worlds beyond this one. The isolate, individualistic personalities shed and the person is restored to conscious harmony with the universe." (1975, 119).

In *Slash*, Tommy undergoes the ceremonial song and dance healing process and he shares his feelings,

"I knew the spirits that he spoke about were the ones associated with our dance religion. I knew how good it felt hard all night and holler and shout when the feeling was on you and could just fly with the singer and afterward feel peaceful and good, hearing the prayers of the people for renewal and health and happiness. I was very glad to be there among my people. I knew the dance would be good for me and I thought maybe I would find my answers. By January, I felt pretty much myself." (133)

According to Native Americans, any kind of illness or imbalance is immediately reflected on the land. A healthy man is believed by the Natives to be in a harmonious relationship with the universe whereas a sick man is isolated from the community and the cosmos. In *Slash*, Tommy Kelasket returns to tradition to be restored to his community.

The medicine man plays an important role in maintaining an equilibrium between the individual and the universe in the Native American culture. The Medicine men are traditionalists, who have the power to bring equilibrium of the patient,

"It is not the culture that is lost. It is you. The culture that belongs to us is handed down to us in the sacred medicine ways of our people. Our strength lies there because it is our medicine that feeds the spirit of our people so

that they will be healthy. That is not lost. It is here around us in the mountains and in the wild places. It is the sound of the singing birds. We got to go back to them to feed our spirit. We are the ones who are lost, in alcohol and drugs and cities in the rat race.”(191)

Even in the camp, there were arrangements for the ceremonies in the night of all kinds from different areas by the medicine man. The ceremonial fire was kept burning continuously and also the sweat lodges were going continuously for people to cleanse their bodies and minds, Tommy describes the role of medicine men when people needed him and also the arrangements that were made:

“An arbor was set up where a fire was kept burning continuously by some medicine men. Sweat lodges were going on almost continuously for all people to cleanse their bodies and minds. Medicine men talked to youth continuously about returning to the medicine ways of their people. It was said that it was important if they were to conquer the disease that was eating away at the foundations of our reserves. The young people were urged to continue their struggle in finding their true identity.” (190)

Tommy stayed in the camp for six months and there he met a middle aged medicine man with a little long hair. Tommy experienced the tremendous change within him after attending the ceremony:

“Something touched me deep inside and I came out of there a new person. It was like suddenly waking up, like what those people say about being born again. All the questions that were unanswered for years suddenly seemed so simple I knew with my whole self that this was what being Indian was all about. From one

moment to the other, I suddenly knew I would never despair again, in the way that I did before no matter how hard things got, because I knew it wasn't a matter of belief. It was more, it was knowing for sure I realized I would be able to make it then because there was something worthwhile to live for.

When I came out I felt so light and happy, it was a genuine high. For the first time in years, I felt warm inside. I felt like I wanted to hug everybody and shout and dance around. I felt good, so good it's hard to describe.” (200-201).

Now Tommy is proud to be called an Indian. When everything is part of the whole, there cannot be any discrimination among mankind. A Native always identifies himself with the tribe and he has no identity individually. So also in the reservation everybody was united and identified themselves as Indian, “A strong feeling of unity persisted among the people. Nobody questioned which Band or Tribe a person belonged to; everybody was Indian and that was good enough”(181).

Tommy realizes that he is not just an individual but also a part of a generation. He describes how proud he feels being a part of everything:

“I was important as one person but more important as a part of everything else. That being so, I realized, I carried the weight of all my people as we each did. I saw then that each one of us who faltered, was irreplaceable and a loss to all. In that way, I learned how important and how precious my existence was”(203)

The novel ends by looking at the potential future rather than at the bleakness and pain of the past. It shows that people do and can change, although the process is as much the

result of large- scale social changes as of individual willpower. *Slash* ends with the vision of a child who represents the next generation. Tommy addresses Marlon whom he calls ‘Little Chief’

“You are our hope. You are an Indian of a special generation. Your world will be hard but you will grow up proud to be Indian. That will make you different than some of us. You will be the generation to help them white men change because you won’t be filled with hate” (250)

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THE INVASION OF WESTERN CULTURE IN THINGS *FALL APART*

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Abstract

Things Fall Apart is the first novel of an African Writer Chinua Achebe. Here Achebe talks about the Nigerian Ibo Culture through the nine people of Umuofia, their food habit, worship, festivals etc., Okonkwo protagonist of the novel was not accepting the western culture, wants to defeat over the western civilization.

Keywords: Yams, Kola, Oracle, Bravery, Title, Exile, etc.,

Introduction

The novel *Things Fall Apart* written by African writer Chinua Achebe, the novel has been published in the year 1958. The setting of this novel was the last two decade of Nineteenth Century Nigeria. Nigeria was the last colonized African region. The people of Nigeria have followed Ibo culture for more than thirteen thousand years. How the Ibo cultured people are accepted the British Missionary and western civilized way of living are briefly analyzed by the author Chinua Achebe in this novel *Things Fall Apart*.

Umuofian Culture

Umuofia was the central place for nine villages. Umuofian had the traditional practice that a young man has to achieve through his bravery and possess a title. Okonkwo protagonist of the novel attained a title through defeating the great wrestler Amalinze. "Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino" (*Things Fall Apart* 3) each houses in Umuofia had a barn in which they filled the Yams. Yams were kind of paddy, wheat and rice for cultivation. Yams were primary food for Umuofian. Okonkwo borrowed Yams for cultivation, he own agricultural lands, Okonkwo's father Unoka

borrowed huge money and who didn't repay the loan then he died, even Unoka didn't attain any title. "Unoka died he had taken no title at all and he was heavily in debt" (Page. 7) There was always war between one of the two villages in Umuofia. In one night town-crier passed an announcement that all nine village people have to assemble in the market place of Umuofia, in the next day everyone have assembled in the market place. Mbaino another central place of nine villages, where Umuofian daughter called Ezeugo, paid a visit in the market, she was the wife of Ogbuefi Udo, have been killed by the clans of Mbaino for this problem both people of Umuofian and Mbaino have assembled in Umuofian market place. "Those sons of wild animals have dared to murder a daughter of Umuofia" (Page. 11) in the meeting, the village leaders have decided to solve this problem offering one young women and one young male child to Umuofia. The young woman goes along with one of the clans' of Umuofia and young boy called Ikemefuna comes along with Okonkwo. Okonkwo leads a sophisticated life, he wanted to repay the loan have been borrowed by his father Unoka.

Oracle of the Hills

Unoka father of Okonkwo had a habit of hearing spiritual speech often who visits the caves and consult the Agbala, spiritual speaker. In one day Agbala gets angry on Unoka, when Unoka says sadly that every year before put a crop in the earth, he sacrifice a cock to Ani, the owner of all land. All the Umuofian people are going to the forest and cut the trees for farming the gain profit, you simply sacrificing the cock and nothing doing any work, how will you get profit. "Go Home and work like a man" (Page. 16) Unoka earned nothing any title and finally died. Okonkwo staunch follower of African tradition and culture

Death of Ikemefuna

Ikemefuna become very familiar with Okonkwo's family, he thinks Okonkwo and his wife as his father and mother, for the last three years Ikemefuna lived happily in Okonkwo's house. One day Ogbuefi Ezeudu, the oldest man in Umuofia visited to Okonkwo's house. The Umuofia decided to kill Ikemefuna says Ezeudu, first Okonkwo hesitates to kill Ikemefuna, because he calls him as his father. "Yes, Umuofia has decided to kill him. The Oracle of the Hills and the caves has pronounced it" (Page. 51) Okonkwo stubborn his heart and took Ikemefuna along with him to the desert place while sung a song, the boy also repeated the song.

"Eze elina, elina!

Sala

Eze ilikwa ya

Ikwaba akwa oligholi

Ebe Danda nechi eze

Ebe Uzuzu nete egwu

Sala (Page. 54)

Ikemefuna had little bit fear, father they tried to kill me please save me says Ikemefuna, but, Okonkwo cut the throat of Ikemefuna, then Ikemefuna would be died.

Ibo Culture

Ibo people were celebrating the feast of the New Year, the people of Umuofia invite their relations and their wife's relatives, Yam festival and wrestling are very famous at Umuofia. After the harvesting the people of Umuofia were celebrating Yam festival for several days, simultaneously they are celebrating wrestling. During this time the old clothes, things have been disposed, the new clothes things will be used. "The Feast of the New Yam was held every year before the harvest began, to honor the earth goddess and the ancestral spirits of the clan" (Page. 33)

The Chronicle of Umuofia

The nine village of Umuofia are the nine sons of clan, each son lives in different places that place would be slowly grown up. "The nine villages of Umuofia had grown out of the nine sons of the first father of the clan" (Page. 81)

Epoch of Okonkwo

All the nine village people of Umuofia assembled for the death of Ezeudu. He was a great man. There was a huge crowd gathered for the death funeral of Ezeudu. They have been waiting for particular time, in this *egwugwu*, the ancestral spirit will assembled in these time. "Now and again an ancestral spirit or *egwugwu* appeared from the underworld" (Page. 110) In this funeral time unfortunately the revolver of Okonkwo's trigger has been pressed by somebody a small boy would died, the people of Umuofia accused Okonkwo, who is responsible for the death of that small boy aged sixteen year. "In the centre of the crowd a

boy lay in a pool of blood” (Page. 112) The incident takes place inadvertently so the punishment goes to Okonkwo, he has been exiled for seven years at Mbanta. Mbanta was the birth place of Okonkwo’s mother, where Okonkwo has been well received by his uncle called Uchendu. Uchendu knows Okonkwo when he was very small boy. “Mother, Mother, Mother is going” (Page. 117) when Okonkwo always calls mother, mother.

Lunatic Religion in Umuofia

After the exile of Okonkwo was leader of his clans Mbaino, till his exile people of Umuofia followed African Tradition and Culture, each house had wooden Idol of their ancestors for worshipping. Mr. Brown the messenger of British Missionary, who preaches the privileges of Christianity and its welfare Mr. Kiaga native of Umuofia clan who supports Mr. Brown in all the ways to understand the practices of Umuofian clans. “The white missionary who was very firm in restraining his flock from provoking the wrath of the clan” (Page. 161) in the conversation between Mr. Brown and native of African clan Akunna, Akunna says that Chukwu is the powerful God, there is no other god. Mr. Brown replies there is only one god. “There are no other gods”, said Mr. Brown (Page. 162) Revered James Smith, the successor of Mr. Brown takes the responsibilities held by Mr. Brown.

Okonkwo’s Return

Okonkwo returned to his native Mbaino after seven years. Many things have been changed in his native, none of his native follows their

traditional practices, they are worshipping the Christianity, Schools and Churches have been constructed. The entire practices are strange to Okonkwo. The District Commissioner negotiates with Okonkwo and few native clans about the advantages of their missionary, but Okonkwo and remaining of them are not ready to listen District Commissioner. Then they have been produced in the court, where Okonkwo kills one of the five messengers and he don’t want get punishment by British Imperial, so Okonkwo commits’ suicide by hanging himself at his house. “Then they came to the tree from which Okonkwo’s body was dangling, and they stopped dead” (Page. 186)

Summing UP

In this novel *Things Fall Apart*, the author reveals about African tradition and culture. He doesn’t clearly portray about African culture, readers could understand the glimpses of African tradition culture and their practices in last quarter of the missionary of British invasion to Umuofia have been conveyed by the author. Okonkwo the protagonist of this novel tried to protect African culture, but all his tireless efforts would become vain because none of its native clans have supported Okonkwo. He is not ready to accept missionary movement. According to Umuofia practice a person should not commit suicide, Okonkwo as a leader of his clan, who committed suicide for avoiding the punishment of British Government at Umuofia.

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POSTCOLONIALISM IN MAHESH DATTANI'S *DANCE LIKE A MAN*

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Abstract

Mahesh Dattani is one of the greatest writers of the contemporary age. His dramas portray the sufferings of the subaltern - hijras, women, the poor, the sick and the other less privileged people due to the highhandedness of the superior. His plays can be analyzed in the perspective of Postcolonialism as they deal with the main aspects of Postcolonialism like resistance, hybridity and transformation. Dattani's Dance Like a Man shows the effects of the superiority of the power-intoxicated father. The play reveals the truth about Indian society which partially deviates from the past and partially accepts the western tradition. There is a simultaneous assimilation and dismembering of both tradition and modernity.

Keywords: postcolonialism, hybridity, transformation, patriarchal, supremacy

Introduction

Mahesh Dattani is one of the greatest Indian English Writers of the contemporary age. His dramas excellently portray the domestic problems and the evils in the society. His drama *Dance Like a Man* deals with the techniques of the powerful colonizer like fathers who keep the other members of the family in a wretched state. This attitude of the fathers is a kind of hegemonism of possessing minorities which is central to any colonial intervention. Dattani suggests that invading the individuality of others is as bad as invading other countries. Colonialism intensified patriarchal relations in colonized lands, often because, as has been observed by Ania Loomba, "Native man, increasingly disenfranchised and excluded from the public sphere became more tyrannical at home" (168). This postcolonial hegemonism is found in many plays of Dattani. This paper analyses *Dance Like a Man* and proves that the superiority of the power-intoxicated fathers leads to many complexities at home.

Patriarchal hegemony undergoes some changes because of the intercultural combinations of the postcolonial India. This kind of double consciousness, which maintains both cultural assimilation as well as cultural alienation is shown in Dattani's *Dance Like a Man*. The socio-cultural constructions of hybridity, consciousness and identity crisis are found in the play.

Dattani reflects a postcolonial condition through 'colonial depersonalization'. Homi K. Bhabha points out to this situation, reflective of India that produces a post-enlightenment man. In *Remembering Fanon: Self, Psyche and the Cultural Condition* Bhabha remarks on this: "...the image of the post-enlightenment man tethered to, not confronted, by his dark reflection, the shadow of colonized man, that splits his presence, distorts his outline, breaches his boundaries, repeats his action at a distance, disturbs and divides the very time of his being" (qtd. in Multani 116).

Dattani's *Dance Like a Man* is representative of postcolonial conditions, of ambivalent cultural

moods, forms and transitions in Indian society. Theatre to Dattani is a reflection of what the audience observes. To do anything more would be to become didactic and then it ceases to be a theatre. Dattani, also clearly realizes that his play does not resort to 'winning' sympathies from his audience. He says that the Postcolonial conditions not only represent 'hybridity' but also involve a journey from the familiar to the alien. Ania Loomba correctly observes the intersections that are true to a setting of an Indian post colonial stage:

While theories of language and psyche have given us sophisticated vocabularies of subjectivity, we also need to think about how subjectivities are shaped by questions of class, gender and context. We need to peg psychic splits engendered by colonial rule to specific histories and locations. The point is not to simply pit the themes of migrancy, exile and hybridity against rootedness, nation and authenticity, but to locate and evaluate their ideological, political and emotional valences, as well as their intersections in the multiple histories of colonialism and post coloniality. (179)

Patriarchal supremacy

The play *Dance Like a Man* forms a link among three generations, focusing on the lives of Jairaj and Ratna, a couple who were born in British India but who matured in an independent nation. Lata and Viswas are the new generation of India, who are transcultural. Viswas is completely ignorant of traditional forms of culture, while Lata is far removed from the shadow of her grand parent, Amritlal Parekh, Jairaj's father – a wealthy landowner,

businessman, freedom fighter, philanthropist and social reformer who is the representative of the tradition, the history with which the contemporary Indians are still grappling but sometimes in complete ignorance. The play is built around the relationship between the father and the son. The despotic father has no love for the son and he does not consider the desires of the son. The son has incurred the displeasure and hatred of the father by going against the wishes of the father.

The play *Dance Like a Man* is largely woven around the relationship between Amritlal Parekh and Jairaj, i.e., the father and the son. Throughout the play, the old man and his son appear to be living in two separate worlds without any interaction. Presenting the old image of patriarchy, Amritlal is an autocratic father who does not try to understand the emotions, the aspirations and the problems of his son. He apparently tries to control and assess Jairaj according to certain absolute standards of masculine behaviour. The son's desire to be a dancer is termed by the father as "the craft of a prostitute to show off her wares" (406). The conflict between the father and the son is shown as follows:

Jairaj. You promised you would allow me to continue with my hobbies.

Amritlal. That was when you were a boy and dance was just a hobby.

Grow up, Jairaj.

Jairaj. I don't want to grow up! You can't stop me from doing what I want.

Amritlal. As long as you are under my care ... (422)

Amritlal was a wealthy person and a social reformer who used to “hold secret meetings in this very room during the British Raj” (392). He was among the first elites to “shun western suits” (395). Ironically, he does not give freedom to Jairaj and Ratna to go on their own path. He misses the end he seems to be pursuing. In fact, he is not pursuing and perspiring for freedom at all. Jairaj is not wrong when he says to his father: “You did not fight to gain independence. You fought for power in your hands. Why, you are just as conservative and prudish as the people who were ruling over us!” (416) Amritlal lamely defends himself: “You are mistaken. Gaining independence was part of our goal. And someone has to be in charge. It’s what we do now that counts. As you know, our priority is to eradicate unwanted and ugly practices which are a shame to our society” (416). In fact, Amritlal is in pursuit of honour following certain social norms in the sophisticated life. As dancing is prohibited within the accepted social framework Amritlal is not happy with his son’s dancing career.

Amritlal feels that Ratna is responsible for Jairaj’s obsession for dancing. He believes that she has married Jairaj because he is rich and would permit her to dance for her whole life. He feels and not without reason, that Ratna is using Jairaj as the means to the end of achieving fame as a dancer. He appears to know that Jairaj is less brilliant a dancer than Ratna. He tries to explain to Ratna: “A woman in a man’s world may be considered as being progressive. But a man in a woman’s world is pathetic” (427).

Amritlal is wrong if he thinks that a man cannot dance even when his special abilities and aptitudes naturally drive him towards that

art. There is little justification in calling certain arts masculine and certain other arts feminine. Genuine art can never spell any harm to anybody, and so is valuable irrespective of whether it is being practised by women or men. Amritlal is right if he wants his son to behave like a man, cease to be a parasite and learn to stand on his own feet.

Thus the authoritative father curved down all his passions, warning him against the art of dancing that was socially neglected and only permissible for the women like ‘Devdasi’, the temple dancer. He discourages Jairaj by desperate comments: “Where will you go being a dancer? Nowhere! What will you get being a dancer? Nothing! People will point at you on the streets and laugh and ask” (397).

As dancing as a career is acceptable, if not honourable and improper in the social structure of women, Amritlal has no objection for Ratna’s pursuit of dance: “Help me and I’ll never prevent you from dancing”, (427) in spite of his forbidding Ratna from visiting the old Devdasi and his aversion for the dancing bells. He consents to her career in dance only if she helps him pull Jairaj out of his obsession and make him a manly man.

Jairaj is thus oppressed by the cultural pressures that have denied him the desire of his heart. Such domination of cultural pressures on men is caused by ‘Hegemonic Masculinity’. Male domination on other subordinate and marginalized masculinities are as important as male domination over the female. Amritlal dominates his son Jairaj by stopping him from dancing and by permitting Ratna to dance. Within that overall framework there are specific

gender relations of dominance and subordination between groups of men.

Jairaj is representative of the subaltern who cannot speak and hence marginalized. In the play, Dattani explores subalternity and marginalization which have been widely discussed in postcolonial studies during 1980s.

Gyanendra Pandey points out:

The words 'subaltern' and 'subalternity' of course reinforce what the quest of a critical historiography – marxist, feminist, anti-colonial, subalternist, minority – has long been about: the endeavour to recover lives, and possibilities, and politics that have been marginalized, distorted, suppressed and sometimes even forgotten. They allow us to reinforce the point that not all 'citizens' or human beings are born equal, that many remain 'second class' even when granted the formal status of citizens, and that many are denied formal citizenship altogether – today, and of course over most of human history. (75)

The father wants a typical, submissive, hard working and obedient son. He has no use for a son who is imaginative, individualistic and independent. The son, on the other hand, is not ready to be merely a prototype of his father. He believes in living his own life guided by his own thoughts. This has led to a break down of joint families and growth of nucleus families, resulting in individualism. Since the young man has to look after himself, he develops an independent thinking where the guidance of his father and other elders of the family, has but a limited role. Even when a young man is working with his father or other elders of the family, for example, in the family business or

industry, he has his own views on different aspects of the work he is involved in and wants them to be heard and respected. He wants to fulfill his desire in spite of his father's strong disapproval. His independent life is more important for him than the respect and obedience to his father.

Resistance

Resistance, an important element of postcolonialism, is concerned with issues of identity. With the spread of literacy and the awareness of democratic rights, new voices have emerged on the literary scene moving away from purely traditional influences to formulate a new trend of equality. The literature of post-independence has shifted in its concerns, in its perspectives, themes and issues. It has moved away the 'ascetic' hero, from the Brahminic vision and from elitist values to relationships – relationships with the self and the other - all from a location marked by freedom. The other is not the white but the dominating person inside the house.

Jairaj, a fearful boy, in front of the disciplinarian father, neither argues against him nor agrees with him. Instead, he starts creating a boundary between himself and his father. While the father is hard bent to impress him with his ideals and wants him to perpetuate those ideals, the son tries to perceive him outside the axial lines which have defined the father's world. Taking an impulsive decision he makes up his mind to leave his father's house with his wife and resolves never to come back and says to his father: "As from now we are no longer under your care. And will never be again, never" (424).

Leaving the house of his father the couple goes to live in the house of Ratna's uncle. From frying pan that way they migrate to fire itself. The uncle was more demanding than the father. Jairaj says: "While your uncle asked you to go to bed with him, would I have been a man then? Giving my wife to her own uncle because he was offering us food and shelter? So what was wrong with going back to my father?" (410)

Hybridity

In addition to resistance, hybridity, another important aspect of postcolonial literature can also be found in the play. The characters are hybridized in the sense that some characters follow the age old Indian tradition while some others follow the modern western tradition. Yet some other characters follow both the native tradition and the western tradition.

In *Dance Like a Man* the father, who stood for social status and acceptability, grudgingly decides to allow his son, the choice of his own independence, i.e., to practice dance, which was ridiculed as prostitute's craft. He decides to welcome the couple Ratna and Jairaj to his house once again, despite having severe reservations about their commitment to practising this dance form. Amritlal realizes the silent resistance of his son and allows him to get inside.

The traditional bondages of Amritlal do not allow Jairaj to exercise his own will. Reflecting the changes in historical time periods, i.e., the change of political power and social structure, Amritlal's controlling whip has relaxed itself. Thus the old legend of Amritlal has been reinterpreted by the recent views of democracy and freedom as Fanon says in *On National*

Culture: "Old legends will be reinterpreted in the light of a borrowed aestheticism and of a conception of the world which was discovered under the other skies" (40).

Jairaj also represents a hybridized postcolonial condition with his negation of patriarchal power on the one hand and with his acceptance of the past on the other. He is reminiscent of his past and decides to live in the same bungalow, the symbol of the supremacy of his father. He refuses to let go of this property despite being offered large amounts of money and it shows his awareness of heritage. He takes pride in any symbol that reminds him of this heritage and of the "glorious past", whether it is his mansion, or the shawl presented to him by the king of Mysore. Lata, his daughter, tells her fiancé, Viswas about the love of Amritlal (and later Jairaj), of these symbols of glory: "Everytime he had a visitor, he would wrap this (shawl) around, no matter how hot it was. He was the first among the educated elite class to shun western suits and wear kurtas and shawls like these, on formal occasions" (395).

Everyone can thus notice the construct of the 'other' in negation, a rejection of the western dress of the educated elite classes as well as the assimilation of tradition by adoption of the Indian dress of kurtas and shawls by Amritlal / Jairaj. This process of negation and assimilation produces a liminal reality or a hybridized context, or a postcolonial context for Jairaj. In spite of his father's domination which has killed Jairaj, the artist and wife's humiliation, which has killed, Jairaj, the man, Jairaj is able to realize the 'discontent' civilization in general that goes into the formation of super ego. Hence, he emerges with

his own personal identity through negation and assimilation of cultural norms and tradition whether it is assimilation of cultural norms and tradition whether it is assimilation of Indian dress or negation of gender roles indancing. Homi Bhabha talks about this liminal reality in *Remembering Fanon: Self Psyche and the Colonial Condition*: "The access to the image of identity is only ever possible in the negation of any sense of originality or plentitude, through the principle of displacement and differentiation (absence / presence; representation / repetition) that renders it a liminal reality" (qtd. in Multani 104).

Ratna also reflects the hybridized postcolonial condition in her devotion to the traditional dance, *Bharathanatyam* and in her deviation from the traditional responsibility of a wife and mother. Jairaj, despite his father's despotism and his wife's accusations, is a man - his dancing is a way of expressing his own identity, he is a man who defies social norms, who stands up to his father, who refuses to allow his wife to be insulted and who is also a good father. However, through the same frame work, Ratna is simultaneously proved to be 'unfeminine'. She is a bad wife and a bad mother.

Her single minded pursuit of dance is portrayed as the ultimate damning factor in her character. The pursuit of true art is in itself a source of satisfaction. If Ratna had loved her art in this sense, there would have been no problem. Unfortunately she is not after the joy of art. She is after the fame that accomplishment in it might bring. In the course of attaining that fame she fails to respect the feelings of her husband. Her protests to make her spaces, to

defend her rights, are all desperate strategies to obscure the grace and confidence of Jairaj. She has no hesitation in exploiting his 'manhood' and his creative talent to protect her own. Towards the end of the play Ratna is able to realize that her inner self remains unfulfilled because of a greater vacuum in her life created by the isolation of Jairaj.

Not only does Ratna control the life of her husband but also she controls the life of her daughter, Lata, by passing on her ambitiousness to her. All her efforts move in the direction of culmination of the success of Lata. When Lata is to perform her maiden dance next week, important people including the President of India, state ministers and foreign diplomats are invited. At this juncture, unfortunately, their *Mridangam* player, Srinivas, has met with an accident. Now Ratna's only concern is who will play the *Mridangam* for Lata's performance and she is not at all worried about the injuries of the *Mridangam* player. Ambition thus takes a heavy toll on affectionate human relationships. Ratna looks more sensitive about the problem.

When Jairaj suggests Seshadri, Ratna's arch rival, Chandara Kala's musician, Ratna unwillingly accepts the suggestion of requesting Seshadri to play *mridangam*. What is evident here is not the joy of art but the pain of jealousy and dread of failures in the eyes of others. For the sake of boosting Lata's career, Ratna says:

I wish Lata more fame than we have had. Why, she can do the best! We just have to push her a bit and with our experience behind her, she can't fail. Yes, I'll do anything to see that she reaches the top. Even if it means being sweet to that bitch Chandara Kala. (410)

Thus Ratna wants to make Lata successful by hook or crook. She is even ready to be sweet to her competitor, Chandra Kala and to impress a prominent critic to give a rave review of Lata's dance performance. The only reason for her approval of marriage between Lata and Viswas is that Viswas will let Lata dance.

Though the life of Lata is under the complete control of the overambitious mother, the exultation has done something for the success of Lata's career. But in the case of her son, Shankar, the over ambition or the excessive concern for dance has eaten up the life itself. Ratna's excessive involvement in dance diverts her from the attention of the baby. Many a time, Ratna and Jairaj would come late at night and the baby was taken care of by *Ayah* at such nights. Being always busy with dance, they couldn't take proper care of the baby. Their thwarted ambitions and frustrations suffocate their son and kill him. It is ironic that the couple fails to respect the right of the son to live in this world, in the course of fulfilling their independence and desire. Modernisation in the postcolonial era has led to the realization of identities. But identity at the cost of losing value is no use at all.

Ratna's daughter Lata too is transgressive like her mother. Not only she is about to marry outside the community like Ratna but also rejects the 'feminine' virtues of coyness, and quietness. Moreover both the women are ambitious and outspoken. While Ratna is a failure Lata soars to the zenith of her career. Lata establishes herself as a "shining star in the sky of *Bharatanatyam*" (432). As a devoted daughter, she is ready to dance even without a *mridangist*: "Mummy, whatever happens I am

going to dance at the fest. For all those people and for you" (402). She gives the whole credit of her success to her mother's efforts. She gives due respect to her father also and cares about her father a lot. To keep her father away from alcoholic drink she "makes sure there is none in the house at any time" (408). Jairaj's deep love for his daughter is apparent when he feels exuberant on reading the rave reviews of her performance and says: "She's a genius! That's what it means. Our daughter is a genius" (432). Lata proves herself to be an ideal daughter who meets all the expectations of her parents by her unflinching devotion to her art.

Similarly the relationship between Lata and her future husband is characterized by mutual understanding, respect, support and love which is not found in Ratna- Jairaj relationship. When the play opens with Lata's entry with a young man named Viswas, the audience knows that he is Lata's boyfriend and her parents have invited him to their house to meet him. Lata is a South Indian girl who has fallen in love with the rich Marwari boy who has nothing to do with the world of art. They talk uninhibitedly about their family background, their parents and their personal tastes and interests as well. Though Viswas has no knowledge of Lata's art of dance, he shows great respect for her passion. Lata too has great respect for her fiancé. When Viswas is not given due attention at her house, she feels embarrassed and apologizes to him without the slightest hesitation. This sweet relationship based on tenderness, which has been presented as a contrast to that between Jairaj and Ratna, seems to meet a happy culmination towards the end of the play when one comes to know that

they have got married and also have become the parents of a female child.

The absent character of Chennai *amma* is remarkable. Lata says:

She is the oldest living exponent of the Mysore school and is the only link we have with the old school. She doesn't have a single student who is dedicated enough to absorb her knowledge. She is seventy five and dying. There's nobody who even visits her, not even her relations or her children... She spends her time now at the temple steps, selling flowers. When she came to know that I was a dancer, she greeted me and pleaded. Yes, pleaded with me to learn the art of Abhinaya from her. She even tempted me by offering to teach me some old dance compositions which she knew by memory. It was important for her that she should impart her knowledge to someone worthy of it. And it was important for me to learn what she had to offer, so instead of going to the temples every Monday, I go to her house. (419-20)

Here is the true portrait of an artist. She has more self-confidence and individuality. Poverty and loneliness are no problems to her. She does not depend on an autocratic father or a sensualist uncle. She sells flowers near a temple and survives independently. She is not a parasite on anybody and lives with dignity and honour in her poverty and loneliness. She loves art for its own sake, not for money or fame it may bring. Her only wish is that she should impart her skill and knowledge to a worthy student before she dies and this indeed is a noble wish. Dattani presents Chennai *amma* as the criterion to judge the other artists by. Chennai *amma* is

the ideal and Jairaj, Ratna, Lata all fail to realize it even partially. They could emulate the example of Chennai *amma* and Lata and Viswas are determined to do so at the end of the play. Life does not lie either in subordination or domination of colonialism but it is in the individuality and identity of postcolonialism.

Transformation

Transformation, another aspect of postcolonialism can be found in all the characters. Towards the end of the play, all the characters have grown matured. Jairaj and Ratna have learnt more to live with each other as they grow old. Ratna's ambition of seeing her success in her daughter's success gradually vanishes. Jairaj narrates the events thereafter:

It's settled. We move next month. The demolishers will arrive then. They will start with the front. That will be easy to pull down, the new portion. This may be a little more difficult. They made tough buildings in the old days. And tough people, but even tough people like my father get knocked down. (446)

The demolition of the old building suggests that Jairaj is able to get rid of himself from the tenacles of his father by breaking all the unwanted restrictions of his father. He gives the shawl of his father to Viswas to forget his father completely and to start a new life with Ratna. Old rivalries between Ratna and Chandra Kala are transformed into a genuine friendship. At that time, "The younger Jairaj strikes a pose. The younger Ratna laughs and hits playfully" (447).

Loving one another, living in the warmth of mutual affection, while pursuing permissible hobbies is truly dancing like a man. Dattani suggests that mutual understanding in the

traditional Indian family unites people while the views of modernism like freedom and individuality separate people. Jairaj continues:

Today my liver ceased to function. And I followed suit. You died too. Out of boredom, I suspect. Our flat is empty now. It belongs to Lata and Viswas. I see you coming to what seems to be heaven, riding with Death on buffalo. You get off and I greet you. The buffalo vanishes. (Flute) And we embrace. We smile. And we dance.

The younger Jairaj and Ratna smile and embrace.

We dance perfectly. In unison. (447)

The idea that man lacks the magic to dance like God imparts the fact that man is not perfect. If he leads a life of perfection i.e., if he dances like God there may not be any struggle but one cannot have the joys of attempting a taste, the pleasure of success, the pain of failure and the desire for progress. i.e., there cannot be any life at all. Hence he must be satisfied with his imperfection. This may be the implication of "We talk and laugh at all the mistakes" (447). But Ratna and Jairaj cannot simply laugh at their 'mistake' in bringing up their son. Enjoyment in committing errors may be applicable in art and not in reality.

The play in its finality, exercises a strong imprint in the minds of the audience. The multiple layers of Indian society, the paradoxes of stereotypical gender roles, the strained relationship of Ratna and Jairaj, a presumably happily married couple, are dismantled through shock. The discovery of the death of the son of Ratna and Jairaj suddenly exposes the audience to question about their assumptions of validity and truth about Indian society.

Thus the play does not reflect a quiet act of introspection or retrospection. It is, on the other hand, a painful remembering, a putting together of the dismembered past to make sense of the trauma of the present. The scenes lead to self-discoveries among the audience, where the characters gain both pity and respect, not by simple negation of traditional Indian society but by representing a hybridized postcolonial condition that questions identity as Frantz Fanon says in *On National Culture*: "The artist who had decided to illustrate the truths of the nation turns paradoxically towards the past and away from actual events. What he ultimately intends to embrace are in fact the cast-off thought, its shells and corpses, a knowledge which has been stabilized once and for all" (42).

Jairaj and Ratna in *Dance Like a Man*, illustrate the truths about the Indian society and nation, by partial turning away from their past and by revealing knowledge that is established in the mind of the audience. The play and the playwright create the postcolonial scenario based on new productions of culture through simultaneous assimilation and dismembering of both tradition and modernity.

Conclusion

As Postcolonial world is one in which destructive cultural encounter is changing to an acceptance of difference on equal terms, Dattani wants to escape from the native tradition as well as the western tradition whenever they are destructive and he wants to adopt both the tradition whenever they are progressive. Many postcolonial writers have felt an urgent need to reject European custom. But to reject the possibilities of appropriation in this way is to

refuse to accept that the same condition of hybridity existing in the production of the post-colonial text. Critical texts and creative texts are products of postcolonial hybridity. In fact, it is arguable that to move towards a genuine affirmation of multiple forms of prerequisite difference, everyone must realize that this hybridity is inevitable. This is a kind of a radical appropriation which can achieve a genuinely transformative and interventionist criticism of contemporary post-colonial reality as exhibited in Dattani's *Dance Like a Man*.

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LIBERATION OF A BLACK WOMAN IN ZORA NEALE HURSTON'S THEIR EYES WERE WATCHING GOD

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Abstract

The paper attempts to understand Zora Neale Hurston's novel Their Eyes Were Watching God in context of intersectionality theory so as to reach a conclusion that how far it has been used in the novel to critically depict the struggle of a black woman for securing what she wanted to accomplish in her life. It takes into account all the major aspects of intersectionality to find a linkage and balance between all of them. The novel focuses on gender and race in detail and tries to bring out the struggle of a woman born in a black family who finally liberates herself from the traditional roles which subordinate her in the social setup. Man-woman relationship is found to be central idea in the novel through which the plight of woman has been represented vividly. It emerges from the novel that liberation of a black woman takes place after she struggles a lot with a desire to get herself liberated.

Keywords: black feminism, black women, liberated black woman, intersectionality, race and gender

Introduction

Their Eyes Were Watching God is a great novel written by Zora Neale Hurston based on Harlem Renaissance. The whole plot revolves around the character of Janie Crawford who was of a black origin and who struggled a lot with the various social forces like gender and race where women were subordinated to men and they were even not considered human beings. The security of black woman was given prominence over love making which is subordinated to the idea of saving one's life. The novel has occupied a very good space in African-American literature for capturing a unique kind of struggle through a black woman undergoes. There are certain tendencies which have been highlighted in the novel which are otherwise are the agencies through which women characters are subordinated or marginalized. They are also discriminated against their distinct body features like skin colour, etc. Two major features which are considered to be the causes of discrimination

and differential treatment given to the black women are: gender and race. It is well known that sex is biological and gender is sociological construct through which discrimination is propagated against women and they are forbidden to assert their real identities. The issues related to gender and race could be essentially explained with the help of intersectionality theory.

Intersectionality theory is a way of analysing social and political identities of the people and tries to understand how these identities lead to different kinds of discrimination and advantages. Searching for social and political identities of the characters in a novel which are responsible for a particular status whether associated with any social prestige or not is the main function of intersectionality theory. Despite its limitation it has evolved a way of looking at a text with such forces existing in it as a means of discrimination or privilege, which is otherwise not available to

them without these identities. There are numerous aspects of intersectionality theory which are relevant in this regard. Gender, race, class, religion, external appearance, sexuality, etc. are included in these aspects. These aspects of intersectionality are not separate but they also interact with each other to provide individuals with certain advantages as well as disadvantages. Interaction between different kinds of identities of an individual could lead to empowerment and emancipation as well as oppression and confinement which further leads to marginalization, subjugation and subordination. This creates a kind of inequality in the society which is represented in literature as literature is a mirror of society to some extent and hence it is imperative to break this literature into fragments and understand it in context of all these aspects of intersectionality which are the causes of different existences for different individuals despite having their different cognitive and knowledge levels. Such variegated aspects of human nature which could be the causes of human success in certain fields but these attributes of human beings are ignored and such human-made identities become prominent and place human beings at different positions in the society and depending on these their lives go in the society. Black women are subjected to discrimination in many fields where black men don't face any problems. In such cases gender is that identity which leads to this kind of discrimination. If a black woman is mistreated and a white woman is respected then this happens due to the colour of the individual which brings oppression for a black woman and appreciation for a white woman. Gender and colour both could also work in combination.

Intersectionality also takes into account how different systems have been evolved to centralize power in the hands of certain privileged people at the cost of those who are left out of the power structure and are marginalized and this conspiracy has been built up against those who are at the receiving end. Men-women relationship could also be seen with a view of intersectionality if power equation also works there in order to marginalize one or the other in this relationship. It also looks for the combination of factors to understand how people are discriminated with. Hence, there are chances of saying double oppression, triple oppression and so on depending on the factors involved. Consider a case of oppression of a Dalit woman then it could be case of double oppression because firstly the woman is discriminated for being a woman and secondly for belonging to a Dalit community.

Intersectionality and Liberation of a Black Woman

The linkage of intersectionality with liberation of a black woman could be understood with Janie Crawford's desire for sexual fulfilment which she was denied as she was born in a black family. In this way, race as an aspect of intersectionality plays a significant role here but she doesn't stop with it and fights against it and listens to her natural desire and follows the path which was shown to her by her desire for this fulfilment. In the very beginning, the novel tries to give exposition to the character of Janie Crawford who wanted fulfilment in her life. This is clearly mentioned in the second chapter of the novel where her sexual awakening takes

place under a pear tree where she gets involved with springtime which is said to be a symbol of fertility. She realized her sexuality and kissed a boy called Johnny Taylor, which was considered a negative development by her grandmother who had been a slave in her life and had realized harsh realities of life and had become pragmatic in her life. Love of any kind was subordinated to her as compared to other attributes which were more important for her. But Janie Crawford could not understand her view of life and wanted to live her life according to her natural desire. The linkage between Janie Crawford's desire and race as an aspect of intersectionality is evident from the following quotes from the novel: "Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done and undone. Dawn and doom was in the branches"(8).

Here she compares her life with a great tree and this leads to her sexual awakening, which is evident from the following quote:

That was to say, ever since the first tiny bloom had opened. It had called her to come and gaze on a mystery. From barren brown stems to glistening leaf-buds; from the leaf-buds to snowy virginity of bloom. It stirred her tremendously. How? Why? It was like a flute song forgotten in another existence and remembered again. What? How? Why? This singing she heard that had nothing to do with her ears. The rose of the world was breathing out smell. (15)

Along with it she also kisses a boy called Johnny Taylor which her grandmother notices and this forces her grandmother to take the decision to marry her to an old wealthy farmer

called Logan Killicks who always asked Janie Crawford to go for manual labour in the fields which she didn't like as she was always looking for love which was never provided to her by Logan Killicks. This happens to her because she was a woman and she was born in a black community hence she suffered double oppression as emphasised by intersectionality theory and in this case this double oppression was due to gender and race both. Later on something leads to quarrel between Janie Crawford and Logan Killicks and she happens to meet a handsome person with whom she leaves her house and he takes her away to a new place. Joe Stark likes travelling, power and influence which allures her to him. Then in chapter five, Joe Stark establishes a store and asks Janie Crawford to stand in the store to allure the customers. It is worthwhile to mention here that she was never treated as a woman by him and she got fed up with the power Joe Stark tries to influence her and others but she was running for her physical, emotional and intellectual fulfilment which she didn't get there too. This is evident from the following quote from chapter five where Joe Stark does not consider her as a human being but rather an object as: "Thank yuh fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. Ah never married her for nothin' lak dat. She's uh woman and her place is in de home" (53).

In one incident Tony while delivering a speech requests Janie Crawford to deliver a speech. Listening to this, Joe Stark immediately intervenes and justifies that he didn't marry her for delivering speeches. This is equally true that she doesn't know anything about delivering a

speech but the comment made by Joe Stark regarding her made her cold. In this way, the influence of power, travelling, etc. which Joe Stark had made upon her disappeared all of a sudden and it placed her on the same ground as she had already been regarding her self-fulfilment. This is the way how power cannot suppress human desires but it can transiently suppress these for some time not forever. This also happens to her because she was a woman and hence Joe Stark wanted her to confine to his home rather than to participate in social activities.

Her braided hair has also been taken as a phallic symbol which created jealousy in Joe Stark's mind and she asked her to wear a head-rag so that men couldn't see her hair. This is typical of a man who doesn't allow a woman to express herself through her body. In chapter six, argumentation between Joe Stark and Janie takes place at the store. At that time, she was enjoying the fun with a number of women but Joe Stark orders her to come to the store immediately. Then she could not find something for a customer and at this Joe Stark gets angry and criticized her harshly. Physical fulfilment still remained unaccomplished and in fit of anger Joe Stark also slapped her but the desire within her was still boiling with rage.

Later on she also realized that she had grown less attractive and Joe Stark had also grown old. Deteriorating age of Joe Stark made him more aggressive and once when she did some minor mistake at the store happened acrimonious discussion between them where she said a few harsh words to him which made him feel embarrassed in front of people at the store. Now they started living in separate rooms and a

rumour got spread in the surroundings that she was killing Joe Stark for taking revenge from him. She invited a doctor who declared that Joe Stark's kidneys had failed and he would not survive for long. Then again an argument started between them where she told him that he didn't like her as she was but rather he wanted to change her. This indicates his dominance over Janie Crawford which is again an instance of intersectionality and she was also not accepted as she was for satisfying his power and dominance.

After six months of mourning she became available for chasing her dreams. She continued the store and found her new suitor as Tea Cake. She also disliked what Nanny taught her regarding wealth, security and not for her dreams. Tea Cake provided her that freedom which she was looking for. Now she wanted to marry him and sell the store. Now she also understood that Nanny was a slave and hence was a victim of culture where she considered herself free from that slavery which her grandmother suffered. She gave the fervour of spiritualism to her desire beyond what materialism consisted of.

Then both of them moved to Everglades where Tea Cake did many mischiefs but Janie Crawford had now become too. Once Tea Cake also beat her and she accepted it without any reaction as she realized that that was nothing in front of her love for him and hence her desire gets fulfilled and then came the hurricane which is again symbolic that she got what she wanted to accomplish in her life. In the end she murdered him for he was about to kill her and lastly she was exonerated by the court and ultimately in the end she gets her inner

fulfilment. This shows that her journey goes from one place to another, from one person to another and ultimately she realizes that internal fulfilment is most important and in this way her liberation takes place.

Conclusion

In conclusion it is imperative to say that gender, race, sexuality (including sex roles), men-women relationship are the major aspects of intersectionality involved in the novel *Their Eyes Were Watching God* in combination with each other. These factors in combination lead to the discriminatory treatment meted out to Janie Crawford who wanted to get a free life for herself but she was always placed in suspension where she could not live her life as per her own conditions. But ultimately the grip of these aspects of intersectionality gets broken at some point of time. She suffers a lot but ultimately emerges as the winner in the end. It could be concluded the liberation of a black woman in

this case takes place with her background and struggle taken together which shows her the way to go for it. Definitely intersectionality has been the centre of the novel and it also shows the way to reverse it or dismantle it.

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FEMININE VULNERABILITY IN ANITA NAIR'S "THE BETTER MAN"

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Abstract

Anita Nair takes a peek into the lives and psyche of the modern middle class. She has given the external and the internal identity of her female characters in a psychological manner. Feminine sensibility shows how a woman reacts to the circumstances and miseries in her life. The Better Man throws light on how the women in their customary way play different roles. Anita Nair concentrates on the psychological exploration of the inner mind of the Indian women which is instilled in them. This paper captures the essence of life and characters that are drawn with empathy and loving in detail.

Keywords: *feminine sensibility, psychosomatic, conventional, disposition.*

Introduction

Anita Nair is one of the most popular Indian writers in English. She had worked initially as a creative director for an advertising agency. As a woman novelist, her novels deal mainly with the lives of women who are settled primarily in urban India. They provide us with a peek into the lives and psyche of the modern middle class. Her writings are neither unequivocally political nor do they deal with frivolous affairs. Anita Nair says that she speaks through her books and is not interested in publicly voicing her sentiments or thoughts. She says that she is a woman writer and not a feminist, says that her plot is unintentional on most occasions and writes for the sheer joy of writing and not to make a statement. "I don't write to jolt the system. I am not an activist."

Feminine sensibility in Anita Nair:

On reading Anita Nair we find that in her novels she has given the external and the internal identity of her female characters in a psychological manner. As a matter of fact her fictional specialty occurs to be the exploration of the psyche of her women characters of all age groups.

She has also succeeded in portraying the multifaceted domesticity with which their female characters rise and grow in India and show their courage when it comes to their settlement abroad as Diasporic writers. The degree and amount of their sufferings and the happiness quotient at which they live are never proportionally balanced.

Feminine sensibility shows how a woman reacts to the circumstances and miseries in her life. Femininity and masculinity describes the behaviour and attitudes of an individual. They must not be tied up to gender roles. Both males

and females exhibit femininity and masculinity in them.

“Feminism is recognition of the domination of men over women and attempts by women to end male privilege. It is a theory, a method, and a practice which seeks to transform human relations.”

Anita Nair's regionalism, geographical location and landscapes are beautifully portrayed along with the characters in her writings. Christina Kening praised her work by saying,

“Nair conveys her protagonist's dilemmas with a freshness and charm that makes her story more than just the predictable feminist it might appear. She is particularly good on the domestic details such as lazy Sunday lunches, a family row, the sights, sounds and smells of a busy railway station, which make up her characters lives. These give her writing a sharpness and immediacy that lifts it above the common place.”

Anita Nair has tried with sincerity and honesty to deal with the physical, psychological and emotional stress syndrome of the women. Like many other women writers of typical literature, she has preferred to break the patriarchy and establish a self identity as the central theme for her novel *The Better Man*.

Role of Women in *The Better Man*

Anita Nair's *The Better Man*, which is her first novel, has the setting in a little fictitious village called Kaikurussi in the state of Kerala. The novel, is a genial, meandering tale of a middle aged bachelor Mukundan who returns to his native Indian village and is obsessed by the past. The core character of the novel, Mukundan,

who had run away from his village when he was only eighteen, dumping his suffering mother, later returns as an elderly man not yet married and who is also retired from service as a government employee.

The Better Man throws light on how the women in their customary roles play their part as a mother, daughter, sister, wife and above all as a home-maker. They also attain many specialized roles in their life as a teacher, social worker, social activist, business woman, doctor, artist, corporate personality, writer and so on. Anita Nair has paid attention basically on the psychosomatic and poignant exploration of the inner mind of the Indian women and their depressed state in her novels.

Anita Nair does not claim to be a feminist, yet in her fictional works she shows how women can be stories in their suffering and how this strength is revealed through the change in their circumstances and their lifestyle. In the novel, *The Better Man*, Anjana is victimized in her marital relationship. Another female character in the novel is Valsala, whose married life is barren and full of apathy.

The Better Man unravels the true identity of the Indian women who are still denied and deprived of their rights when it comes to love and marriage. The women of the past were entirely customary, uneducated, credulous and confined to their homes. They never thought that there can be another world outside the four walls of their house; they never imagined that there can be some more roles for them to play. Valsala who is the wife of the ageing schoolmaster Prabhakaran is always busy with her day-to-day chores, her routine household tasks, the maintenance of the compound and

sitting and watching television in the evenings. At times, she feels the pain of loneliness. The protagonist of the story suffers from the problems of the gender-oriented tradition. It brings to light the plight of a spinster who suffers silently in the name of the family.

Men of the conventional society anticipate the women to be within the four walls of their house. They are determined by the age old philosophy which is anti-women and which has taught that a woman's place is in the house. This makes the women to believe that marriage is a divine intervention and their husbands are their masters. It is for the woman to obey her husband and serve him and his family. Anita Nair concentrates on the psychological exploration of the inner mind of the Indian women which is instilled into the Indian women. She goes deeply into the virtue of their feminine sensibility and psychological insight and brings to focus their issues, which are the results of the Indian women's psychological and poignant unsteadiness in a male-dominated society. Anita Nair pays more importance to marriage which is considered as a tyrannical institution for the women.

From the early childhood, girls are trained to stay pleased in their married lives under any circumstances, and thus fit in the ethics in her psyche. Anjana, when she turns 27, her independence is lost in the name of marriage. Her married life becomes painful and a misery in all aspects. Her husband's home signifies a place of meaninglessness where she feels a stranger in the bedside of her. To lead a happy and a healthy life with him becomes a mere dream. Her marital relation with her husband is marked by loneliness and improper

communication. Her stay at her mother's house is a kind of escape to stay away from her problems. Their relationship is affected adversely by their incapability to understand each other. His concerns are about himself and his family and rarely does he think about her. There is a very longstanding silence grown between them with some misunderstanding, some arguments and some terrifying behaviour which makes her father to raise a voice against him.

"When I gave you my daughter's hand in marriage, it was with the hope that you would love her. Cherish and protect her for the rest of her life. If all you intend to do is hurt her, and make her unhappy, and there is no need for such a relationship."

To wade away her worries, Anjana prefers to read magazines, books and carried a transistor radio like a baby. She finds solace in her teaching job. She wants to make her life a meaningful existence. She seeks the relationships to exercise the degree of control over her life. She understands the meaning of life she deserves. Years go by and she spends her life as a spinster living just for the sake of living.

"She gave away her colorful saris and took to wearing starched cottons in shades as insipid and dull as her life. She locked up all her jewellery in a safe deposit box at the bank and swept all her fripperies away into the waste basket."

Anjana's emergence as a matured woman creates a breakup from the traditional Indian life which makes her meet Mukundan and falls in love with him. Anjana's stillness urges her to take divorce from her husband Ravindran and

make up her mind to start a new life with Mukundan.

As the story proceeds, love towards Anjana awakens the urge in Mukundan to be a better man. His struggle for identity appears again when he has to choose between his guardian role towards his father and the would-be husband role towards Anjana. He is afraid of the society. He dominates his disposition with the deep rooted fear of his father which he has imbibed right from his childhood. He lives for others rather than for himself. He emerges from the shadow of his father's personality to become the better man. Whereas Mukundan expresses to Anjana that:

"You must listen to me. I know you think I am a good man. A gentle man.

Someone you can depend on completely. I don't know if I am that man you make me out to be. My mother begged me to rescue her and take her away. But I didn't. I was afraid of my father, and so I made excuses. If I had done as she asked me, perhaps she might still be alive. That is the kind of man I am, a weak and undependable creature. Do you want to be part of such a man's life? All of us have our weaknesses, but we seldom have the courage to accept them.

Or even declare it as you have done now. To me, that makes you braver than anyone else. I love you. My love tells me that this is right; you are right for me."

Anjana at last finds her choices, gender identity and positive attitude towards her life

with positive hopes. Anita Nair in her writings has given a proper identity to her characters in psychological aspects. Expanding to one's emotional and psychological potential or learning how to stand by oneself plays an important role in the whole novel.

Conclusion

The Better Man brings out very clearly the actuality of the Indian women who are still deprived of their rights in love and marriage. Even now we know that marriage is a social necessity, where women seek security and men's respectability. The novel *The Better Man* reveals her ability to understand the emotional turmoil of a man who grows up with constant reprimands for inefficiency. Anita Nair has captured the essence of life and characters that are drawn with empathy and loving in detail. She feels that women are more affected by both the positive and negative impacts of nature. She brings out the latent urge and intense yearning of women to set free of the shackles of patriarchy and to assert their own uniqueness of worth being a woman.

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UPROOTED OF IMMIGRANT SCENARIO'S IN CHITRA BANERJEE DIVAKARUNI'S SELECTED CHARACTERS AND THE NOVELS

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Abstract

Diaspora is synonymous with new literature on migration such literature. Immigrant literature captures the wrench experience of relocation in an alien country for the immigrant. The home country and intergenerational conflicts between immigrant parents and American- born children. Divakaruni believes that the immigrant Indian women feel the impact of the cultural in dislocating new trends of modern way of setting in diasporic life. This paper concentrates on the difficulties and the cultural trait to make an issues of immigrants have to explore the diasporic literature. They have face the problem of upstement in language, and the following scenerios in writing.

Keywords: diasporic, migration, consciousness, homeland, gender, and reconciliation.

Chitra Banerjee Divakaruni possesses the writing style of humiliating experiences of Indian immigrant women from the feminine perspective. She talks about woman empowerment and explores the life of immigrant has faced many difficulties as the relationship of their role in everyday life. She explores their struggles as part of accomodatement, adapting the lifestyle, Trent of acceleration and assimilating in the language, Translation, and cultural trait of their own life. Divakaruni objects to provide a scenario of immigrant feminine sensibility for a better understanding of the female world. She exhibits the social, cultural backgrounds of her women characters are evaluates the purpose of people's domestic part of their life. The immigrant women in Divakaruni's works did not only melt into the melting pot of America

but they are fused by the process of immigration. Some of the Struggles are painful, but that is the part of the immigrant experience. The immigrant uprooting and new ways of trends and style are always haunted by the past and the immigrant issues that arise between culturing and capturing. In this context, Bharathi Mukherjee asserts:

We have experienced rapid changes in the history of the Nations in Which we lived. when we uproot ourselves from those countries and come here, either by choice or out of necessity. we suddenly must absorb two hundred years of American history and learn to adapt to American society, Our lives are remarkable often heroic.

Divakaruni has gone through two important roles in making her attitude as a writer. Through

her literary works, She demonstrates the vital reality of women's lives and makes the readers aware of subjugation and marginalizing the status of women in male dominated Indian society. At the same time, She concentrates on her female protagonists and attempts to exhibit the harsh and humiliating experience of Indian immigrant women living in America. Divakaruni's primary views to dealing as part of the immigrant feminine experience would differ of all kinds such as marital disharmony and temperamental incompatibility, nostalgic childhood memories connected with Indian roots, diasporic consciousness, uprooted of love, passion and culture, conservativeness, the regality of customs, gender discrimination, alienation, and assimilation.

The language of diasporan would follow a difficult part of their life. The native speakers, pronunciation, language would differ of the immigrants. The situation can change from the place to place. The uprooted leading make the world to feel for the issues of women as woman feels it, The natives take time to accept them as any reservation. This harsh reality, besides causing innumerable problems to the co-migrants, leads to various tensions in society. Divakaruni's books are directed to women of all races and faith who can share a common female experience. All her heroines must find themselves within the contrasting boundaries of their culture and religion. In this regard Divakaruni's comments on the characters:

My characters struggle in the balance between family responsibilities and Individual happiness, which is in a way, at the center between our Hindu culture, which always shows the mother as the giver,

nurture and sacrificing herself for the good of the family and the western concept of self happiness.(8).

Divakaruni's all the works recreate the literary works on the immigrant part of difficulties, and the characters of female sufferings and the realistic view have occurred in the NRI marriage life. Her writings depend solely on their husbands in the exotic land. An ideal as surrounds joy to pleasure in their family. In that case, the thought of separation or divorce does not appeal to them: The characters and writings of Sumita in clothes, aunt Parnatimain silver pavements golden roofs, Mrs. Ahuja in *The mistress of spices* shows as individual on their husbands. With the portrayability such as the submissive men of subservient in their obedient wives of life. The distinctive characteristic about the virtualness sister, wife, or daughter-in-law. She tent to be modern on occasions but being aware of moral consciousness; the value Indian customs and traditions are preciousness to feel proud of it. In inevitable circumstances where they find themselves crossing the boundaries, they experience a sense of guilt and remorse.

Immigrant woman struggle for survival, the quest for identity, attempt for emotional fulfillment, craving for true love, financial stability as enrolling their life, The momentary pleasure, but they bear independent nature. They are cognizant of their weaknesses, strength, capability, etc., It cannot be denied that it is their cage that prepare most of the Indian immigrant woman either to survive in an alien land. Woman character like Tilo and Rakhi are very well aware of their American selves as well as Indian. They have no longer feel a sense of

loss in their multiplex identity. Rakhi needs her mother's advice in her chai-house, which was running on a loss.

The beauty of Woman and the traditionality shows the novel *Queen of Dreams*. This novel explores the two levels of success in life. She portrays the combination of immigrant culture and also the empty land that lies in a world that could be exaggerated abroad. Thus the characters of immigrants have belonging of their place in ancestry, home, culture, and identity crisis, and it does not remain from individual to individual.

The social issues related with feminine sensibility like class conflict, rare gender discrimination and the feticide of feminine presentment of life and financial issues like dowry harassment and have explores from women's perspective. The author shows all her novels in female protagonists with hearts breaking and loss of identity crisis of their implication of life. Some of her characters portrays to engross the American culture after immigration. They try to forget their native born place and that tradition also not to follows here. However, it is a really difficult to remove a culture of one's biological home from one's psyche completely and to transplant and the fulfillment of new culture in the same individual men of life. There is two parts of immigrant connectedness.

The first generation Indian immigrant women because they are born and brought up in

India and are closely connected with Indian culture. The second generation of Indian immigrant women finds it easier to adopt the mainstream American culture because they are born in America. However, both generations part of immigrants faces the difficultness of their circulation of life. They have the emotional longing to know more about their native home. Secondly, they are not truly liberated from the bondages of their traditional culture, and finally, they have to face the antagonistic. An Attitude of the native towards the immigrant, though born in America, Indian-Americans are considered strangers or outsiders by the natives. Their love is caring is honesty to ensure the gray area because of their ethnicity and complexion. Thus the language and their scenario's make interest to develop the sense in creating her characters in writing.

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ESSENTIALITY OF THE PROGRESSIVE LEARNING IN THE DIGITALIZED WORLD

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Abstract

The world has seen enormous changes in various fields and it cannot exclude the field of teaching. The current generation would expect innovations and novel thinking in every step they take in their life. They demand new possible ways to make the learning interesting and informative as they stress their teachers on the module of infotainment. Virtual learning has taken its shape to make most of the learners to opt for it as it is easy to learn and upgrade their knowledge. The state of learning becomes reachable and clearly state that it elevates them in the right path. The aim of paper explicates the state of learning in the contemporary era and need of incorporating the digitalized learning in their regular classroom.

Keywords: *teaching, virtual learning, knowledge, classroom*

Introduction

Virtual leaning becomes inevitable and it made the learners to increase their learning ability. The contemporary society moves faster in every aspect to acquire easily and effectively. So, the people keep changing their methodology to make their work reachable and create more attention on their work. Most of the learners look at this paradigm shift for their personal benefits as it allows them to see progress in their learning. They find this virtual learning opts for their personal and professional growth since it focuses on the infotainment. Having studied in traditional classroom, the young learners look at the progressive aspect of learning through virtual learning. Melchor-Couto states that “Technology has made an invaluable contribution to foreign language (FL) teaching, particularly so in recent years. The advanced

technical capabilities offered by digital games, including voice and text chat, take the use of computer-mediated communication in language learning one step further, allowing for remote, anonymous and situated learner interaction” (2019). It becomes difficult for the new aged learners to go back and learn through traditional classroom teachings. Hence, they seek pleasure and happy learning experience through e-learning. It made them to foresee the world with modern technological advancement in learning a language or a subject. The feasibility to use virtual learning allows them to increase their creativity and modern thinking which clears the barriers to get good job with enormous skills. The modern tools which are available at free of cost make the learners to easily adapt to the virtual learning and allow them to extend their knowledge in various fields.

The ancient way of learning

The contemporary learners have forgotten the Guru-Shishya system of learning which followed in the ancient time. Having visited their teachers' home and learned the skills from their masters have evaded. The Corona pandemic made the teachers and the learners to choose virtual learning to traditional method of attending the classes in person. Sometimes, it would be herculean task for the teachers to make their teaching interesting since the learners find the traditional teaching vague and blunt. The importance of using black board inside the class diminished day by day with the introduction of virtual learning. The traditional approach become less effective as the learners chose the e-learning and using technology in their classroom created a lot of new ideas. Vali Illie suggests that "Computer learning can be as effective as traditional learning, as most students use a wide range of applications in this area (organization and presentation, web browsing, email, social networking sites, etc.). Broadly speaking, by e-learning we understand the totality of educational situations in which ICT means are significantly used."(2019). Ancient learning took ample time to evaluate one's learning progress which made the learners to shun their problems and most often, they would not aware their area of interest. The progress in their learning and evaluation of the learners played significant role in the traditional teaching and both the learners and teachers considered quite challenging to reach each other in understanding the learning in a better way.

The teachers are finding possible ways to make the learners to understand the subject

easily and effectively. Though, they tried hard, often they failed in their work which put a big hindrance in their life. The divinity came down for the teachers without the effective progress and there was a dire need to introduce new innovative ideas and creative thinking in their classrooms. Even though, the ancient learning transformed people's life through moral skills, life skills with value on education, the attainment of reaching or making the learning informative questioned. The element of Guru-Shishya did not raise them to modern thinking and the question of raising the learners to think creatively discussed in traditional classrooms. The need to introduce technological development in modern teaching introduced to make both the teachers and the learners to see the progress in their life.

Traditional learning versus Virtual learning

The traditional way of teaching and learning existed after the diminution of ancient learning where it created plenty of ways for the learners to learn together. The method saw a humongous change in reaching the many learners and it also allowed the learners to discuss their thinking and ideas to one another. The role of the teachers in traditional classroom varies and sometimes, they played the role of felicitators to make the learning interesting and entertaining. Paul and Felicia mention that "With technological advancement, learners now want quality programs they can access from anywhere and at any time. Because of these demands, online education has become a viable, alluring option to business professionals, stay-at home-parents, and other similar populations"(2019). The

teacher who possessed wide range of skills and techniques made the classrooms interactive and allowed each and every learner to work on their learning skills. The role of the teachers did not stop with teaching the subject or a language. They stressed on the importance of improving their skills for the future endeavors. Framing the syllabus according to the need of modern society and allowed them to explore different possibilities for the improvement in their professional life. The evaluation process also considered essential for the improvement of their learners' life. So, they worked hard for fining it early though they failed as the numbers are high in a class.

The different learning methods adopted by the teachers did not fulfill the expectation of Learners as it stressed on the one way of teaching or demonstrative learning. The lecture method focused on the learning of English language ineffective. Because, the teacher who instruct the language does not allow the learners to react or respond whereas the virtual learning made the learners to respond through various modes like chatting or poll. Vali Ellie describes that "A virtual learning environment is a social and informational space where learners have an active role. It is not limited to distance learning, although the differences between the two educational solutions tend to fade, to this contributing the new forms and educational solutions that are born to fit the technological development, such as m-learning." (2019). Sometimes, interactive tools like Padlet or mentimeter.com helped the teachers to interact well with the learners. The participation of the learners in the classroom activities make the teaching effective and

allow the learners to increase their vocabulary. The teacher plays the role of making the learners to see the questions alone and they could see the immediate result on their screen. The demonstrative tools used in virtual classrooms create the way for the learners to increase their confidence and they develop their language skills sooner than expected. The fear of facing the crowd comes down as virtual learning protects them from getting fear. Often, the e-learning platforms allow them to use different software to substantiate both the teachers and the learners to introduce new and innovative topics in their presentations. Google Meet or Zoom which used in conducting classroom help the teachers to use different types of presentation and it makes the audience to focus on the subject.

In traditional classroom, the teachers find difficulty in making the learners to interact well with others, especially, the teachers of English work hard to make the classes more interactive. Often, the teachers fail in their attempt to make their students to interact in English. E-learning tools support the language teachers to make the learners to come forward to express their ideas in front of others. Martin Weller says that "Most educators, therefore, find themselves adapting their approach and this inevitably means providing more support and being more involved with students, not less. The restrictions on the student to educator ratio remain, and larger class sizes do not become immediately feasible. Similarly, good educators are just as highly valued online as in the real world, so they are not removed from the educational process" (2004). Some of the tools like Padlet, Jamboard, etc allow the learners interact well by posting

their opinion virtually. The purpose of making the learners to learn the language through digital technological tools met through different learning management systems as it paves the way for the progress of the learners in a high scale.

The significance of E- Learning tools

Virtual learning has created a lot of buzz in the field of education. Often, the teachers of different subjects opt of blended learning as it works well in creating the learners attention. With the help of internet, the contemporary society has seen a big revolution in different sectors. Social networks become the talk of the town as the number of user increases day-by-day. Now, the teachers are in the delicate position to use the traditional methods since the progress in learning has changed. Sandeep and Dr. Priyanki state that “Due to its convenience and flexibility, students can study from any place at any time they find comfortable and they can organize their time more effectively. Training can be provided in small digestible chunks right at learner’s fingertips” (2019). Welcoming e-learning applications in their classrooms help the learners to acquire the skills without the assistance of their teachers. The paradigm shift in teaching and learning paved the way for the teachers to use different e-tools which make the process of learning informative. Virtual learning reduces the amount of stress the learners carry in learning the subject too. The technology made everything simple and easily accessible. The expenditure the learners spend in using the technology is very less compare to the traditional classes.

The virtual tools like YouTube, TeacherTube help the learners to acquire the listening skills. The introduction of Kindle by Amazon helps the learners to read plenty of books at lower cost. It gives the feel of reading a hard copy and allows the readers to mark or note the important points too. The assessment tools like Google Classroom, Quizziz. Gimkit, Kahootetc help the teachers to evaluate the learners soon and the learners will check their progress of learning immediately with the help of the technology. The assessment marks allow them to grow easily and they change their learning process immediately. Some of the virtual learning applications used in language learning are Duolingo, Memrise, Busuu, Accella Study Essential Apps, 24/7 Tutor Apps, Rosetta Stone. These applications help the learners to acquire the language skills faster and easier.

Conclusion

The contemporary era might have seen both the traditional as well as virtual teaching and it also motivates the learners to use the technology in the progressive way. Because, using virtual learning or digital technology in classrooms can create way for new thinking and innovation in modern ideas. Vali Elli points out that “The young generation has grown connected to the Internet and feels comfortable in online engagement. The opportunities brought by virtual technology derive from its main features and advantages, one of the most important features referring to the existence of e-learning platforms.” (2019). The question of using these technological tools in the proper way lies with the learners as it

can make them to choose different tools. Whatever the tools or E-learning tools, it would make the classroom teaching viable for the teachers and the learners would benefit the maximum without any doubt.

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ANALYZING THE DECISIONS OF THE TITULAR CHARACTER IN DANIEL DEFOE'S ROBINSON CRUSOE USING THE THREE TYPES OF EMPATHY

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Abstract

Daniel Defoe's most famous novel, Robinson Crusoe, first published in 1719, follows the titular character's narration of his personal story through retrospection. Weaving the novel using Crusoe's first-person narrative, Defoe has provided scope for psychological interpretations of the character. Professor John Richetti has discussed Robinson Crusoe as a pioneering work of modern psychological realism in his critical introduction to the 2003 Penguin Classics edition of the novel. Using the scope provided by Defoe for psychologically analyzing the character of Crusoe, this paper attempts to examine the role of three types of empathy as defined by Daniel Goleman and Paul Ekman (cognitive, emotional, and compassionate) in some of Crusoe's decisions and the ensuing outcome of such decisions. The reason for such an undertaking is to assist the viewpoints asserting the novel's psychological realness and to glance at Defoe's didactic intent behind this tale.

Keywords: empathy, cognitive empathy, Emotional empathy, Compassionate empathy

Introduction

One of the most famous novels published in the English language is Daniel Defoe's *The Life and Strange Surprising Adventures of Robinson Crusoe*. Professor Michael A Seidel, in an online article for the British Library website titled *Robinson Crusoe: A world classic* writes, "the story of Robinson Crusoe is known worldwide and has been translated into hundreds of languages, retold in various media, imitated, expanded, and revised in the 300 years since its publication." Using the first-person narrative, Defoe takes the reader on a voyage into the mind of his protagonist Robinson Crusoe, a sole survivor of a shipwreck who gets stranded for 28 years on a remote island. Professor John Richetti, in his book, *The Life of Daniel Defoe: A Critical Biography*, attributes the Scottish castaway Alexander Selkirk to be the inspiration for the story of Robinson Crusoe.

He writes, "Defoe's particular inspiration for what would prove to be his most popular work came from... the Scottish sailor, Alexander Selkirk." (p.175) As Richetti notes, "Selkirk spent four years living in solitude on Mas à Tierra (now called Isla Robinson Crusoe)." (p.175)

The titular character of the novel Robinson Crusoe takes certain decisions that change the course of his life dramatically. From an educated middle-class person primed to be a lawyer to a seafarer who gets shipwrecked and trapped on a remote island for 28 years, Crusoe's life indeed is an example of a life turned upside down. To the readers of the novel, it may appear that Crusoe's life was shaped entirely by fate. However, fate and free will play an equal role in the unfolding of events in his life. Befitting Albert Camus' quote, "Life is the sum of all your choices" (O'Neill 47), Crusoe's

choices at least partly influence how certain events play out in his life. This paper examines the role of the three types of empathy in Crusoe's decisions and how they affect his life.

Empathy and its classification

By a simple definition, empathy is the ability of a human being to understand and share the feelings of another. Psychologist Edward Titchener introduced the term empathy in 1909 as the translation of the German term "Einfühlung" (or "feeling into"). Empathy, according to the Stanford Encyclopedia of Philosophy, allows humans "to know what other people are thinking and feeling, to emotionally engage with them, to share their thoughts and feelings, and to care for their well-being." (Stueber)

There are three components of empathy identified by science journalist Daniel Goleman and American psychologist Paul Ekman. They are cognitive empathy, emotional empathy, and compassionate empathy. Therapist Kay Gackle, in her book, *Numb: Find Healing in Feeling*, explains Goleman's three types of empathy,

One type is "cognitive empathy: simply knowing how the other person feels and what they might be thinking. He (Goleman) also referred to this as perspective-taking empathy. A second type is "emotional empathy: when you feel physically along with the other person, as though their emotions were contagious." Lastly, the third type, "compassionate empathy: we not only understand a person's predicament and feel with them, but are spontaneously moved to help, if needed." (p.54)

Looking at the concept of empathy and its classification, one would understand its vital role in human-to-human relations. Like a vehicle, empathy carries human beings as they traverse through their social interactions. Dr. Helen Reiss explains the transformational attribute of empathy in her book *The Empathy Effect*. According to her, through empathy, "We have hope to help shape a more civil society, respectful discourse, understanding of others, and a humane world." Therefore, it is a fact that empathy has influential and transformational characteristics. By analyzing and understanding the role of empathy in Crusoe's interactions with and reaction to others, it would be possible to see how certain decisions shaped his life.

Robinson Crusoe's response to his father's advice

In the first chapter of the novel, Crusoe juxtaposes his passion for seafaring and his father's plan to make him a lawyer when he says, "My father... design'd me for the law; but I would be satisfied with nothing but going to sea." (Defoe 5). With concern for his son's well-being, Crusoe's father advises him not to pursue a life of seafaring. Crusoe, too understood that his father had genuine interests in his well-being as he recollects his father telling him that his middle-class life was "the best state in the world." (Defoe 6)

Moreover, Crusoe observes tears running down, plentifully, from his father's face while he talks about his deceased brother, who disregarded similar advice and faced untimely death in a war. "I observed the tears run down his face very plentifully... when he spoke of my brother who was kill'd." (Defoe 7) Still, with all

the understanding of his father's emotions, Crusoe heeds to his advice only for a short time before he ultimately leaves for the sea. With regards to his father's advice, Crusoe was not entirely indifferent as he recounts, "I was sincerely affected with this discourse." (Defoe 7) Although Crusoe connected with his father's emotions both cognitively and physically through cognitive and emotional empathy, his lack of compassionate empathy influenced his decision to leave home. Crusoe leaving home sparks the series of events that ultimately lead him to be shipwrecked on a remote island for 28 years without a means to escape.

Selling Xury as a slave

During one of his journeys, Crusoe gets enslaved by a Turkish pirate captain. A boy named Xury helps Crusoe escape slavery and accompanies him on all his journeys after that. However, Crusoe eventually sells Xury to a Portuguese ship captain despite loathing to sell the poor boy's liberty as he says, "I was very loth to sell the poor boy's liberty, who had assisted me so faithfully." As a travel enthusiast, Crusoe esteemed freedom more than anything, so he would have possessed an understanding of the predicament in which he was about to place Xury before selling him. However, when the captain offered "sixty pieces of eight more" for Xury and promised "to set him free in ten years, if he turn'd Christian," Crusoe lets the captain have him. (Defoe 29)

Crusoe's cognitive empathy is at the display while he loathes selling Xury's freedom. However, by selling Xury without considering his hopes, fears, and human dignity, Crusoe shows a lack of emotional and compassionate

empathy towards Xury. Later in the novel, while being alone on the remote island, Crusoe admits missing Xury when he says, "Now I wished for my boy Xury... in vain." (Defoe 99-100) Crusoe's decision, taken without compassionate and emotional empathy towards Xury, made him experience loneliness in a time when he needed human company the most.

Saving Friday and two other prisoners from the Savages

After many years of being lonely on the island, Crusoe finds human company when he comes across a Caribbean native who is a prisoner of the cannibals. As the cannibals were preparing to eat him, Crusoe helps him escape and names him Friday. Crusoe believes that he was "called by Providence to save this poor creature's life." (Defoe 160) Crusoe seems to have some pity for Friday as he mentions him as a poor creature. Instead of feeling sympathy for Friday and simply leaving him to his fate, Crusoe rescues him from the savages, which shows his compassionate empathy towards Friday. Crusoe's acknowledgment of Friday's poor state and his decision influenced by compassionate empathy earned him human companionship on the stranded island. There appear to be some colonial undertones in Crusoe's motive to save Friday, as he considers him a servant, but it reflects his attitude rather than empathy. Later in the novel, Crusoe earns more companions when he and Friday save two other prisoners from the cannibals. One man happens to be a Spaniard, and the other is Friday's father.

The Decision to save the English captain

Crusoe gets an opportunity to escape from the island in the form of an English captain, whose crew mutinies and plans to abandon him and his two supporters on the island. Immediately after seeing these three men in an imprisoned state, Crusoe's cognitive empathy enables him to understand their situation. He perceives "gestures of entreaty, affliction, and despair, even to a kind of extravagance" in one of the three men and observes concern in the other two. (Defoe 198)

Crusoe did not stop with just cognitively empathizing with them, but he was also emotionally affected. He says, "I was perfectly confounded at the sight." (Defoe 198) Regarding the effect of the sight on his body, he says that he "stood trembling with the horror of the sight" (Defoe 198) as he was expecting their execution any moment. Crusoe also shows compassionate empathy towards the captain and his men by offering to help them. However, Crusoe seems to have some motives for saving the captain as he put conditions for the captain to agree before saving him. According to Crusoe's conditions, the captain should agree not to "pretend to any authority" while being on the island and be unprejudiced towards him. Also, the captain was obliged to take Crusoe and Friday "to England passage-free." (Defoe 201)

Although Crusoe's decision to save the captain had selfish reasons, it is still a decision taken out of compassionate empathy. According to a journal article by Theresa L. White, Caitlin Cunningham, and Rachel S. Herz titled, Individual Differences and the "Selfish" Connection Between Empathy and Disgust,

"Certain aspects of empathy are also "self"-involved, as the desire to help someone in distress may be elicited to varying degrees by the need to maintain one's own well-being." Therefore, the coexistence of compassionate empathy and selfishness in Crusoe is justifiable.

Conclusion

Crusoe's empathetic decisions follow a visible pattern while shaping his life. Whenever he incorporates compassionate empathy in his choices, he seems to move towards human companionship, and when he does not, he moves towards isolation. Everything starts when he disregards his father's advice and forfeits family life. Selling Xury without considering his human dignity causes Crusoe to lose companionship, for which he yearns later while being lonely on the remote island. However, by feeling pity for Friday and the other prisoners and acting to save their life, Crusoe gains human company. Rescuing the English captain from the mutineers becomes a self-rescuing act for Crusoe as he finally gains the medium to leave the island and solitariness. Using some of Crusoe's decisions, Defoe molds his life into a life of strange, surprising adventures and incorporates didacticism in the novel by presenting companionship as an outcome of compassionate choices.

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THE CEASELESS GRAPPLE ALONG WITH PURSUIT FOR IDENTITY OF UNTOUCHABLES IN *OM PRAKASH VALMIKI'S JONATHAN: A DALIT'S LIFE*

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Abstract

Om Prakash Valmiki belonged to a different social setup that was feudal and brahminical, conforming to the prevailing caste hierarchy. His stories totally based on his hellish experiences. He came in contact with the Dalit Movement while he was in Maharashtra. The pain, struggles and humiliation of all the bitter experiences in life that communicated with their legitimacy and imminence only in a language and style which openly questioned and sabotaged the conventional aesthetic norms and backgrounds. Through this work, Jonathan: A Dalit's Life, the author refined a new style and dignity for presenting the repulsive realities of Dalit life. Om Prakash Valmiki shared his heroic struggle to persist the life of perpetual oppression and narrated the story of his revolution into a speaking substance. It tells the story of the magical revolution of Valmiki's and Dalit Lives'. Thus, Om Prakash Valmiki's Jonathan proves that the Subaltern can speak.

Keywords: caste hierarchy, dalit sensibility, discrimination, untouchability

Om Prakash Valmiki belonged to a different social setup that was feudal and brahminical, conforming to the prevailing caste hierarchy. His stories were totally based on his hellish experiences. He came in contact with the Dalit movement while he was in Maharashtra. He was a ravenous reader of books. In an interview, Om Prakash Valmiki had admitted his indebtedness and respect towards Dr. Ambedkar.

"The Life Struggle of Dr. Ambedkar and his ideology prepared the emotional base of my poems, short story, and autobiography" (J, 32).

The pain, struggles and humiliation of all the bitter experiences in life were communicated with their legitimacy and imminence only in a language and style which openly questioned and sabotaged the conventional aesthetic norms and backgrounds. The author refined a new style and dignity for presenting the repulsive realities of Dalit life. Om Prakash Valmiki himself had commented about his style. *"Their suffering is*

not just the suffering of the individual, and there is nothing romantic about it. Their problem is neither ideological nor philosophical. They do not seek poetic beauty. Similes, metaphors, and symbols are not important. The reality of their life is too hideously shocking, beyond the capacity of fantasy or imagination" (J, 23).

Most of the Dalit characters in his stories carry on a persistent movement against caste collusions and relentlessly fight to safeguard their self-respect and self-esteem. Their fight was also for eliminating the whole body of caste erection and caste hierarchy. Gail Omvedt's comment on Dr. Ambedkar's attitude towards the Dalits was real in the caste of Om Prakash Valmiki also.

Om Prakash Valmiki's stories bring to the exterior the unseen aspect of the Dalit society. His other work *Shavayatra* hailed with indictments of division and harming the unity and identity of the Dalits. According to Om Prakash Valmiki, encountering these situations

has been a part of his creative development. His stories come across any comment upon social relations, the ugly truth of caste hierarchy and caste system and the ironies and cruelties hidden beneath them come out in their obvious nakedness and resentment. His stories do not shy away from expressing anger and repentance. They discovered the social realities from a definite angle of Dalit sensibility. He appealed that only a Dalit could know and prompt the pain and desolation of Dalits in all its rawness and juxtaposition.

The lowest caste in Indian society, 'Chuhra', is a community of illiterate untouchables. He described from his personal experience, the annoyances of the Dalits who even have no right to fight for education or food but the whose certain job was to sweep the roads, clean the cattle barns, get shot off the floor, dispose of dead animals, work in the fields during the harvests and perform other physical labor for upper caste people including the Tyagi Brahmins.

Jonathan: A Dalits Life is an autobiography of the untouchable by the untouchable and yet not merely for the untouchable but for all. The uppermost purpose of Dalit writing is not beauty or craft but the truth of experience presented in a very simple style. Om Prakash Valmiki gave us an anatomy of his experiences. His story is the voice from the heart of India that has been voiceless for countless generations. He had created an opening for our understanding and knowledge about people who were marginalized. Their stories rarely appear in mainstream literature. *Jonathan: A Dalit's Life* is also a remarkable record of a rare Indian journey- one that took a boy from an extremely

worthless socio-economic condition to distinction. Om Prakash Valmiki shared his heroic struggle to persist the life of everlasting oppression and narrates the story of his transformation into a speaking subject. Thus Om Prakash Valmiki's *Jonathan* proves that the Subaltern can speak. *A Dalit's Life* tells the story of this magical transformation of his muteness into voice.

A Dalit's Life begins with a detailed portrayal of the poor living surrounding of the Chuhra community, where poverty reigns ultimate. The lack of basic civic amenities and deprived sanitation facilities were the curse of that dwelling place. Animals like pigs and human beings shared the same living place as there was no other place to go. The writer spent his childhood days here, and it had a formative influence on his character.

In his preface, Om Prakash Valmiki admits that the title of the autobiography. One of his friends, RajendraYadavjisuggested about *A Dalit's Life*. The Hindi word, '*Jonathan*' literally means food left on an eater's plate, usually destined for the garbage pail in a middle- class, urban home. However, such food characterized as '*Jonathan*' if someone else besides the original eater were to eat it. The 'Chuhras' worked for the Tags, an upper-class people who ill-treated the 'Chuhras' in several ways, untouchability was one social evil that the writer provoked as he grew up.

"Untouchability was so rampant that while it was considered

All right to touch dogs and cats or cows and buffaloes,

If one happened to touch a Chuhra,

One got contaminated or polluted.

The Chuhras were not seen as human"(J, 2).

The Chuhras always delegated with the task of sweeping the homes and public places. It considered their duty. The upper-class people used to laugh at his clothes, which were nothing but rags. Even the teachers and the headmaster were not different in school. The Dalit people felt that it a waste of time to get their children educated. When the writer's father asked his fellow Dalits to send their children to school, they transparently refused it. The Dalit children were tortured and injured everywhere except in their homes. The writer was blessed enough to be born in a household where everyone loved, and cared for him. The provision and reinforcement he gained from the family enabled him to face the dangers of being a Dalit.

Right from the early stages of his life, the writer was aware of the importance of studies. He was bright, and hence he always stood first in class. Reading and writing made the writer arational being. He began to read insatiably. His results raised his self-confidence. He selected as the class leader after the examination and they moved his seat from the back of the class to the front. Though some teachers behaved in an unfavorable manner, the writer always wished to go to school. Why because, most of the students and a majority of teachers belonged to the Tyagi community. The writer talked about the discrimination they had to face in the school at different estimations in his autobiography.

The social problems confronted by the Chuhras that was haunted Om Prakash Valmiki's mind. The author frequently narrated his experiences of agony and exclusion due to the continued practice of untouchability. He felt disgraced and tortured. Despite all the hardships, Om Prakash Valmiki passed the high school

examination with good marks. He was very pleasurable to see his name in the newspaper. It was the first time that someone from the Chuhras community passed the examination. After passing the board examination, Om Prakash Valmiki went on to study further. He took science as an optional subject. But even at this stage, his low birth became the butt of ridicule. Om Prakash Valmiki reassigned all his anger and hindrance to his studies.

Dr. Ambedkar's life long struggle for eradicating untouchability inspired the narrator. Moreover, it was only after reading that book the writer came to realize his misconceptions regarding the teaching of Mahatma Gandhi. After reading Ambedkar, he had recognized that by naming the untouchables Harijans, Gandhi had not helped them to join the national mainstream but had saved the Hindus from becoming a minority.

"A new word 'Dalit' entered my vocabulary, A word that is not a substitute for 'Harijan' but

An expression of rage of millions of untouchables" (J, 72).

Om Prakash Valmiki had to suffer a lot during his stay in Dehradun, right from the cold winter to the emotionless treatment he had to receive from the upper-class caste Hindus. However, his period of anguish got lessened when he got a job. But the writer knew very well that no one can escape the complicated labyrinths of caste created by the upper-class society *"Caste follows one right up to one's death" (J, 78)*. With a job in hand, Om Prakash Valmiki was pleased as it meant a life of self-reliance.

The new atmosphere also brought him in contact with Marxist ideals. Because, there were many students had Marxist propensities studying in that institution. The writer started to read Marxist literature after coming into contact with them. He was particularly attracted to Marxism Gorky's novel *Motherland*, also by Anton Chekhov's brilliant short stories. Thus the writer, a poor Dalit boy, was becoming adreadful duckling to anidle through his courage and resolution. Heread Boris Pasternak, Hemingway, Victor Hugo, Pierre Louis, Tolstoy, Dostoevsky, Oscar Wilde, and Emile Zola. It was here that he read the entire works of Rabindranath Tagore and Kalidasa. It was during his stay in Bombay that he learned more and more about Dalit Literature and Marathi Dalit Literature in particular.

The words of DayaPawar, NemdevDhasal, GangadharPantavane, BaburaoBagul, Narayan Surve, and VamanNimbalkar igniting sparks in his veins. Their ideas elated the writer, and the catalysts of their writings inspired Om Prakash Valmiki to champion the cause of Dalits and the downtrodden masses to which he too belonged. In matters of untouchability, the people of Bombay were no better than the simple villagers amidst whom the writer had spent his childhood.

The Dalits not treated as human beings, and this was made clear by the attitude of the Brahmin girl who loved a chaste Hindu and not Om Prakash Valmiki as an individual. Later, Om Prakash Valmiki became actively involved in social work for providing self-dignity to the Dalits. Thus he becomes a member of Dalit panthers and, together with many leaders, started a battle for the Dalit self-hood that Dr. Ambedkar had asserted. The rest of the autobiography is

about the trials and misfortunes the writer had to face while struggling for the rights of the Dalits. He also talked about how his surname created a furor in literary and social circles.

While every Dalit wishes to conceal the fact that he is Dalit, Om Prakash Valmiki was bold enough to keep it as his surname, which was like a slap on the face of upper caste superiority engulfed the nation from time immemorial. This surname is now an indispensable part of my name. Om Prakash Valmiki had no identity without it. "Identity" and "Recognition" the two words say a lot by themselves. Dr. Ambedkar was born in a Dalit family. But Ambedkar signified a Brahmin caste name; it was a pseudonym given by a Brahmin teacher. When joined with 'Bhimrao', however, it becomes his identity, completely changing its meaning in the process. *Today 'Bhimrao', has no meaning without 'Ambedkar'. (J, 132)*

Om Prakash Valmiki determined his autobiography by indicating out that caste remains arequisite part of their lives. It was a privilege for the upper-classes while it was a stigma attached to the Dalits and the other low caste people. It comprises a lot of courage and strength to shake off the age-old shackles imposed on these innocent beings. In his own words, Om Prakash Valmiki talked about the distressing caste system: 'Caste' is a significant element of Indian society. As soon as a person is born, 'caste' determines their destiny.

Thus, *Jonathan* is not just a recollection of things of the past. It is the structuring of events in life of a Dalit in such a way as to enable one to analyze, and understand the social order that shaped the life. The narration condensed the pain, embarrassment and poverty of Om Prakash

Valmiki's community which had to rely on Jonathan for satisfying their hunger. The autobiography is a re-experiencing of his past.

It tells how 'his story' becomes history. This reliving of the past burns him with renewed pain and humiliation in the present. ArunPrabha Mukherjee has noted in the introduction, *Om Prakash Valmiki moves from memory to memory, showing how the present is deeply scarred by his past despite the great distance he has traveled to get away from it*. Thus, *Jonathan* gave us a key to grasp how the marginalized groups enter the stage of history.

Dalit writers like Om Prakash Valmiki are thus creating literary analysis and literary theory instantaneously with their literary creations. On the one hand, their work has broken the domination of the high caste literary formation, the other, by producing their discourse and publishing it in Dalit-run little magazines.

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INTRINSIC OEDIPUS COMPLEX AS GLOBALIZED CULTURAL EXPRESSIONS IN THE MOVIES *ADORE* AND *SINDHU SAMAVELI*

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Abstract

The term literature cannot be restricted to a group of written works alone. Any work that makes the audience feel its intensity with respect to emotions, feelings, knowledge and entertainment can come under literature. Similarly Globalization is also an umbrella term incorporating many practices but this paper attempts to deal with one of the aspects (cultural expressions of emotions) of globalization along with literature. Sigmund Freud in one of his theory States that the Oedipal feeling is innate and lies unconscious within anybody irrespective of gender and comes out when the situation demands. An indepth analysis of the movies Adore and Sindhu Samaveli attempts to show how the Oedipal feeling is intrinsic and can be considered as one of the globalized cultural expressions of emotions.

Keywords: literature and globalization, Oedipus complex, intrinsic nature, wish and law

Literature, just like its name, it lights up a fiery spark in the hearts of the readers and illuminates their mind and soul. With every magical touch created by the author of a book, the readers get to experience an aesthetic feel only literature can give. There was a time when only a collection of written works were grouped as literature. It included prose, fiction, drama and poetry. The works of such have greatly impacted by not only providing what it has to offer outwardly but has touched the lives of the people and brought in changes in terms of society, psychology, spirituality and politics as well. But in recent times, the term literature has expanded its definition from written works to anything that transmits knowledge, entertainment, feelings and emotions. It cannot be limited or restricted only to written forms of works but anything that would transcribe the infiltrated feelings, emotions, knowledge, and entertainment into motion pictures.

Globalization is the word use to describe the fast growing movements and exchanges of goods and services, capital, technologies and cultural practices around the globe. Since Globalization is an umbrella term incorporating many practices, this paper attempts to deal with one of the aspects (**cultural expressions of emotions**) of globalization along with literature.

According to Sigmund Freud, **Oedipus complex** is used to mention the psychological stage of the child's attachment towards parent of opposite sex. These feelings are largely repressed (i.e) made unconscious because of the fear of displeasure or punishment by the parent of the same sex. This Oedipus complex can be seen in the work of Sophocles "*Oedipus Tyrannus*" where Oedipus is cursed to kill his father only to copulate with his mother later on. When Freud derived the term "**Oedipus Complex**", he claimed that this psychological condition is universal and global. He also stated that it is inherent in every human being and

visible before a man or a woman could choose a suitable substitute for the object of love. During this phase, the Oedipal feeling declines and enters into a latency period where it does not get the space or atmosphere to fully develop into what it actually is but it continues to be an unconscious organizer throughout life forming an indissoluble link between **wish and law**. Shakespeare's Hamlet is a prime example of someone who suffered from Oedipus complex. The same globalized oedipal feeling can also be seen in the movie called *Adore* directed by Anne Fontaine in the year 2013. The movie casts Naomi Watts as Lil and Robin Wright as Roz. They are shown as two best friends living in New South Wales in Sydney. Each has a son naming Ian and Tom. Life is very regular until each discovers they have developed feelings towards their friend's son. Roz and Ian yield in to this feeling immediately as soon as Roz's husband moves to another town for work. Lil and Tom after a brief course of hesitation, eventually give in as well. After consummation, both the mothers introspect and agree that they have crossed their line and decide never to attempt it again but all in vain as each and every time they determine not to, they only find themselves indulging with their traversed sons with greater force. Few years later, the sons are married but their relationships with their cross mothers still continue in secret.

Though the movie was directed in the west, it was highly criticized by the audience for bringing out the blunt inherent human nature as stated by Freud. A similar movie directed in South India can be brought into the limelight to draw a comparison between the two movies to show how the Oedipus complex put forth by

Freud is a globalized feeling and one cannot deny having it inherent.

The South Indian movie *Sindhu Samaveli* opens with a close-knit and lovable family living on the outskirts of Kanyakumari district. The family comprises of three members beginning with a young and brilliant son called Anbu whose mother is seen working as a teacher in the same school where he studies. His father is a militant soldier who is shown being initially away from the family fighting for the country and returns home after suffering an injury. Apparently the family is portrayed as any other family with lot of love and affection being shared with one another. The militant husband being the bread-winner of the family is also seem to be a doting father who takes good care of his family. But very soon bad luck strikes Anbu's family and his mother dies of snake bite. Anbu marries Sundari who happens to be his classmate and as a long known friend, they marry and begin a life together. After staying together for hardly a month, Anbu leaves home to pursue his dreams of becoming a teacher leaving his newly wedded wife behind. Sundari is left alone to take care of his father-in-law. The father-in-law's urge to have a sexual companion is identified only when he is left alone in the house with his daughter-in-law. His son's absence and his wife's loss trigger him to have sexual fantasies with his daughter-in-law and he submits to this 'so far unseen yet an inherent feeling' as soon as he gets the opportunity. Heavily drunk, he tries to sleep with her and after regaining consciousness he is shocked to find out what he has done with his own daughter-in-law and tries to kill himself out of guilt but is prevented by Sundari who tells him

that nothing can be altered. After this incident, to satiate and put off his guilt, he becomes highly inebriated every night but his sexual fantasies with his daughter-in-law never stops in his mind and he is constantly reminded of physically engaging himself with Sundari. He keeps fighting the feeling which he has encountered within himself as it was completely alien to him lying all along under his very own skin. On the other hand, Sundari gets aroused too by the previous acts and wants to indulge herself in the sexual activity with her father-in-law and the feeling succeeds by making her completely forgetting the fact that he is her husband's father. After multiple times of sleeping together, the father-in-law and daughter-in-law are now comfortable with this new illicit relationship. They go out for movies together like newly wedded couples and Sundari cooks food for him and performs the sexual favor that he needs.

Movies like these were not well received or appreciated by the audience. They either despised or ignored it considering this kind of Oedipal feeling would occur to only one in a ten and may not happen to the rest but to prove this wrong, Freud has clearly explained how this oedipal feeling is intrinsic and how the act is done **unconsciously conscious**. So this intrinsic feeling that lies in the labyrinth of darkness comes out in the absence of someone who would keep a check on them. In addition to this, confined atmosphere provides more scope for the feeling to fully develop and manifest. All along such feeling stays under control as he or she is not given the space to experience it. It is unleashed only when they are put in a lonely and restricted situation. People do not create

such situations on purpose. They act rational when they move about with others. But when a situation is created on its own, Freud's inherent Oedipal feeling comes out finding its way to fully establish into what it is capable of establishing. The characters in both the movies have yielded themselves to whatever Freud has proved in his theory. Lil and Roz did not realize this feeling until it was brought to them by Ian and Tom. The question of what triggered Ian to develop feelings for his traversed mother could be the confined atmosphere in which they lead their life. The four of them spend their life surfing, swimming, and chatting completely away from their peer groups. When the same situation resumes for days and months, the Oedipal feeling finds its way to manifest itself in full form. The same happens to Sundari and her father-in-law. His son's absence triggers him paving way for the oedipal feeling to pop up. Earlier he sees his daughter-in-law like his own daughter and he seems to be a responsible father for his son as well as for his daughter-in-law but the moment his son leaves home for higher studies, we see the oedipal feeling getting alarmed in him. It is well understood that the confined space and the absence of someone to prevent it from happening are the main sources for the inherent feeling to come out. The argument is whether one should give in or not depends upon the individual's will as one is bound between wish and law.

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ENVIRONMENT AND ECOSYSTEM IN HELON HABILA'S *OIL ON WATER*

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Abstract

The novel Oil on Water by Helon Habila explores the subject of environmental destruction that occurs in the Niger Delta due to the construction of Multinational Oil companies by the British. The enormous demand for oil in the western countries made them construct oil companies in many countries like Nigeria, as it has an enormous amount of oil resources in its land. Oil was explored in Nigeria in the year 1956 at Oloibiri in Niger Delta by many studios explorations in the land. The exploration of oil became a great sin in life as they faced a highly dangerous situation for their survival. The Nigerian people blindly believed that the Oil resource is a boon for their land. But the extreme excavation makes the land infertile and unfit for living beings.

Keywords: *Environment and Ecosystem degradation, War conflicts, Community living and religious conscience.*

In the novel *Oil on Water* two journalists, Zaq and Rufus were appointed to search for information about the kidnapped British woman Isabel Floode by Militants. During the travel, they not only discovered the women but also the harsh realities of their country. Rufus was a young journalist the protagonist of the novel lived in a small village that was affected due to oil pipeline construction. Rufus went to Port Harcourt for his higher education and when he returned home he saw there was great destruction in the life of his people due to the Oil Company. There was a heavy fire accident in his home town. During that time his sister Boma was severely affected by the accident as half of her face was burnt and his father was arrested on the charge of selling the petroleum without the government permission. The travel of Zaq and Rufus towards Irikefe Island in search of Isabel Floode was of high importance and plays a major part in the novel.

The Island of Irikefe was a land of fertility in the olden days. It was rich in environmental

sources. Due to the entry of the British and their construction of the pipelines across the land was highly destroyed. The island of Irikefe has a great lineage and it was rich in resources. The main occupation of the people of the land was agriculture and fishing. The British personnel discovered the presence of oil resources in the land with the help of the local government. They decided to acquire their land from the native Nigerians and promised them many offers in turn. The people considered the ancestral land as their great asset and they were not ready to sell it to them. The unhappy British officials went to an extreme level and arrested the head of the village and tortured him to surrender all their lands to them. They also killed the village leaders and confiscated the land from the people by using military forces to torture the people of the village.

The Military officials killed the people who questioned them and throw their body in the big pit which was dug for building pipelines and broke all of their houses. The deadly smell of

the bodies and the broken house made the people leave their village and travel to another village for their living. They were made as a refugee in their place and in the position of begging the land from other people. They also travelled from place to place as they could not find any permanent place for them to live for a long time. Another great problem was the breakage of Oil pipelines by militants lead to the spill of oil caused by land pollution which was not fit for cultivation and water pollution leads to the death of many aquatic animals like the fish and made them starve for food. The life of the people residing on the island of Irikefe was filled with eco-friendly surroundings like a dense forest with wide trees where they could hear the sound of different birds and crabs, the atmosphere was also filled with humidity. The wind could be felt on the face of the people travelling, firewood has been planted on the side of trees for light in the darkness but it was dim. The environment has been created by the villagers for their living and they also knew that it was temporary as the militants would spoil that whenever the war took place and there was no permanent place for them to survive, they are displaced in their society.

The travel of Zaq and Rufus to the island of Irikefe brings out the destruction that exists in the villages. It also shows a major part of the environmental destruction in unimaginable ways, they started their travel by boat. During the boat travel, they saw many dead aquatic animals floating in the water and the colour of the water was black. The oil expulsion created nausea for them especially Zaq was affected by the sudden fever and vomiting. In the later part of the novel discovers that Zaq was suffering

from Dengue fever which leads to his death at the end. The water pollution caused many airborne diseases; breathing problem and Cancer to as many people on the island as possible they were affected by this deadly disease at a regular interval. The petroleum tins floating in the water also caused great collision for the boat to travel as it was left by the militants during the wars. Many birds died floating in the water due to the intake of the polluted water; trees lost all their vitality and stood without the leaves like Skelton without the human flesh. The houses were left without the inhabitants and they were broken on all the sides and all the belongings were scattered in the house. Their poultry was destroyed due to the war. All these conditions of the village show another part of the world apart from peace and normal life in the country. The description of these lines showed how nature was destructed by human misbehaviour and how the glory of nature was fast depleting.

These drastic Incidents also show that people could not escape from the great destruction happening around them. The air people breathe itself was contaminated, even though the people of the island were not able to see the Sunrise and feel the warmth of the sun they were left in the darkness itself. After travelling along the water, they travelled through the dense palm trees like a valley that bordered on both sides. They felt some fresh air and a great silence all of the sudden like short happiness. It also vanished from them; another land where the fire was flaming on the trees randomly out of control. It was looking like the whole island was set on fire and it was also like an artificial fire ablaze due to human. It signifies

the destruction done by the Militants. Another horrible scene they encountered while travelling along the island was dead bodies and blood scattered around in which files had been flying around the body. The mouth had opened signified the grimace of pain that showed how he was tortured and killed by the gunshot. Other than that many bodies laid in the bush created horror at the sight of them. It made our mind restless and also showed the wicked nature of Militants and the dumb nature of government.

The Old man Tamuno and his son Michael was the guide to Zaq and Rufus on their way towards different villages. The Old man and his Son played a significant role in describing the condition of the people living on the island. The Old man had a feeble appearance and looks older than that of his age; his son was in malnourished condition and had a smile on his face. The description of the old man and his son brought out how the people were affected by the poor environmental condition and the smile of the boy also played a significant connotation. The Old man wished that his son should be educated as they believed that education would only bring betterment for their life. He also asked Zaq and Rufus to offer education to his son by taking him with them. This shows their yearning for education which was denied due to this drastic condition and the voices of millions were echoed in the Old man. He also asked his son to write his name on the sand to show that he was good at education, but it ended in vain as they could not take care of the boy they were already in a merger of earning condition.

The people of the Niger delta taught fishing to their children which was the major occupation for their survival. They believed that

nature and culture coincided with each other. The people of the island were yearning for their lost nature and houses, as they were not staying in permanent places for a long time. They used to build houses with woods and palm tree. The houses of the people of the island were surrounded by trees and narrow passage of water cuts and the two houses from each other shows their artistic way of building houses in an eco-friendly way. The things used by them were also closely associated with nature. The people of the village believed in the community living when they caught the fishes and they would share among the whole community as no one was excluded from it. Rufus collects about his young days that he and his sister Boma could catch crab and sell in the market of Port Harcourt to get the money and use while crisis existed in the society. At the same time, their father had lost his job so they forced to carry this work for their earnings and education. The worsening condition of nature made the people run across different sources for their life; the people of the Niger delta suffered in unrest condition both physically and mentally.

The people of the Niger delta are highly conscious about their conservation of the land and community. They worshipped the land as God. They built the community houses where they could conduct prayers in a regular period with all the members and narrated the moral story to the children to follow the moral values in life which they taught to them. They build a shrine of their own as they considered it as a way of purification of the land and surroundings. It was polluted by bloodshed during the wars. The shrine was built a long time ago after a terrible war, as the exact period

of the war was not known. During the time of the war, blood was running along with the river. It makes the water appear red, many aquatic animals died, dead bodies of human and mangroves branches has been floating on the surface of the river. The priest from different shrine had gathered together and decided to build the shrine by the seaside, then idols of the God and other ancient myths were developed using their sand itself by the people who were good at making it. The history of the temple had been highly pictured in the novel that shows their respect for the culture, religion and environment. The chief priest Naman believed that the opening of the coffin in the graveyard by Zaq and Rufus were also causing impurity to them and many lives were lost due to the sin committed by them.

The people of the Niger delta believed that living in the community would bring back their lost culture and tradition that had been lost due to the arrival of the British and their Oil companies. It is not felt by the local government about their land. All the hard work to protect the land were destroyed in a second by the Military Operation. The Bombs that have been exploded from the helicopters destroyed all the houses and halls. The dropping of the bombs created a wild environment as the people could not see or breathe clearly. After some time the war was over, there were only the remains of the warlike smoke from the hut and they could not able to identify anything. The destruction of the war destroyed their worship places, the idols of their God were destroyed and the community hall was shattered into pieces. They also tried to reconstruct them. Some of the families were hiding inside the house in fear of war and

militants. The woman and children have hidden themselves in the Toilet. Whenever they hear the sound of a gun firing, the male member of the family was running all the sides to safeguard and ensure the safety of their children. The island was filled with cries and the children were hiding behind their mother. They also spent their fearful times hiding inside the blankets and eating available food by sharing themselves. Their boats were highly damaged by the destruction of the war and their waterways were destructed by the remains of the wars. After the long destruction, they were made to seat under the tree with their children beside them and tried their best to clean their surroundings.

The land has many good natural resources in it for human utilization, but the human utilized it in the wrong. The wrong utilization leads to too many disturbances in the ecosystem and the environment gets fully destroyed. Due to the selfish motive of the British, they destroyed a single nation and its generation traces their sufferings could not be easily erased and described. They did not understand that the lands nature that it gives back in the way how it was given in the way and as the result of this whole living organisms was suffering. The environmental degradation leads to many negative aspects in the society like poverty, famine, displacement, corruption, human trafficking, murder and many other negative aspects makes the country people travel in a wrong way and made them lose their identity.

The writer Habila suggests that people were on the verge of a damaged ecosystem. He also reveals that Mother Nature will not endure the extreme damage done to her. One day she will

burst out with a great force which will cause the danger to all living being cannot escape from her. Everyone should keep in mind that they should not cause any damage to nature, if not; they get into disaster twice as they had done to nature.

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DIMENSIONS OF MARGINALIZATION OF WOMEN: A STUDY OF MALALA YOUSAFZAI AND CHRISTINA LAMB'S, *I AM MALALA*

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Abstract

Marginalization refers to the of social exclusion of individuals, communities, and social groups from the mainstream of society. All men and women are born equal in dignity and rights. Being human, they deserve impartial concerns and justice. But there is a gender imbalance in most of the countries in this world. Women's position in society has always been controversial; Naturally, it is reflects in literature. Malala Yousafzai is a Pakistani writer and activist, who at the age of seventeen became the youngest person to win the Nobel Prize for peace after recovering a murder attempt from the Taliban. I am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban by Malala Yousafzai and Christina Lamb is a memoir of inspiration, courage, and perseverance which brings out the hidden potential of girls where she craves for education and reformation makes her in front of the world and admirable. This paper makes a humble attempt to highlight how Malala's autobiographical work narrates struggles, injustice, marginalization, and victimization of women in a patriarchal society.

Keywords: marginalisation, injustice, gender, patriarchy, victimization, resistance

Introduction

Malala Yousafzai is a young Pakistani, who defied the Taliban and demanded that girls be allowed to receive an education. She was born on July 12, 1997. In honor of her activism, UN secretary-general, Ban ki-moon pronounced July 12 as 'Malala Day.' In her struggle, she was shot by the Taliban, but survived and received the Nobel Prize for Peace. *I am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban* by Malala Yousafzai and Christina Lamb, an autobiographical memoir published in 2013, is an inspirational battle for girl's education rights in Pakistan. It narrates the plight of a 16-year-old girl, Malala's struggles to get the right to education and to eradicate the social evils against women exists in society. By reading the memoir, we get a clear idea of how women are marginalized in their own family and

community. Here Malala tries to detect how power and authority came to be invest in the male through denying education for women and thereby reducing them to be a cipher. In all fields of social life, we find men dominating over the fair sex. As an example, for feminist text, Malala aims at presenting the pitiable state of women, pointing an accusing finger at the unjustifiable authority assumed by men.

Marginalization and Patriarchy

Patriarchy is a system of society that is male-centered and controlled and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal, and artistic. In *I am Malala*, we can find a clear-vision of how patriarchy restricts women in all these spheres. The description of the birth of Malala itself indicates the attitude of the male-

dominated society towards girls. She explains she was born at dawn, traditionally a sign of luck in the community, but the people in her Pashtun community felt sorry for her parents because she is a girl. So, women in her village are seen as second-class citizens only for cooking and birthing more children. She has to rise to the requirements of men in the family. Society expects a complete submission on the part of women, whereas it neglects the man's role altogether. Her identity is unimportant. Though Malala didn't experience male dominance in her own family, the other female characters experience those pathetic situations at most.

United Nations development program (UNDP) shows that Pakistan ranked 123th out of 148 countries in the 2012 inequality index. Growing up, Malala notices that women are beaten up by their husbands or even kidnapped. The description of the Taliban reveals that it is the extreme form of patriarchal familial system that exists in India. They are successfully implementing its power structure for controlling the women.

Education: A Human Right

The subtitle of *I am Malala: The Girl Who Stood Up for Education and was Shot by the Taliban* is itself discloses the long struggle of Malala to get the right to education for women in her community. Education entrusts women, not only by giving them the knowledge that they can use to gain power but also encouraging them to have confidence in themselves. The story of Malala's mother substantiates the obstacles in front of girls to get an education. Malala's mother began and finished her school

at the age of six, even though she wished to continue her education. The image of girls in the society is unfolding through the words of Malala's father:

"As in most families, the girls stayed at home while the boys went to school. They were just waiting to be married." (20)

The first form of Malala's struggle in her life was to get an education. When Malala wants to go to school, the Taliban never accepts the view of education of women. They try their level best to close the school started by Malala's father in Kabul. During her struggle to get an education for girls, she is shot by the Taliban. After the schools have been closed, her desire to school is not broken. She has been participated in an event declared by UNICEF and never give up on speaking about education. In short, Malala stands for her life, to contribute and dedicate to the equality and egalitarian of education in Pakistan. She proves that life is dark without light, and the light is education.

The hidden agenda of a patriarchal society to make women submissive is evident in the words of Gulamullah, who doesn't approve the notion of school for women:

"I am representing good Muslims, and we all think your girls' school is haram and a blasphemy." (50)

He blames Ziauddin for running a blasphemous school and of corrupting women against Allah. To convince women, they use religion and beliefs as instruments for fulfilling their needs.

Marriage and Marginalisation

A woman is always treats low thinking that they are incapable and cannot handle life

without the help of men in the family and society. Thus women are supposed to exist for marriage and childbearing. Regarding marriage, the condition of a girl is not different from that of a commodity in the bazaar. In some tribes of Pakistan usually practices the concept of selling bride or daughter to the bidder as a custom. The condition of Khalida in chapter six is not less than miserable to it:

“Khalida had been sold into marriage to an old man who used to beat her, and eventually she ran away with her three daughters. Her own family would not take her back because it is believed that a woman who has left her husband has brought shame on her family.” (45)

This is how the condition of a woman in a patriarchal society where her rights and desires have no value.

Marginalization refers to the process of social exclusion of individuals and communities. As Virginia Woolf says in her work, *A Room of One's own* ‘being the angels of the house, women are expecting to be obedient, docile, meek, and beautiful. All these are the criteria of a good girl for marriage. Thus, marriage is an instrument to marginalise women. Someone as rightly said that when she is a girl, she is the slave of her husband. When she gets married, she becomes the slave of her husband. Thus, she is socially, politically, and economically excluding from the mainstream of society in the name of a ‘good girl.’ It is possible to find several such women in this memoir.

Injustice and victimizations in the name of honor

The law national and universal bans discrimination concerning the enjoyment of civil and political rights, food, health, education, housing, and work. It is illegal to practice prejudice on the basis on gender. Still, women are excluding from many sections of the world; Her identity is irrelevant. Her dreams and aspirations have no value at all. She has to suppress all her desires, like the pearl hidden under the sea. In this memoir, we find the growing up Malala experienced that, as a woman, she was restricted from many fields she wanted to engage. Throughout the memoir, it is visible that women are forced to wear burqas or headscarves. But from an early age, she decides that she wouldn't let the gender discrimination of her community suppress her. The freedom to read and interpret holy scriptures is also denied to women. The restriction imposed upon by the Pashtun on women is evident when Malala interprets the Quran in response to the comments by Gulamullah. They have misinterpreted the Quran according to their whims and fancies to restrict women from public space and thereby making her hard to move out of her cage of no-choices.

The next form of injustice experienced by Malala and other women in this memoir is victimization in the name of honor; it is a form of a woman's sacrifice to the family. They have to sacrifice their lives to protect the so-called dignity of the family. The story of Seema discloses the victimization in the name of honor. When she makes her own choice to live with a man, she is murdered. Here Seema was in love with a boy which, brings shame to her family.

Malala says that they were told that she had committed suicide but later discovered that her own family poisoned her. Thus, girls in the family are the victims of the whole representative of honor and dignity.

Another form of injustice faced by women is the selling of girls, especially brides, for the prize. Sometimes the price is determined by the age of the bride. Malala narrates the life of Shahida, which is a fine example for selling women. The following sentence uncovers it:

“A woman named Shahida who worked for us and had three small daughters told me that when she was only ten years old, her father had sold her to an old man who already had a wife but wanted a younger one.” (38)

Besides a Pashtun custom called 'Swara' where two groups can settle a feud by exchanging women or even as a currency. There was a widow named Soraya who married a widower from another clan that had a feud with her family. Nobody can marry a widow without the permission of her family as per the rules of the community. When Soraya's family found out about the union, they were furious. They threatened the widower's family until a *jirga* was called off by village elders to resolve the dispute. The *jirga* decided that the widower's family should be punished by handing over their most beautiful girl to marry to the least eligible man of the rival clan. The voice of that beautiful girl too is silenced brings to light the value given by male-dominated society to women.

Social obligation and social exclusion

Social obligation always demands the sacrifice of individual freedom. The social obligations of

women are too many. They must be meek, submissive, obedient, patient, docile, and unquestioning only because they are female; And must accept even defeat with grace. The cases of Seema and Shahida unveil that marriage itself means, living with a man, enduring his habits, his likes, and dislikes. A girl has hardly any choice in the matter; Most of the women in this memoir lead her life as a result of social obligation.

The memoir is a reflection of how the socio-personal space of women is hindered by the male-dominated society. It is looked as though women are born without wills of their own. In chapter eighteen, Malala's experience with her aunt, Najma, is a sign of how society treats women as something to be preserved under men. Although Najma has been lived in Karachi for thirty years, she never has seen the ocean; because her husband would not take her to the beach. She somehow slipped out of the house would not have been able to follow the signs to the sea as she could not read. It is one's freedom to wear the burqa or not and travel wherever she likes. Taliban banned various childish games, and listening to music too was denied to the people. Therefore what we consider private and personal matters too were interfered with by them. Social space like politics was unknown to them. Here, we find that women are restricted to the kitchen. The following sentence is a piece of evidence for it:

“Women are meant to fulfill their responsibilities in the home. Only in emergencies can they go outside, but then they must wear the veil.” (61)

Conclusion

As a conclusion to the study, it is evident that throughout the memoir, we are made conscious of the women's subjugation by the male directly or indirectly, not only in the form of Taliban but other male figures. Every woman character exposes the stories of victimization physically or psychologically. Malala tries to make a change in the traditional ideology that women are incapable of living without the male; And, to an extent, became victorious. Towards the end, Malala recites 'tapa,' a type of traditional Pashtun saying, 'If the men cannot win the battle, O my country, then the women will comfort and win you an honor.' Malala proposes changing this tapa to 'whether the men are winning or losing the battle, O my country the women are coming and the women will win

you an honor' is the evidence of the change in the attitude of women towards patriarchy and its different strategies of marginalization.

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FIGHTING PATRIARCHY: TASLIMA NASRIN'S JHUMUR AND INDIRA GOSWAMI'S DAMAYANTI

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Abstract

From the fall of Adam from the garden of paradise to the present day, women have shared a major part the burden of blame of their male counterparts but still the society has not been kind enough to them. This plight has found true and realistic expression in the literary works of the female writers. The effects of the social, political and economic conditions prevalent in the society at a particular time play a vital role in shaping the sensibilities of a writer. These conditions are consciously or unconsciously displayed in their writings. To show how women across the world display similar sensibilities one character each from Indira Goswami and Taslima Nasrin has been taken to show how they rebel against the biased and callous attitude of the very society they live in.

Keywords: subordination, patriarchy, discrimination, marginalised, rebellion

Rebellion is a significant step towards the liberation of subjugated women in the male-dominated society. More and more women are using this tool to attain a sense of dignity, autonomy and a worthy existence. Be it India or Bangladesh women are deprived of their rights and a dignified existence under the male-dominated structure. This gender bias results in maltreatment and violence against women who are tortured, humiliated and accorded a secondary status. Many women writers have portrayed this plight of women in their works. They have highlighted their struggle and sufferings due to perpetration of violence in the name of authority, religion and societal norms but the bottom line is that the male resort to violence to assert their control over women as they consider them to be their rightful possession. Taslima Nasrin in Bangladesh and Indira Goswami in India write to give a voice to these marginalised women who strive to survive with dignity in the patriarchal setup. They both write with a

purpose and not to entertain the idle reader. The purpose of their path breaking writings is to speak against the gender bias, injustice and oppression prevalent in their respective societies.

Taslima Nasrin a qualified doctor turned writer was born and brought up in the small town of Mymensingh in Bangladesh. She started writing poetry at an early age with female oppression as the main theme and later she followed it up by writing columns in magazines and newspapers. She has published around 35 books of poetry, essays, shorts stories, novels and autobiographical writings. She is a liberal humanist, a rebel and an advocate of freedom and liberation who is strongly opposed to superstition and spiritualism alike. Her writings transcend the boundaries of race, region, religion and culture. She flatly denies to go along with the orthodox and conventional system of patriarchy. In reaction to the demolition of Babri Masjid in Ayodhya on 6 December 1992, large scale

communal riots broke out in Bangladesh which traumatised her. She gave expression to her shock and anguish in the form of her novel *Lajja*. A *fatwa* (religious edict) was issued against her life, since then she has been living in exile, away from her native country Bangladesh.

Saiyeda Khatun says that Nasrin endows her heroines with the “ability to reclaim the power over her body, tearing apart the ethical cover-up of the subordinating practices of Bangladeshi patriarchy”(8). Her writings display a dissociation of womanhood from the ideals of ethical motherhood or self-sacrifice. She is up against the religious, traditional and oppressive customs which discriminate against women. She rebels against such conventions to assert her link to the awareness of the need of a woman to be respected which cannot be compromised with at any cost. Highlighting the same issue, she wrote her novel *Shodh* which is a story of revenge, dealing with a young educated woman Jhumur who marries the man she loves. She is a modern girl who has lived very freely without any restrictions. Six weeks after her marriage she conceives and breaks the news to her husband Haroon hoping for a happy reaction but to her utter dismay he accuses her of cheating saying that, “it’s not possible to become pregnant in six weeks” (2).

Earlier they had planned to get married after six months but suddenly her family coaxed her into getting married the very next day. The reason behind this sudden decision was that her elder sister had been ditched by her partner after five years of courtship. Haroon was shocked by this sudden turn of events but still agreed to get married. He grew suspicious

with Jhumur becoming pregnant so quickly. He felt that she was carrying someone else’s baby at the time of marriage that is why she drove him to such a quick marriage. He forces her to get the child aborted which breaks her psychologically and she becomes vindictive. In spite of being an educated and bold woman she has to face suppression, which “left a menacing and dark impact on her psyche which was impossible to heal” (Maurya, 24). Eventually, in order to get even with Haroon, she plans and gets intimate with Afzal, a paying guest in her house and gets pregnant. She gives birth to a son whom Haroon considers to be his own and showers all his love and adulation on him.

Haroon’s loving of the baby ardently, thinking him to be his own son is highly ironical and serves the novelist’s purpose of casting a shattering blow to the hegemonic patriarchal set up where a woman’s fidelity is constantly under the shadow of suspicion and doubt thereby subjecting her to physical and mental anguish and pain. (Maurya, 24)

Indira Goswami who was born in a *Satradhikar* family of South Kamrup in Assam was a foremost writer who wrote about the lives of people subjugated by social structures. She began writhing at an early age and her fiction generally deals with the life and sufferings of the downtrodden and the underprivileged. She has written around twenty novels, innumerable short stories and poems. She has provided her readers a whole new world of experience – feelings and perceptions. She wrote with courage and candour about the pitiable situation of the women in society especially the widows. She equally highlighted the issue of the exploitation of the wage-workers, poor farmers

and the traumatised middle class caught in the net of the system. She was awarded the Sahitya Akademi award in 1983, the Jnanpith award in 2000 and also the Asom Ratna for her writings of critical acclaim. She was also honoured with several international awards.

She was also a famous Ramayana scholar and carried out vast and elaborate research on the effect of Ramayana in the north-east region. She did a comparative study of Madhav Kandali's Ramayana and Tulsidas's Ramcharitmanas. She set up the South-East Ramayana Research Centre to facilitate research work and the study of Ramayana which transcends the geographical and cultural boundaries of India. Her works originally written in Assamese have been translated in English and other Indian languages due to their immense popularity and appeal. Her sympathy for the sufferings of women is not doctrinaire but she believes ardently in basic human compassion and thus opposes the obsolete customs and practices which result in the maltreatment of women. In the short story *Purification "Sanskar"* she raises her voice against this oppression of women.

In the story Damayanti in the is a Brahmin widow, who finds it difficult to make both her ends meet. She lives outside the village in a hut with her two daughters. Hit by hunger and penury she takes to prostitution. This arrangement though brings money for her survival, results in several pregnancies which she aborts crudely. In the story Pitambor who is a sixtyyearold rich *Mahajan*, is spotted by the village priest Krishnakanta while sitting dejectedly outside his house. He was looking at the little children playing in the nearby ground.

The priest enquired about the health of his wife who was bed-ridden due to acute rheumatism. The malicious priest remarked that due to the present condition of his wife there was no chance of him bearing a child to carry his legacy forward. He probed to know if Pitambor would marry to have an issue if his sick wife died. She was his second wife whom he had married two months after the death of his first wife who had died childless. In the mean-time Damayanti who was the widow of priest Shambhu passed by them. She was regarded as a woman of loose morals in the village as she had become the centre of attraction for the young men of the village after her husband's death. Sensing that the old *Mahajan* was enamoured by her youthful beauty the wily priest suggested that he could arrange for her to bear his child if he was willing to help him with some money.

Pitambor was more than happy with the suggestion and even committed to marry Damayanti after his ailing wife's death. The greedy priest went away after taking some money from him with a promise to return soon after negotiating the deal for him. He returned after a week to inform the *Mahajan* that the woman had agreed to the suggestion after much haggling. At first, she refused the offer outright as she a Brahmnin was not ready to accept a Shudra man but the priest manipulated her by telling that Pitambor planned to marry her as soon as his wife died. Pressed by her monetary needs she agrees to the arrangement.

The priest is ready to act as a go between the two by strong power of scheming. Pitambor and Damayanti come into a very close contact out of their needs under the machinations of Krishnakanta. Their needs

are of different types: the former is in need of a child whereas the latter is in need of money to continue her survival.(Sarma, 215)

After her husband's death she had been doing odd jobs which did not suffice to feed her young daughters and bring them up. She was not even given her share of land after her husband died. She had a tarnished reputation too that of undergoing several crude abortions during her widowhood. The priest told her that Pitambor was willing to give a respectable life to her daughters by marrying her and if she refused, she would face public disgrace as no one would come forward to help her. Compelled by her impoverished and helpless condition she accepted the priest's offer of bearing a child for the childless *Mahajan*. The priest instructed Pitambor to visit her on the coming full moon, he went and developed physical relations with her and continued to visit her regularly. After a couple of months, the priest informed him that she was pregnant with his child and hearing this piece of news the childless *Mahajan* became delirious with joy. He had waited for this moment all his life as the only thing he ever desired was an heir to carry his name forward. He started dreaming of having a child, most probably a son. He was lost in his imaginary world thinking about the different stages of his son's growth and development

Days, weeks and months passed and Pitambor grew more and more impatient to hear some news of his child. He kept on counting days hoping that Damayanti would not destroy his child. He was waiting for the completion of four months when she would not be able to abort the child. Three months passed and one

day all of a sudden, the priest appeared at his doorstep in the dead of a stormy night. He had brought the bad news that Damayanti had aborted his child. She was unwilling to carry a low caste man's seed in her womb for the fear of polluting herself. This piece of information shattered all the dreams of Pitambor and his fantasy turned into a nightmare. This act of Damayanti comes across as her resistance to her absolute gender subalternity. Due to her extreme poverty and miserable condition, she could not refuse the offer, and due to her caste-pride she was unable to fulfil it either. In the end she gathered courage to exercise her control over her own body sending a strong message that she had absolute right over it.

Taslima Nasrin and Indira Goswami, both have been victims of the patriarchal set up themselves. Nasrin brought up in a traditional Muslim household in Bangladesh and Goswami in an orthodox Brahmin family who got widowed at an early age saw very closely how women were accorded a subordinate role where they could not, in any way assert their right to freedom, right to a dignified life and right to equality. Nasrin's *Shodh* and Goswami's *Offspring "Sanskar"* deal shattering blows to the hegemonic patriarchal set up where a woman's fidelity is constantly under the shadow of suspicion and she is denied her rightful and dignified control over her own body respectively. Jhumur whose husband casts aspersions on her character and fidelity and Damayanti who is forced to bear the child of a rich man due to her poverty, eventually take a stand for establishing their own identity. Jhumur after her forced abortion by her husband decides to bear a child with Afzal so as to avenge the

trauma of character assassination by her husband Haroon. Damayanti who was forced to bear a child for someone else due to her utter poverty, gathers courage to abort it and exercise her control over her own body.

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REVISITING *ANIMAL FARM* AFTER 75 YEARS: TEXT AND CONTEXT

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Abstract

Animal Farm by George Orwell was published in August, 1945. This book not only introduced Orwell to a far wider audience, but also secured his place as a political satirist in the history of English Literature. It is a political satire in which Orwell seamlessly blends history and fable together. Although the book is a scathing attack on the Soviet Russia under the dictatorial leadership of Stalin, the success of the book lies in the fact that it manages to maintain its popularity and relevance even after the fall of Soviet Union. This paper not only traces the publication history of the novel, but also tries to examine how Orwell blends elements of fairy-tale and historical facts to write a political satire which remains equally appealing (if not more) to the readers even after such a long time.

Keywords: political satire, history, fable, dictatorial leadership, soviet union.

It was August, 1945. America had just dropped two atom bombs on Japan, compelling Japan to surrender which eventually led to the end of the devastating Second World War. And the Cold War was about to begin very soon. At this juncture, Orwell's political novella, *Animal Farm* was published. This single novella not only brought worldwide fame for its writer but also established him as a politically committed writer. Though the book was an instant success, it is interesting to note that initially the writer found it too difficult to publish the book. If the political equation during the Second World War hindered the publication of the book, it was the new, completely different political situation during the Cold War which helped to spread its popularity rapidly.

The first hand experience in the Spanish Civil War made Orwell hostile to the Soviet Union. He was one of the first British intellectuals to recognize the autocratic tendencies of Soviet Union in general and the dictatorial attitude of Stalin in particular. But the

British intelligentsia of the time was reluctant to recognize the totalitarian tendencies of Soviet regime as Russia became an ally to Britain and the USA in the fight against German fascism during the Second World War. Orwell completed the manuscript of the novel by the end of February, 1944, but publisher after publisher found excuses not to publish the book at that time as the book criticizes the Soviet form of socialism. Critic like T.S. Eliot, the then director of Faber & Faber, praised the book comparing it to *Gulliver's Travel*, but declined to publish it saying: "And after all your pigs are far more intelligent than the other animals, and therefore the best qualified to run the farm – in fact there couldn't have been an animal farm at all without them; so that what was needed (some might argue) was not more communism but more public spirited pigs." In America, the Dial Press thought it 'impossible to sell animal stories'. Finally, Warburg decided to go with the publication of the book, but mysteriously its publication delayed for almost one year until the

end of European War. The official explanation for this delay was shortage of paper. But whether it is shortage of paper or political compulsion could not be told with certainty.

Though the publication of the book delayed for several months because of the political milieu of the time, when it finally appeared it became a huge success. Immediately after the end of the Second World War, the political equation started to change in Europe very rapidly and this contributed at least partially in the immediate success of the book. As has rightly been observed by Morris Dickstein in his essay *Animal Farm: History as Fable*: "Though its publication was seriously delayed in both countries, it became a huge commercial success when it finally appeared, in part because the Cold War followed so quickly on the heels of the Second World War." It was the fear of Fascist Germany which brought two opposite poles – the socialist Russia and the liberal America – together in the same side. With the end of the war, the Cold War broke out between these two superpowers. So once friends are now fighting against one another. As *Animal Farm* is a critique of Soviet form of socialism, the USA and other countries in his fold started to use the book as 'an instrument of propaganda' against Soviet Russia 'to claim moral high ground.' Many translations of the book were brought out with direct assistance from the US administration and they were circulated in the countries where Soviet domination was evident.

Orwell was finally happy to see the popularity of his book which, at least in part, was able to expose the Soviet myth. But, at the same time, he was bit frustrated to see that his book was being used by the US and other liberal

countries as part of their propaganda to demonstrate that all revolutions were bound to fail. Many modern readers may also find the book 'anti-Communist'. Though 'anti-Communist propaganda ... frequently surrounded, and surrounds, the novel', in actuality, the novel is against totalitarianism rather than against Communism.

Another reason behind the success of the novel is the language and form in which it is written. Though the novel is a political satire, it is written in the form of a fable – 'brief, effortless to read, and seemingly easy to interpret'. But this simplicity of language and plot hugely undermines its 'critical respect'. This becomes clear from the fact that this novel is frequently taught in the secondary level in different countries, but it can be rarely found in the university syllabuses. Another fact also supports the above claim. Like *Animal Farm*, Orwell's another novel, *Nineteen Eighty Four*, pursues almost same line of thought – criticizing Stalinist totalitarianism. They even share many common thematic concerns such as language as a means of propaganda, manipulation of history through language, power and corruption etc. For their thematic closeness they can be regarded as complementary to each other. But one can find greater bulk of critical literature on *Nineteen Eighty Four* than on *Animal Farm*.

So, the simplicity and clarity of the story is both the strength and weakness of the story. But one has to accept the fact that Orwell manages to fuse the post-revolution history of Russia and his own viewpoints perfectly well and manages to tell it in the form of a fable with an ease rarely found in case of political satire. The novel begins with the revolutionary speech of Old

Major, a prizing winning boar. He describes his dream to all other animals of the farm that one day they will be free from human oppression and will live together with happiness and equality. Before his death, he teaches them a song, 'Beast of England' which serves as the revolutionary anthem for the animals. With all his revolutionary zeal, Old Major's resemblance to Marx is obvious.

After the Major's death, some of the pigs formulate his main principles into a philosophy called 'Animalism'. One day, the animals revolt and manage to defeat the owner of the farm, Mr. Jones and drive him away from the farm and rename the farm as Animal Farm. Though to establish equality among the animals was one of main objectives of the revolt of the animals, inequality creeps in stealthily very soon. This is evident when the pigs cunningly keep aside first milk and then apples exclusively for themselves. This shows the hierarchical stratification within the society of Animal Farm. As the pigs are more intelligent than the rest of the animals, they are taking decisions on behalf of other animals and as the emerging ruling class, they are claiming special privileges. Their intention becomes clearer when they send Squealer, the propagandist, to justify their special privileges. Squealer, who justifies almost all the steps taken by Napoleon, represents *Pravda*, the official newspaper of the Communist Party of the Soviet Union.

Though initially all the animals dedicate themselves for the progress of the farm very soon there begins a conflict between Snowball and Napoleon, who represent Trotsky and Stalin respectively, over the power and authority of the farm. Napoleon somehow manages to drive

away Snowball from the farm with the help of some dogs. In absence of Snowball Napoleon becomes the most powerful animal in the farm. Gradually, the old tyrannical system was being restored in the farm. The revolutionary principles of 'Seven Commandment' are not only being violated one after another; they are also being rewritten secretly. For example, 'No animal shall drink alcohol *to excess*' and 'No animal shall kill any other animal' becomes 'No animal shall kill any other animal *without cause*'. One can understand easily how history can be created, recreated and manufactured to serve the purpose of those who are in power. One may tempt to quote a line from *Nineteen Eighty Four* which proves to be very relevant here: "Who controls the past controls the future. Who controls the present controls the past." The pigs that are in power now in the farm are controlling the past by rewriting the commandments, and by doing so, they are assuring their control over the farm in future.

Amidst all this rewriting of history, all the common animals are confused; they could neither read the commandments nor remember properly what the actual commandments were. It is interesting to note here that propaganda and threat of power, both are used by the pigs to maintain their power over the other animals. Here one may remember French Marxist philosopher Louis Althusser's concept of RSA and ISA. If Squealer with his unbelievable propagandist capability and resemblance to the media of the time represents one component of ideological state apparatus, another component is Moses, Mr. Jones's special pet. Moses is a tale-bearer and a clever talker: "He (Moses)

claimed to know of the existence of a mysterious country called Sugarcandy Mountain to which all animals went when they died.” Moses represents religion or to be more specific Christianity. Though immediately after the revolution Moses leaves the farm, Napoleon brings him back when the Revolution turns conservative, just as Stalin brought back the Russian Orthodox Church afterwards for his own benefit. If Squealer and Moses represent the ISA, the fierce dogs of Napoleon, who not only drive away Snowball from the farm but also help Napoleon to maintain a terror of reign, represent the repressive state apparatus.

Orwell very beautifully depicts some of the animals to represent different strata of post-Revolution Russian society and through them, Orwell tries to show their views on the revolution and the impact of the revolution on them. Boxer, the most hard-working animal of the farm, represents the working class section of the society. His maxim, ‘Comrade Napoleon is always right’, conveys the loyalty of working class to the authority. The sheep, always bleating in unison, ‘Four legs good, two legs bad’, represents the blind conformity of a section of common people. But amidst all these, Benjamin, the donkey, is the only animal who more or less remains unaffected by the revolution. His attitude towards the revolution is quite stoic - ‘things never had been, nor ever could be much better or much worse – hunger, hardship, and disappointment being, so he said, the unalterable law of life’.

Numerous events in the novel have resemblance with the historical incidents that occurred during Stalin’s rule. For example, The Battle of Cowshed parallels the Civil War that

occurred after the 1917 Revolution. The confessions and executions of the animals reflect the ‘show trials’ that Stalin conducted to rid himself of any possible threat of dissention. The Battle of Windmill reflects the USSR’s involvement in World War II, specially the Battle of Stalingrad in 1943, when Stalin’s forces defeated Hitler’s. In Chapter VII, Napoleon calls for the hens to ‘surrender their eggs’ which loosely refers to Stalin’s attempt to collectivize the farmers of Russia. The hens attempt to resist the order at first, but, just as in real life, they are eventually starved into submission. The birds disagree with the primary principle of ‘Animalism’- ‘Four legs good, two legs bad’. As they have two legs and two wings, they felt excluded. In real life, there were several classes of citizens left out of socialist rhetoric of the time as well. Most of the communist slogans dealt with the proletariat which primarily refers to the urban factory workers. The rural farmers, the clergy, the ‘intelligentsia’ and many other sections of society felt left out, just as the birds do in the novel.

The story of the novel comes full circle when the last commandment, ‘All animals are equal’, was rewritten as ‘ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS’. Even before that the ultimate betrayal to the spirit of the revolution comes when Boxer, unable to work anymore, was sent to the knackers to be boiled down for glue. This clearly indicates that the farm under the pigs is no better than the farm under Mr. Jones. Finally the pigs, violating all the commandments, enter into the farmhouse, sleep in beds and start drinking alcohol and wearing

clothes. They not only start negotiating trade agreements with their human adversaries, but also walk on two legs. They even bring back the old original name of the farm – ‘Manor Farm’ which ratifies the fact that the old system has been restored in the farm. At the end of the novel, the pigs change themselves to such an extent that the common animal cannot distinguish between the pigs and the human beings. The animals at the beginning revolted only to be ruled by their own kind instead of human beings.

The book was written in a special historical context to make people aware of the ‘Soviet myth’. But the interesting thing about this book is that it has become able to maintain its popularity and relevance even after seventy five long years, even after the collapse of Soviet Russia. This is perhaps because, to quote Orwell’s own word, ‘*Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole’. To conclude, we may quote Morris Dickstein: “*Animal Farm* belongs to a literature of argument, a committed

literature that means to make a difference in the world, yet it still resonates long after the system that occasioned it has passed from the scene.”

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MAYA ANGELOU'S "CAGED BIRD"- AN AUTOBIOGRAPHICAL STUDY

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Abstract

Portraying reality through words has been a prolonged aim of Contemporary literary works. Autobiography as a genre of Contemporary Literature offers the context to enunciate an individual's experience, authentically. It is a biography of a person written by the same person. The prolific black-woman author, Maya Angelou is known for her Autobiographies and her portrayal of harsh realities in the African-American community. Her works talk about how she felt like a slave and how her voice wasn't paid attention to. One of her poems, "Caged Bird" from her collection, "Shaker, Why Don't You Sing?" is diffusely analyzed as an autobiographical work in the paper.

Keywords: autobiography, maya angelou, caged bird, african-americans, freedom.

Introduction to Contemporary Literature

Contemporary Literature covers literary works written between the post-World War II Era (1945) and this day. It focuses more on realism and projects an exact picture of every social, religious, and political issue of the contemporary society in which the works are written. Contemporary writers are in contrast to the Romantics as they wanted to portray the bitter truth of society's plight as it is. As it is the kind of Literature written 'about now' and 'written now,' there arose numerous advanced theories and criticisms along with its emergence. Typical features of the Contemporary period comprises portraying strong characters in reality-based stories projecting harsh reality with a setting usually kept in the current or modern era.

Contemporary Literature came out as a projection of truth because, due to the horrors of the apocalypse, innocents were left tortured, poor, depressed, unemployed, and even experienced personal losses, resulting in them losing faith in god. The Contemporary writers of

the period came as the saviors who put into words the harsh reality, standing by the commoners and wanted them to be aware of the prevailing situation. Writers like Pablo Neruda in his collection, "Spain in our hearts" wrote in the language of the people but used powerful words to make them understand the hard reality that the government wasn't doing any good to them. He felt that poetry must not be an escape from reality rather shock and awaken the readers by being confessional.

The genres under this literary period include various writing forms in addition to just poetry and novels. Short stories, Flash fiction, autobiographies, memoirs, slam poetry, and plays are to be mentioned alongside including some creative Nonfiction works that describe a true story using literary techniques. So, the paper aims to pick the genre of autobiography and provide details of it using Maya Angelou's famous autobiographical poem, "Caged bird."

What is an Autobiography?

Having existed for a much longer time, the genre of autobiography was categorized under Literature only during the late 18th century. The term autobiography was first mentioned deprecatingly by William Taylor in 1797 in the Monthly Review, an English periodical wherein he suggested the term to be a hybrid but condemned it as, “pedantic.”

Autobiography is a literary work that talked about a person's life with the irony of the same person penning it down. It is a self-written exposition of a person's life and is subjective. Autobiographies solely give the authors a possibility to recreate and recollect their past and are usually written in the later periods of their lives. An autobiography is written by including important dates, Childhood, and teenage experiences, education, career, major accomplishments, etc., and most of them are written in chronological order covering the events but not all autobiographies are supposed to follow this order. Especially, autobiographies are written in the first-person point of view and narration by using words like, “me” and “I” in describing themselves. Autobiographies tend to vary in length depending upon the author's wish. Some of the works may be comprehensive as a novel contrasting to the autobiographies that are written in the form of a poem or a short story with finite sentences.

Autobiographies can be divided into four sub-categories. Thematic autobiography, not only focuses on events that occurred in the life of the author but also focuses on some other issues too. Intellectual autobiography, talks about life-changing events and intellectual experiences of the author. In the Fictional

autobiography, the real characters of the author's life are disguised to protect their identity and finally, Religious autobiography, also called the Spiritual autobiography mentions the religious and spiritual encounters of the author in connection to god.

Biography vs. Autobiography vs. Memoir

Biography, Autobiography, and Memoir, all three forms have in common the act of gathering the life experiences of an individual and presenting them as a piece of work.

Biography	Autobiography	Memoir
<ul style="list-style-type: none"> An individual writes the real-life events of another person in a Biography. 	<ul style="list-style-type: none"> A person writing their own life story by presenting it in the first-person point of view. 	<ul style="list-style-type: none"> A self-written piece of work, much like an autobiography.
<ul style="list-style-type: none"> Includes all personal details and prominent events in the subject's life. 	<ul style="list-style-type: none"> Normally it includes the author's birthplace, education, career, difficulties, achievements, etc. Autobiographical poems: Include prominent events and people in the author's life. 	<ul style="list-style-type: none"> Talks chiefly about a personal memory or a pivotal moment and the author's feelings towards it.
1. Example: “Churchill : A Life” by Martin Gilbert.	Example: “The Autobiography of Benjamin Franklin” and “Daddy” by Sylvia Plath.	Example: “A Movable Feast” by Ernest Hemingway.

Poetry as an Autobiography

As an acclaimed African-American poet, activist, autobiographer, filmmaker, and storyteller, Maya Angelou also served as a powerful voice of the oppressed African-American community. Born (1928) as a black woman in St. Louis in the United States, all her works were mostly comprised of slave and work songs with the use of her personal narrative. Since a child, Angelou has witnessed and faced a lot of struggles growing up as a black woman in the States. All her personal experiences relating to identity, abuse, racism, literacy, etc. are highlighted in her autobiographical works. Her set of poems, "Shaker, Why Don't You Sing?" holds the prioritizing themes of lost love, imperiled freedom, and defeated dreams.

"Caged Bird," an autobiographical poem from the collection refers to her first autobiography "I know why the caged bird sings." In the poem, Angelou sheds light on the plights of her African-American community who lacked freedom due to racial oppression by the white Americans in the 20th century that she lived. This work of hers is inspired by Paul Dunbar's "Sympathy" which speaks about racial discrimination, brutal slavery, etc. practiced by the white Americans against the African-American groups using the metaphor of a bird. Similar to this, "Caged Bird" portrays the contrasting lives of two birds, one free and one caged, in the poem. The free bird owns its freedom to live amidst nature and roams around as if the sky belongs to him. On the contrary, is the caged bird held captive inside a cage with his wings clipped, and his feet tied making him motionless. He has no other go than mournfully sing and keep yearning for his freedom. The

poem is a poetical representation of the prolonged historical struggle of the African-American community (Caged bird) against native white Americans (Free bird). Angelou along with the African-Americans was prone to innumerable hardships and racial prejudices that she was forced to undergo.

"But a caged bird stands on the grave of dreams

his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing." (Angelou)

Though the caged bird's (African-Americans) wings are "clipped" and unable to move towards its dream to achieve freedom, the "shadow" of the bird still tries to scream, hoping to wake up from the "nightmare" (Oppression). "Shadow" of the bird is a part of him that never wants to accept the defeat and constantly fight for his freedom. The African-Americans had been restricted the rights and freedom the whites enjoyed, just like the caged bird whose limits were only up to the cage's bars through which he saw the outside world. Despite all the obstacles and torments, the caged bird strives hard to acquire its freedom and keeps singing as loud as he can until his cries reached the "distant hill." The poem undoubtedly serves to have a metaphorical sense and is a perfect autobiographical poem depicting Angelou's real-life struggles.

The title, "Caged Bird" itself instills a negative connotation exemplifying the plight of African-Americans contrasting to the carefree life the white Americans lived. A prominent theme of the poem is freedom and how the Africans find it hard to acquire is pictured adjacent to highlighting metaphorically the

rough phase of Angelou's life as an African-American woman. Maya Angelou, the most celebrated African American Women writer, has become the potential representative literary voice of the African-Americans alongside making her successfully reclaim her humanity, gender equality, and valorized self to proclaim herself as the phenomenal woman that she always has been.

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THE SPOKEN GRAMMAR VIS-A-VIS THE ENGLISH LANGUAGE EDUCATION IN INDIA

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Abstract

The present paper seeks to address questions such as what is Spoken Grammar? How does Spoken Grammar differ from Traditional Grammar? Why is Spoken Grammar important? What are the characteristics of Spoken Grammar? And how is Spoken Grammar represented in English Language Teaching/Curriculum across different levels of education in India.

Keywords: spoken grammar, conversation, binomial phrases, discourse markers, ellipsis, lexical bundles, response tokens, vague language.

Introduction

Spoken Grammar as a concept caught the attention of scholars when Michael McCarthy and Ronald Carter published an article “Spoken Grammar: What is it and How Can We Teach It?” in 1995. In 1998 Douglas Biber, Susan Conrad and Randi Reppen together published a book called *Corpus Linguistics: Investigating Language Structure and Use* which investigated the way people use language in speech and writing. It is a book about corpus-based approach to linguistics, and is based on the analysis of large databases of real language examples that were stored on a computer. Similarly, another prominent work *Longman Grammar of Spoken and Written English (LGSWE)* published in 1999 by Douglas Biber and his colleagues Sting Johnson, Geoffrey Leech, Susan Conrad, and Edward Finegan focused on the function of grammatical items by taking four major registers of ‘native speaker conversation’, ‘fiction’, ‘newspapers’ and ‘academic prose’. In 2009 McCarthy and Ronald

Carter published *Cambridge Grammar of English (CGE): A Comprehensive Guide Spoken and Written English Grammar and Usage*. It is a major reference book that clearly provides explanations of spoken and written based on up-to-date coverage of real everyday usage. So with the emergence of corpus studies, Spoken Grammar has gained its importance. Thus the publication of all the literature on spoken grammar is the result of research based on corpus studies of language.

To understand the concept of Spoken Grammar it is necessary to examine various definitions given by prominent linguists. Ken Paterson (2019) defined spoken Grammar as “elements of the grammar of conversation that have been noticed by teachers and described by corpus researches, but haven’t yet become part of our everyday teaching syllabuses.” Richard Cullen and I-Chn (Vichy) Kuo (2017) referred to it as “the manifestation of systematic grammatical phenomena in spoken discourse that arise from the circumstances in which speech (i.e., conversation) is characteristically produced.” Albert P’ Rayan (2020) said that

“Spoken Grammar (SG) is the grammar of everyday interaction. It is informal and natural. SG is flexible in its word order.”

So we can say that Spoken Grammar is something that is always practiced in real-time, face-to-face, and conversational mode.

Differences between Spoken and Written Grammar

Many years grammar reference books and grammar teaching were understandably dominated by writing. A major part of English language learning is based on the rules of written/traditional grammar, but the recent corpus studies of spoken grammar focus on spoken communication and target informal rather than formal. With the advent of computer software, we can analyse millions of words of conversation to see how grammar operates in that very special environment of face-to-face interaction. When we observe it, we find it is quite different from grammar in writing. We may find the same structures in writing, but very often they have quite different functions in conversation. Jeffery Leech (2000) pointed out that conversation is different from writing because it is produced online in real-time. It is linear when we construct our speech. If we look at the corpus of conversation we do not find well-formed sentences, most people just grunt “yeah”, “okay”, “you know” etc. As Mc Carthy and Ronal Carter said spoken language happens in real-time and is typically unplanned, mostly in face-to-face and its foreground choices which reflect the immediate social and interpersonal situation. Hence, we can understand that Spoken Grammar is a systematic phenomenon that occurs in speech (conversation).

Characteristics of Spoken Grammar

When we look at the corpus of conversation some core features emerge. **Ken Paterson**, an ELT writer, in one of his articles, “Preparing to teach spoken grammar” has provided a list after taking a closer look at the ELT articles. He has identified *eighteen features* of Spoken Grammar. Whereas researchers like Amanda Hilliard (2014) has identified six features, Ivor Timmis (2005) seven features, Richard Cullen and Kuo (2007) nine features, Christine Goh and ChuenMeng (2009) twelve features, and Albert P’Rayan (2020) six features of Spoken Grammar in their own perception. Ken Paterson’s list however is the most comprehensive list among them.

1. Binomial Phrases (LGSWE: 1035)

Binomial phrases are short fixed expressions usually in pairs and often joined with “and” and “or” such as “give and take” and “take it”, or “leave it.” If we look at the *Longman Grammar of Spoken and Written English* the most common expressions of 40 different Binomial adjectives occur as the first member. They are black, bright, cold, dark, hard, hot, large, long, old, pale, small, soft, strange, tall, thin, warm, white, and young.

If the binomial adjective phrases are observed in the conversation, the first word that can be used with a wide range of words, for example, ‘small’ combines with the second number of adjectives to form binomial phrases in fiction such as large, big, heavy, tight, clear, thick, shine, thin, soft, terrible, silent, sick, good, etc.

2. Cooperative Language (ELT J (2005) 59 (2): 117-125)

It is an expression Ken Paterson has taken from the ELT Article of **Ivor Timmis**(2005): *Towards a framework for Teaching Spoken Grammar*. But the actual term as given in the article is 'Agreement by Synonym'. There are a variety of ways to express a feeling or idea. For example:

The weather is surprisingly warm: sunny,

It's very huge: enormous

She returned home very tired: exhausted

We use these expressions only in everyday speech, unlike written discourse.

Thus, Binomial Phrases widely used in everyday conversation formally and also informally.

3. Declarative questions (CGE: 724)

Declarative sentences are statements that provide information. In contrast, declarative questions are Yes or No type questions. But, as per the *Cambridge Grammar of English*, not all the questions have interrogative forms. In speaking discourse a declarative clause can also functions as a question in the following examples:

A: You are coming to college?

B: Yeah.

4. Discourse Markers for Direct Speech (LGSWE: 1118-9)

In Direct Speech, we usually quote, but speech is made without the use of quotations. It does not cause any difficulty in terms of speech. Speakers use some utterances such as *oh, well, look, and okay* to signal that they are embarking on direct speech.

For example:

He said well! Don't wait for me.

5. Ellipsis (CGE: 192-194)

Ellipsis can happen at the beginning, the middle, or the end of a sentence. We omit information from the predicate, but the full answer is understood. As explained in the *Cambridge Grammar of English* ellipsis can be situational, textual, and structural.

Situational ellipsis happens when a situation in which words are omitted in a sentence, the sentence can still be understood.

A: Is she really 21?

B: Yes she is.

A: Have you done the homework

B: No I haven't.

In contrast to situational ellipsis, in the textual ellipsis (**Amana Hilliard 2014**) the omitted information is retrievable from the text itself.

I didn't finish the work yet, but I will.
(Finish it)

In conversation we usually omit determiners like *noun from a noun phrase, initial preposition from prepositional phrase or an initial auxiliary verb*.

(Have you) Seen that picture?

(Put your) hands up!

In spoken language instead of using longer sentence ellipsis make it easier for speakers to understand with shorter phrases.

6. Headers (CGE: 192-194)

This feature is also called left-dislocation because we place the information on the left-side which means the front of the sentence.

Example: *The girl in white dress, she seems beautiful* (with head)

The girl in white dress seems beautiful (actual sentence)

Headers allow speakers to emphasise the elements before committing to it.

7. Hyperbole (McCarthy & Carter: Journal of Pragmatics, 36,)

Hyperbole is a term often known as 'rhetorical device' in writing text. It is an art of exaggeration, and we use it to emphasize the particular quality which we want to talk about. This term is frequently heard in conversation.

Unlike in the written discourse, many use Hyperboles to express meanings that are quite different in speech. Spitzbardt (1963) attempts a list of common lexical, grammatical features in Hyperbole. Examples. *Miles*, oceans, dying to, etc.

'I just about to die!'

Carthy and Carter (2004) described Hyperbole as the sense of overreaching or grasping beyond what is necessary in order to describe a certain feeling, experience or response.

If I have said it once, I've said it a thousand times.

They examined a large number of utterances of Hyperbole in everyday conversation, such as 'Hyperbole is an act of lying' which describes impossibility, for example:

She seems like a beautiful flower.

8. Interjections (LGSWE: 1083)

The term interjection as we know is a word or a phrase that often expresses a sudden feeling or a strong feeling. We use exclamatory

symbols according to the writing method, but in conversations, we use some words instead of such symbols: *oh, oh yeah, oh God, well, ooh, ha, um, whoops* and, etc. Greetings and farewells: *hello, bye, see you, goodbye, see you later* and etc.

9. Lexical Bundles (LGSWE: 1002)

According to LGSWE "most lexical bundles do not represent complete structural units, they can be grouped into categories according to their structural correlates." (1002). Lexical bundles can be distinguished into fourteen major categories. In corpus findings the most used category is personal pronoun+ lexical verb phrase+ complement-clause fragment:

Example: *I don't know whether she will come or not.*

In this list Ken Paterson has identified a clause fragment consisting of a subject pronoun followed by a verb phrase as the most prevalent type of lexical bundles in conversation.

Example: *I would like to introduce Mr Michel.*

10. Linking Adverbials (LGSWE: 887)

Linking adverbials are common in speech. As stated in the LGSWE corpus, especially four of the most frequently used items in academic prose: *then, therefore, thus, so, hence*.

In corpus findings most common linking adverbials in conversation and academic prose are: *So, then, though, anyway, however, thus, therefore, e.g., i.e., first, finally, furthermore, hence, nevertheless, rather, yet*.

Example: It's raining outside 'so' we reschedule our programme, 'so' we need to plan again.

11. Response Questions (CGE: 200)

We commonly use response questions in spoken English. CGE (2006) describes response questions as, “A variety of common follow-up question-types occur in speech”. “Reduced questions with wh-words and stranded prepositions are particularly frequent”. Reduced questions are short and incomplete sentences with wh-words.

A: She wants to celebrate now

B: What?

Some questions are typically tag questions that are similar to responses such as: yeah, really?

A: She draws the picture

B: Really? Does she?

12. Response Tokens (CGE: 188-192)

In spoken language response tokens are strongly associated with a whole preceding utterance rather than their word-class identity as adverbs and adjectives: really, exactly, good, great.

‘Certainly’ is most commonly used ‘response token’ in reply to a request for service or favour.

A: Can I go inside?

B: *Yes, certainly*

13. Response words *so* and *do* (CGE:25, 734)

Some words are used to substitute a verb. Examples: do, do so, do it, do the same

A: I can borrow a car

B: Yeah, you do so

‘Do so’ is often used in a formal context. In conversation we use it when we want to show that we agree with something or someone.

A: Are you going to write on it?

B: Yeah, I do.

Some mental process verbs such as ‘suppose,’ ‘think,’ ‘guess,’ ‘hope’ are used in affirmative short replies, ‘so’ is added: I think so, I guess so, I hope so.

14. Spoken discourse markers(LGSWE: 1096-7)

In informal spoken English, there are many common patterns such as comprising one or more words, for example: ‘you know’, ‘I mean’, and ‘well’. Researchers like **Amana Hilliard (2014)** and **Albert P’ Rayan (2020)** call these words phrases, phrasal chunks in their articles. **Ken Paterson** has given them under the term “Spoken Discourse Markers.” Some of these may not work in formal writing, but native speakers use them in conversation. Using them in conversation can help with fluent English.

15. Stance Adverbials (LGSWE: 867-875)

Stance Adverbials are uncommon in writing. Stance adverbials are known as sentence relatives that express an opinion, attitude, or circumstance for a situation.

Have you *really* got selected for the job?

In this sentence adverbial ‘really’ expresses the opinion on that situation.

The most common stance adverbials in corpus findings are *of course*, *perhaps*, *and probably*, *actually*, *really*, *sort of*, *like*, *may be*, *kind of*, *and like*.

16. Tails (CGE: 194-197)

Tails are similar to Headers. Tails are also known as Right-dislocation. It occurs when we place the information on the right side of the sentence. Tails are noun phrases that clarify or

repeat the referent of a pronoun in the clause (McCarthy and Carter 2006)

‘It is damaged, that phone of mine’.

Tails often occur as statement tags, and also as a question tags like

‘It’s not good, that food isn’t it?’

17. Vague Language(CGE: 202-5)

It is especially common and an important feature in interpersonal conversation. In conversation, we often use some phrases such as *thing like, stuff like, something, or anything, or so, and so on, or whatever, sort of, kind of* common vague expressions. We generally use this characteristic when we are assuming something or we do not want to be precise.

A: He doesn’t have a bike

B: Well, he can take a bus or something.

18. Votive Use (CGE: 228-235)

Unlike other languages, English does not have the opportunity to call everyone deliberately. So there are some vocatives that address the people specifically. Vocatives occur commonly in Spoken English. In English, it is difficult to draw one’s attention. Certain words ‘**Sir!**’ ‘**Madam!**’ are not actually used in the situation. ‘Hello,’ ‘sorry,’ ‘excuse me’ are the words frequently used to attract attention. Vocatives are in various forms, in the form of people’s names, titles, and degrees of formality, abbreviating the first name, and general plural vocatives.

Form	Example
Name	Hi, Jen, how are you? (Jennifer)
Title	good bye, Doctor
Degrees of formality	good morning professor Jones
Abbreviating fist name	welcome! Mike (Michael)
General plural vocatives everybody , could you please pay attention please.	
The above characteristics are in the list given by Ken Paterson. Different researchers have described these features in different ways. But all the features that are a part of this handset are quite sophisticated. So this list is considered to be the most comprehensive in this paper.	

Importance of Spoken Grammar in Indian Education Curriculum

With new trends of communicative language teaching and authenticity, understanding Spoken Grammar and its role in the language classroom has become more important than ever before. Participants will find that incorporating Spoken Grammar content into their language classes can help their overall speaking abilities and speaking fluency. All of the above features can be helpful to English Second Language learners if Spoken Grammar is taught by native speakers’ conversations that are included in Corpora. This corpus is much more useful to second language learners than to native language learners because it is better to learn the language from someone proficient in it. Timmis(2005);Cullen and Kuo(2007) recommends that this corpus captures the conversations with native speakers so that they can be understood in terms of their originality. It

does not have a script and it is created jointly by the participants in the conversation, not just the topics but the actual syntactic structures. So, including native speakers, conversations in the textbooks, and ELT materials will be beneficial for English Second Language learners.

There is no description of the Spoken Grammar in any course material in India so far. Spoken Grammar is not mentioned in any course materials as we have observed in all classes from Primary to Higher education including Teacher education. The reason behind it is Spoken Grammar emerged with recent corpus studies. We are very privileged these days because we have some wonderful reference grammars - *Longman Grammar of Spoken and Written English* and *Cambridge Grammar of English*. Teacher development courses need to incorporate this because now we have reference books and numerous articles on Spoken Grammar. Teachers need to know the real conversations. The first teaching implication of conversational language is that we should illustrate and show features of Spoken Language within conversations. We should bring the conversational materials to the classroom and discuss with the students the features of conversation.

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THE CHARACTERISTICS OF FEMALE BILDUNGSROMAN IN SHASHI DESHPANDE'S *THAT LONG SILENCE*

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Abstract

*Shashi Deshpande has carved a unique niche among the other novelists experimenting consciously with Indian Writing in English in the contemporary period. She is one such writer whose writings hold a universal appeal that emanates from her rootedness in everyday India. Novels with the characteristic of the Bildungsroman genre describe a young protagonist's developmental trajectory or overall development from childhood to maturity. But the Female Bildungsroman novel consists of such features as self-realization, inner and outer directedness, education, career, sex roles, attitude toward marriage, philosophical questions, religious crisis and autobiographical elements through which the different developmental process of the female protagonist can be measured. Generally, Deshpande's novels deal with the themes of love, marriage, and sex as well as the pains and pleasures of the middle-class educated women. The present paper attempts to study the journey of her female protagonist, Jaya, from her childhood to maturity period and the pains she feels in her life in *That Long Silence*. It is a novel of self-discovery and self-awareness of the female protagonist in which ultimately, she has to surrender to the societal codes.*

Keywords: *female bildungsroman, society, marriage, gender, self-discovery.*

Introduction

The reason behind the emergence of Indian Writing in English is English language and the culture brought here by the Britishers. It created cultural clash in Indian mind. With the introduction of the Western education system, a class of native literate people emerged, most of them tried to employ their mother tongue, thus giving birth to native literature. At the same time a few of them adopted English to give an outlet to their feelings and experiences. From the first-generation writers like Mulkraj Anand, R.K. Narayan, and Raja Rao to the contemporary novelists like Arundhati Roy, Vikram Sheth, Amitav Ghosh, and others, many Indian novelists have carved a niche in the global literary world by successfully projecting the growing trends in a highly complex and vivid manner. Shashi

Deshpande is one such writer whose writings hold a universal appeal that can be seen from her rootedness in everyday India.

Shashi Deshpande has been awarded the Sahitya Academy award for *That Long Silence* (1989). She has established herself as a writer who possesses deep insight into the female psyche. Focusing on the marital relation, Deshpande attempts to expose such tradition where woman has to play subservient role in the family. She has steadfastly refused to compromise to suit the global market, never tried to portray India in exotic terms, and never endeavored 'presenting' it and certainly by not playing to the gallery.

Though the influence of Western feminist writers like Simone de Beauvoir, Betty Friedan, Kate Millet was on Deshpande, yet her vision of gender equality is firmly rooted in Indian

context representing its socio-cultural and economic contour. She has presented feminism in her such a manner as fits her social requirements.

As all of Deshpande's novels deal with the pains and pleasures of growing up, not only in early adulthood but also continue well into middle age. The present paper attempts to study the journey of her female protagonist in *That Long Silence* under the canopy of Female Bildungsroman.

Now, before we proceed ahead, it is necessary to understand what the Bildungsroman is, what the Female Bildungsroman is, and how the Female Bildungsroman differs from the Bildungsroman.

Bildungsroman and the Female Bildungsroman:

As defined by The Free Dictionary, Bildungsroman is "a novel whose principal subject is the moral, psychological and intellectual development of a usually youthful main character"(Online). According to The Literary Encyclopedia, it is "the novel of personal development or education"(Online).

Novels with the characteristics of the Bildungsroman genre describe a young protagonist's developmental trajectory or overall development from childhood to maturity. Mary Anne Ferguson finds gender difference as a key point in the pattern for male and female novels of development. According to her, the male protagonist's development is seen as a spiral which means that the protagonist succeeds in achieving self-realization after his spiritual and psychological journey in the outer world. In contrast to the male protagonist, the female protagonist's development is circular which

means she has to remain at home to learn the ways of her mother. She does not get the same space and opportunity as the male counterpart to search her own 'self' in the external world. And those women who refuse to follow these societal norms are labelled as rebels. They have to suffer throughout their lives and become unhappy or insane.

The woman is deprived of proving herself, and she is considered inferior to the male in such kind of developmental novels. As Ferguson notices that, "natural female development is viewed as inferior to the male's, perceived as part of nature, women in most novels are presented as incapable of autonomy and integrity" (Ferguson 229).

The female bildungsroman came into existence in the initial period of 1970s along with the feminist movement. The critic found it very important to discuss about female development. Laura Sue Fuderer has rightly marked out in her *The Female Bildungsroman in English* (1990) that, "discussions of the female bildungsroman began to appear in the critical literature in the early 1970s, when critics recognized its rise as a reflection of the contemporary feminist movement"(Fuderer 2).

The feminist critic Susan Fraiman finds issue of marriage as one of the features in the developmental novels. She studied such novels and finds difference concerning marriage in the circumstances and choice for male hero and female heroine. According to her, the hero traditionally marries when he becomes a mature young man. He takes such decision only after making a choice for career and finding his place in society. On the other hand, the heroine does not have any choice. She has to marry in a

very young age without finding her identity. So, a gender difference can be seen between the male and female Bildungsroman novels as far as marriage is concerned (Fraiman).

Rita Felski, a feminist critic, throws light on another characteristic of the self-discovery in the developmental novels. She notices that while male heroes desert home in search of an independent life, the female heroine typically leaves her parents' house for the home of the man she marries. She has to find her identity in her service to her husband and other family members. She has to make his destiny her own, and in this way, she is unable to find self-development in her life. Her self-development is hindered by some external forces (Felski).

The Female Bildungsroman: The Typical Female Trajectory:

Labovitz has studied "missing female heroine" in the Bildungsroman genre in *The Myth of the Heroine: the Female Bildungsroman in the Twentieth Century*. Her focus is on the development of the female protagonist. She has enlisted several characteristics of the female novel of developments such as self-realization, education, career, attitude toward marriage, philosophical questions, inner and outer directedness, religious crisis, sex roles, and autobiographical elements which evaluate to the "different developmental process" of the female protagonists (Labovitz 8).

Even though some common themes like sexuality, love, education, relationships, and quest for identity as well as self-development can be traced in both the male and female Bildungsroman novels, still the difference of gender can be seen prominently in seeking the

goal of self-development, and achieving the spiritual as well as psychological quest. This difference should be paid attention to while judging the Bildungsroman genre. Another difference between the male and the female Bildungsroman concerns the issue of gender and sexual inequality.

Female Bildungsroman in *That Long Silence*:

Shashi Deshpande has presented modern Indian women's search for the definition of the self and the society; and the relationships that are central to women in her novels. Her novels highlight the image of middle-class women squeezed in between tradition and modernity. She portrays a realistic picture of her heroines. She describes a woman's psyche. Woman is believed to be inferior and a burden on the family in the traditional society. Her heroines are courageous enough to revolt against the marginalization of women by men and society, as revealed in *That Long Silence*, and *The Dark Holds No Terrors*.

Jaya is the central character in the novel *That Long Silence*. It is about Jaya's journey towards self-actualization. This novel is an individual's journey in searching for one's true self who confronts the gender-oriented tradition. It depicts the plight of a wife who suffers silently in the name of family. Marriage is still a social necessity, where women seek security and men respectability. In her early married life, Jaya had yielded her decisions to her husband. When Mohan gets entangled in a problem, he decides to move to another flat, and he takes this decision without asking Jaya, and Jaya agrees reticently to avoid any kind of altercation between them. She says, "I remember now that he had assumed I would

accompany him, had taken for granted my acquiescence in his plans. So had I" (11). The forced isolated stay in Dadar flat facilitates her to reconsider her life built around the needs of a husband only.

Jaya's creativity provides her an outlet for her dissatisfaction. The novel ends with a renewal of faith. Jaya's decides to wipe out the silence and have a balanced as well as contended life, is a decision in the right direction.

Deshpande's apprehension in *That Long Silence* is to search deeply into the psyche of a woman who has to face all kinds of mental tortures. The question of "who she belongs to" is always considered important than what a woman does. She never has an identity of her own.

Her name changes as per the wishes of others. Jaya is recognized by two names – Jaya and Suhasini- represents two different characteristics. Jaya is the name given by her father when she was born, which means "victory", and Suhasini is the name given after her marriage which means "a soft, smiling, placid, motherly woman". Both the names stand for the persona of her individuality. The earlier one symbolizes revolt, whereas the final one symbolizes submission.

To make the story a reliable, Deshpande has made use of first-person narrative and has represented the psyche of the modern middle-class educated woman. To appeal to the readers, she uses the flashback technique. The first chapter deals with the present, but the remaining chapters are more in reminiscence, with the final chapter ending in the present. The narrator in this novel is Jaya, the protagonist herself. While

narrating her heartbreaking experiences, her mind wavers and, she unfurls her whole life from her childhood days to her father's death. She is a typical modern woman who has roots in tradition, while her husband Mohan is a traditionalist but believes in customs. They fail to understand each other because of different outlooks. Since there are differences in their attitudes, their lives do not run smooth. Rather, the relationship becomes more of a compromise than love, based on social fear rather than mutual need.

Deshpande exposes the awareness of Jaya by delineating an account of her inner mind process, feeling and her reaction to the spurs of the moment and condition. In this manner, she asserts the feminine psyche of the protagonist to break away from the strong hold of a social framework rooted in patriarchy which repels as it attracts. Jaya knows pretty well that to get by in a relationship, one has to learn a lot of tricks, and silence is one of them. She surrenders Mohan without revolting. Her identity, personality is crushed which leads her to total confusion along with loss of self-identity. As Indira Kulkshreshtha observes, "Generally a woman's identity is defined in terms of her relationship with man as a daughter, a wife, and a mother. It means virtually a woman doesn't have an identity of her own".

Though she is a writer, Jaya is unable to express herself in complete manner. The story is told by Jaya. The irony is that her name symbolizes victory but in her real life, she is supposed to lead a traditional passive life. It is nicely mentioned as, "Sita following her husband into exile, Savitri, dogging death to

reclaim her husband, Draupadi stoically sharing her husband's travails..." (11).

Jaya is accompanying Mohan everywhere because of compulsions. She has realized this evil necessity in her marital life. As she tells her life is like, "two bullocks yoked together...it is more comfortable for them to move in the same direction. To go in different directions would be painful..." (12). It shows her submissive nature. She has to surrender to the social and cultural norms to sustain her relationship. It also indicates toward a gender difference in which female has to follow the rules everywhere.

The really strong woman in Deshpande's novels are the ones that cross boundaries, deviate from social codes, and work their way to selfhood, freedom, and personal space in highly individual terms irrespective of the compromises they may have to make. Jaya's character is also like that. She also tries to write stories but is not allowed to write about her relationship. Her writings show her internal thinking and submissiveness.

Conclusion

So, through the character of Jaya, it can be seen that the novel *That Long Silence* has many characteristics of the Female Bildungsroman genre like self-realization, attitude toward marriage, philosophical questions, and autobiographical questions. Shashi Deshpande has tried to project herself through the journey of the character of Jaya as a writer.

Jaya's self-realization is brought out very skillfully at the end of the novel. A woman wants home and family, not at the cost of her identity. She wants liberty to implement her talent and respect, which family members

should give her. When she does not achieve liberty and identity, she decides to revolt against bindings. *That Long Silence*, thus, teaches women to fight the silence and express themselves.

The novel also provides a critique of Indian marriages, which hinders the communication and expression of women. It exposes how the prevalent patriarchal practices help in feminine marginalization, and how women's mind has been toned through centuries of biased conditioning.

We can conclude in the words of Deshpande's short story "The Day of the Golden Deer", which are in the true spirit of Female Bildungsroman:

"I have to fight now; the demons of fear, hate, self-pity and bitterness. Yes and anger too. Only when I have vanquished these will I emerge out of the forest of exile once more".(208)

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ENGLISH LANGUAGE TEACHING IN PEDAGOGY

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Abstract

To teach effectively, teachers need to reflect upon their practice and understand why they do what they did the element of pedagogy is knowledge, and their includes knowledge of the curriculum of people of factors that affect teaching and learning, of how to teach the curriculum and of one's even teaching skills. The term pedagogical content knowledge to represent subject matter knowledge centered on classroom tasks and activities. Examples of key ideas, rules, and problems which like the particular to the general to promote understanding. Knowledge of research that supports if teaching and learning in the subject. The direct approach is often used when the purpose is to acquire new skills.

Keywords: pedagogy, teaching, approach

Teaching is engaging with students and their level of understanding. It includes all the activities of providing education and knowledge to students. Established between three focal points in education; the teacher, the child and the subject. It depends upon how the teacher performs his work. It is an art. Successful teacher always prepared well for his class, makes every effort to achieve the desired ends and has very good classroom interaction, science and technology, due to the explosion of knowledge the process of preaching has reached new dimensions.

Teacher is a "Source of the Knowledge to the students what is likedrops from the deep".

Teaching is "the way which affects the Psychology of students towards Subjects."

"Teaching is an arrangement and manipulation of a situation in which an individual will seek to overcome and from which he will learn in the course of doing so".

- (Brubacher)

American-educationalist Benjamin S.Bloom and his associates divided in to three domains.



Pedagogy of English is an endeavor to develop an understanding of the nature of the English language and the importance of English. Different approaches, methods, and techniques used in language teaching are also discussed. There are five major approaches, such like;

Five Major Approaches

Constructivist

Collaborative

Integrative

Reflective

Inquiry

There are many methods of teaching languages. Some have fallen into relative

obscurity, and others are widely used yet, others have a small proceed but useful insights.

Today many language teachers are using older methods in teaching English. The older teaching models are grammar, translation method, bilingual method, direct method, Dr. West's method and situational approach. These methods are learner-centred methods. This teaching models consider towards the product of transmission. Experienced language teachers indicate that the teacher faced has drawbacks.

It gives students knowledge about the language, but does not enable them to use it for purposes that interest them.

Some guidelines for communicative learner-centred instructions. These guidelines will help the teachers communicative language which teaching 1. providing appropriate input. 2. Encouraging Collaboration 3. Addressing grammar consciously. Including awareness of cultural aspects of language use and so on.

The teaching of English has Resources. Resources refer to something that the teacher uses to teach English to the students effectively. Some teachers are prepares aids on their own for teaching English. Resources are called "teacher-made aids". Teacher made aids are;

FlashCards

Picture

Charts

Models

Blackboard. Some examples and definitions of Blackboard sketches. The teacher technically used match box stick uses in a drawing. Otherwise, we are using a free hand to chalkboard drawing.

Example (Match stick drawing)

Teacher: This is a boy.

Students: He is running.

Teacher: Is he running?

Students: Yes, he is running.

Method

Translation method the English teacher translates every word, phrase and sentence of English into the mother tongue, of the students. The oldest method of the teaching English in our country occupied the textbook.

All reading material

Rules of grammar.

The teacher makes the meaning of every new word dear to students by translating them into the mother tongue. Simultaneously she (or) the teacher explains grammatical points and rules.

"Under the translation method, the meaning Of English words, phrases and sentence is taught

using of word to word translation in to the mother tongue". (Champion)

This method follows the rules and context. Also merits and Demerits.

Dr. West holds that, "Indian boys first need to be able to read English, then write it and lastly to speak it and understood it when spoken." Moreover he maintains that learning to read a language to speak and write it. According to him,

"It is easier to acquire the reading Still than the speaking skill."

This method emphasizes in categorized in three important elements given below;

Reading

Readers with selected vocabulary and

Judicious use of the mother tongue.

He has given some scope for training a speech to make his method complete. This speech training has made a distinction between speech and vocabulary. According to him

“ The ideal speaking vocabulary is the most easily learned, and most easily used set of words that are capable of expressing correctly the largest number of ideas”.

(Dr.West)

Bilingual method is a method of language teaching in pedagogy to improve the audiovisual, method, which was advocated by C.J.Dodson. It includes the three stages of teaching:

Starting with the performance of a basic dialogue.

Application of the previous dialogue a sentences in a new communicative work.

Moving on to the variation and recombination of the basic sentence.

These are two characteristic of this method. Sandwich- technique, generative principle. Dodson presents, the dialogue sentences, not a common sentence.

Teacher: Would you mind if I brought a friend?

Teacher: Would you mind if I brought a friend?

Teacher points the students to repeat the sentences after him.

Generative principle is a conventional pattern and practice, mechanical drills are emphasized till the structure becomes automatic.

The teacher says a sentence in a student's mother tongue. The student, gives the English equivalent utterances

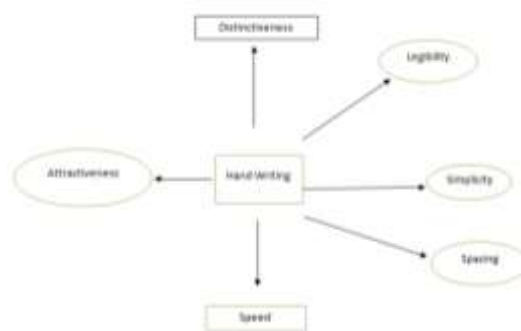
Teacher:

Student:

Teacher:

Student:

At the same time, we are like (or) want to good handwriting, if I not legibly in write so much of draw back we meet . Handwriting is a person's particular style of writing. Someone's handwriting may be small and neat. Some student's handwriting is very hard to read. Why is it important to develop good handwriting? The development of handwriting is an important foundation for success in all academic activities. Research has indicated that mastering handwriting has longlasting and significant effects on a child's academic performance at school. Research also indicates that student's handwriting in related to their confidence and shapes their perception of themselves a learners. On the other hand those who poor handwriting often find in to difficult process became frustrated and avoid the opportunity to write. There are some qualities of handwriting given below:



The writing skill in the English language teaching in pedagogy may not be required for students in the future. Concentrate on those three skills listening, reading, and speaking, will depend on more computer technology.

One causes of barriers to effective communication are verbal. Communication is said to be most effective when the message of the communicator is totally received by the receiver. But unfortunately, the smooth flow of communication between the teacher and the learner is impeded by several barriers and interferences. Some causes of contributing towards failure in the verbal communication in the classroom situation such as:



It has some remedies in a classroom situation in verbal communication in *inaudibility of speech *unfamiliar speed of speech *unfamiliar pronunciation of the communicator *use of unfamiliar words or technical terms without explanation *Confusion due to inadequate knowledge, *Temporary inattentiveness of the learners, * Unsystematic presentation, *the lack of proper feedback, *Lack of physical facilities, * Socioeconomic and cultural differences and so on. An effective teacher will be aware of all these barriers in verbal communication in the classroom, and attempt to overcome these barriers for effective communication of the message.

In the Direct learned method focus of “develop a good Oral fluency”, students must

learn a second language in the same way they have learnt the first language. In other words, learning English must be as natural as learning the first language. This method places great stress on correct pronunciation and the second language from the very beginning of teaching English consequently, there is lots of oral interaction, spontaneous use of the language, no translation, and analysis of grammar rules and syntax. It provides a good oral proficiency to students.

Audio lingual Teaching method explains, skinner Behaviorism theory, it assumed that a human being can be trained using a system of reinforcement. “emphasis is on the acquisition of patterns in common everyday dialogue”- (Skinner) Wolfgang Butzkamm holds the view that mother is a great asset and resource in teaching English and we should finally free ourselves of a fundamental misconception and reestablish the more than two thousand year -old productive alliance between the mother tongue and foreign language without repeating the mistakes that were made that first time around.

Some students often commit mistakes in two areas of writing. Grammatical mistakes, semantics errors. Morphological errors: Errors that the student makes in forming words. “These are (correct) . “That are” (wrong). He writes; He plays; He sings (correct). He apply; He supply (wrong).

Mathavan plays tennis well. (Correct)

He plays tennis well. (syntactic error)

An adverb usually does not come between a verb and an object in a sentence. Effective Teaching strategies for the classroom are dynamic from different backgroundwith, various abilities and personalities. Being an

effective teacher therefore requires the implementation of creative and innovative teaching strategies in order to meet students' individual needs.



In Teaching English Grammar is very important to students Grammar is the science of language. It deals with the relationship between the words as they are used in speech and writing all grammar largely dealt with the physical form of words, word endings, word groups and sentences. Every language has its own grammar. At the same time most after learners feel burdened by the grammar they leave and are unable to use it.

“Grammar is the means through which linguistic creativity is ultimately achieved and inadequate knowledge of the grammar would lead to serious limitations on the creativity for communication”- (Wilkins)

Grammar clarifies words into parts of speech and sentences. It further divides them as kinds of nouns adjectives, verbs, pronouns, adverb etc and gives many rules on sentences and transformation of sentences.

Language as one element of culture has a very important role in culture has a very important role in human life language allows a person communicating with others in meeting

their needs. This culture can be defined as a system of rules of communication and interaction that allows a society occurs preserved. Teacher must instruct their students on the culture background of language usage if one teaches language without teaching about the culture in which it generates the students are learning empty or meaningless to what is being taught. Creating language policy that reflects the important of the relationship between language and culture will force teaches to educate learners on the authenticity of language.

Any language lesson involves content, whether is be a grammar lesson, a reading lesson or any other kind of lesson. In recent years content-based instruction has become increasingly popular as a means of developing linguistics ability.

People learn a language more successfully when they use the language as a means of acquiring information rather than as an end in itself.

Contest based instruction better reflects learners need as for learning a second language.

Content provides a coherent framework that can be used to link and develop act of the language skills.

A method is a plan for presenting the language material to be learned and should be based upon a selected approach. In order for an approach to be translated in to a method, an instructional system must be designed considering the objectives of the teaching/ learning. How the content is to be selected and organized, the types of tasks to be performed, the rules of students and the rules of teachers. A technique is a very specific, concrete stratagem

or trick designed to accomplish an immediate objective.

Language pedagogy is the approach taken towards the methods used to teach and languages. These are many methods of teaching languages. Since have fallen into relative obscurity and others are widely used still others have a small following there are three principle.



English language teaching approaches for learners where mother tongue is not English. Advances the outlook the English is a language that has grown to world domination. Some bodies cannot ignore the importance of English language as a vital communication tool for the knowledge economy. Strategy Consultant Dorie Clarke is commencing on whether English is a preferred language for global business.

English will maintain and glow its dominance moving from a master of the elite in years past to “a basic still neate for the entire workforce, in the samy way that literary has been transformed n the last two centuries from an elite privelege into a basic requirement for informed citizenship”.

- (Clarke, 2012)

This paper does not allow space for a full account of all the teaching learning activities that took place at the training session.

Competency based teaching of English is designed to promote better learning of the

subject among the junior learners through certain structural activities. But now a days there are several deficiencies and constraints in the existing practices and methods in teaching and learning in English. Therefore, activities based and competency based approach is an essential need in modern days. The well structures language activities would enable the learners not only to promote interest in them but also to create naturals learning atmosphere.

Some instructors teach to Approach, how to develop the students about teaching s language. Some authors developed a new approach structural- situational approach’ and also known as situational language Teaching.

Two approaches are the same as they both are based on a structural view of language teaching. Oral Practice, Structure a focus of a set of basic vocabulary are the basis of language teaching for both structural and structural approaches. But the situational approach distinctly differs from the structural approach in the fact that the situational approach emphasizes on “the presentation of structures in situations.

Thus the concludes of the paper entitled “English Language Teaching in Pedagogy”. How, the students learn the English Language and technique methods also. Therefore communicative English as a second language, pronunciation and drills are used to preacher while during into the class hours. Most of the skills are learned and especially speaking, reading and listening. If they are learn to the pedagogy in English enrich our vocabulary and skill also.

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MARXISM IN ERNEST HEMINGWAY'S *THE OLD MAN AND THE SEA*

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Abstract

This article attempts to pinpoint the Marxism in Ernest Hemingway's The Old Man and the Sea. Marxism is based on social, economic, and political ideas which shows the social change in terms of economic factors. Marxism aims to bring out the society based on the common ownership of the means of production, distribution, exchange, and it looks for the concrete, scientific, logical explanation of the world of observable facts. The novel The Old Man and the Sea deals with the old fisherman Santiago, who was considered an unlucky fisherman at the beginning of the story, but he became a lucky fisherman by catching a big fish named Marlin. By analyzing Ernest Hemingway's novel, The Old Man and the Sea, this article brings out Marxism.

Keywords: *santiago, marxism, ernest hemingway, manolin, marlin.*

German philosopher Karl Marx and German Sociologist Friedrich Engels were the originators of the Marxism Theory or Communism theory. Karl Marx and Friedrich Engels said about the advent of communism or Marxism in their work, *Communist Manifesto*, published in 1848. The point of Marxism is to achieve a classless society dependent on the responsibility for methods for creation, exchange, and dissemination. Communism is a realist theory which is to clarify things without accepting the existence of the world or powers beyond the world around individuals and the general public or society, and it searches for concrete, logical, coherent clarifications of the universe of noticeable certainty.

There were various influences on early Marxist thinking in addition to that of the political experiences of its founders, including the work of the eighteenth-century German philosopher Hegel (especially his

idea of the *dialectic*, whereby opposing forces or ideas bring about new situations or ideas). Marxism also built upon the socialist thinking which was produced in France at the time of the French Revolution, and it inverted some of the ideas of early economic theory, especially would bring economic and social benefits to the whole of society. (Barry, 160)

Communism sees improvement as happening through the struggle for power between various social classes. This perspective on history as class struggle sees it as motored by the rivalry for financial, social, and political benefit. The abuse of one social class by another social class is seen in present-day mechanical free enterprise, especially in its unhindered nineteenth-century structure. The outcome of this abuse is the distance which is the expression that comes about when the work is de-talented and made to perform fragmented, monotonous

errands in an arrangement of whose nature and the reason the person had no handle. Karl Marx and Friedrich Engels had that love for extraordinary craftsmanship and writing, which was typical of their group, and there is an undeniable craving in such professions to underline the contrast among artistry and promulgation. The famous Marxists were Karl Marx, Friedrich Engels, Jean-Paul Sartre, Vladimir Mayakovsky, Richard S. Fraser, Georg Lukacs, Frantz Fanon, Theodor Adorno, Erich Fromm, Max Horkheimer, Fredric Jameson, Bertolt Brecht, Terry Eagleton, Louis Althusser, and Walter Benjamin.

As an example of Marxist criticism we will take chapter five, on *Twelfth Night*, in Elliot Krieger's *A Marxist Study of Shakespeare's Comedies* (1979). As it is discussed here, the example mainly shows the first of the five Marxist critical activities just listed. The play centres on the love between the Duke Orsino and the Lady Olivia. His love is extravagantly and persistently expressed, but she at first rejects him, having dedicated herself to a period of protracted mourning for her dead father. Subsequently she falls in love with Viola, a young noblewoman who is temporarily disguised as a man and acting as Orsino's servant and go-between (under the name Casario). Olivia is also loved by her steward, the strict and punctilious Malvolio, who is tricked by her uncle, Sir Toby Belch, into believing that his love for her is returned. (Barry, 171)

Ernest Miller Hemingway was popularly known as Ernest Hemingway. He was born on July 21, 1899, in Cicero at Illinois, and died on July 02, 1961, at Ketchum in Idaho. He was the

American novelist, short story writer, and his theme mainly focus on adventure. His lucid prose style has a powerful influence on American and British fiction of the twentieth century. He got the Pulitzer Prize in 1953 and the Nobel Prize in 1954. He was educated at the public school and worked as a reporter in *The Star*. His works include *A Farewell to Arms* in 1929, *The Sun Also Rises* in 1926, *The Old Man and the Sea* in 1952, *For Whom the Bell Tolls* in 1940, *The Short Happy Life of Francis Macomber*, *A Clean Well-Lighted Place*, *Hills like White Elephants*, *The Snows of Kilimanjaro*, *To Have and Have Not* in 1937, *Death in the Afternoon* in 1932, *Green Hills of Africa* in 1935, *In Our Time* in 1924, it was published in New York City and in 1938 he wrote a play called *The Fifth Column* and his short fiction was *Men Without Women* in 1927.

Hemingway is arguably the most popular American novelist of this century. His sympathies are basically apolitical and humanistic, and in this sense he is universal. His simple style makes his novels easy to comprehend, and they are often set in exotic surroundings. A believer in the "Cult of experience", Hemingway often involved his characters in dangerous situations in order to reveal their inner natures; in his later works, the danger sometimes becomes an occasion for masculine assertion. (Spanckeren, 71)

The protagonist of the novel *The Old man and the Sea* was Santiago an old fisherman, who lived on the coast of Cuba near Havana, and he went to the Gulf Stream for fishing. He had no relatives except a small boy, who was named Manolin, who always accompanies Santiago

during fishing. For eighty-four days, Santiago does not get any fish, the people around him criticize him by saying he was an unlucky man. Manolin's father advised him not to go with Santiago fishing, but Manolin does not obey his father's words and continued to be with Santiago. Martin was the owner of the hotel Terrace; he provided daily food for Santiago. Manolin always share the scores in American baseball with him. On the eighty-fourth day, Santiago came to his house with an empty hand, and Manolin provided him food, and he went to sleep with the adventures dream of lions which inspired him to go fishing for the next day with great hope. In the early morning, while Santiago went to sea, he meets Manolin, who assists him with the tools for fishing and wished him good luck fishing and Santiago started his sailing. He went to the place named The Great Well, where all kinds of fishes will come together, and he catches an Albacore tuna, a type of fish and killed that. Santiago used Albacore tuna as a bait, which can be used to hold other fish, and he put the bait in one hundred fathoms deep in the water. After some time, a green stick dips sharply into the water, which shows that the bait has caught a big fish, but he cannot lift it and he longed for the presence of Manolin. It was hot noon that day, Santiago became tired, and he eats the Albacore Tuna to get energy. Suddenly the big fish Marlin came above the water, by seeing that he became surprised. He cannot pull the Marlin upside to the boat; instead the fish started to pull the boat, so he cannot be able to manage that, and his shoulders had got injured, and whenever the fish need air, it used to come up and go down happens for two days. During the

third day, Santiago wished to sail to the shore (harbor) and feels happy because he captured a big fish and he can sell it for a high cost in the market, and he is more worried because the people will eat the fish and they are disgraceful of its significance. Sometimes later, the Marlin came very closer to the boat, so he killed that, but he feels sorrow for the Marlin. A large Mako Shark attacks the Marlin and eat some flesh of Marlin, so Santiago killed the Mako Shark, but the smell of Marlin's blood attracted other sharks, so they came to eat the Marlin but Santiago kills them with the help of weapons and his weapons also get reduced only gaff, two oars, the club, and the tiller were remaining with him, but many sharks were following his boat for Marlin. Still Santiago bravely fights with them, at last he lost all his weapons by attacking them. Then the sharks have eaten all the flesh of the fish Marlin, and only the skeleton was alone. Finally, he reaches the shore (Harbour), where the tourist was very much excited to see the big skeleton of the Marlin, and they started appreciating him by watching that. He was very much tired, so he went to his home and lies on the bed. Manolin feels pity because he assures that he will join Santiago during fishing and learns the techniques in fishing from him, but he did not accompany him. Then he took some food, coffee, newspaper with the baseball scores, medicine and went to Santiago's house where he was sleeping. He wakes him up, and both made an agreement to fish as a partner once again, and Santiago again falls asleep with the usual adventures dream about the lion in the African beach.

The Marxist philosophy of fraternity can be noted in the novel *The Old Man and the*

Sea; Martin was the owner of the restaurant 'The Terrace'; he provides food daily for the protagonist Santiago and eighty-four days, the old fisherman Santiago does not capture any kind of fish and Manolin, a boy named Manolin always accompanied Santiago during fishing, always supports and inspire him, regardless of his disappointments and Perico provide him the previous day newspaper in return for fish belly meat, this helps Santiago to sustain himself once again and the general public where every single one focuses on one another and helps one another.

'Yes. I have yesterday's paper and I will read the baseball.'

The boy did not know whether yesterday's paper was a fiction too. But the old man brought it out from under the bed.

'Perico gave it to me at the *bodega*,' he explained.

'I'll be back when I have the sardines. I'll keep your's and mine together on ice and we can share them in the morning. When I come back you can tell me about the baseball.' (32, 33)

Once upon a time, Santiago was considered as the great fisherman by the village people but his frequent failures in fishing, he had lost his consideration as the lucky fisherman, so no one in the village had faith on Santiago and he was considered as an unlucky fisherman. Even Manolin's father does not have any faith in Santiago, and he asked his son not to accompany him, but Manolin does not obey his father's words. He used to be with Santiago all the time during fishing and helped him. This shows the reality where the negative and positive perspectives interwind together. From

one viewpoint, the positive side shows devotion for work, which is important for self and social events. The negative side exhibits the hopeless state of the worker, their forlornness, the immense pressure they carried to be successful. Tools and instruments played a significant role in Marxism; this can be seen in the novel *The Old Man and the Sea*. The protagonist Sandiago used Harpoon to catch the big fish Marlin, and he used his weapons to fight against the whales, which attacked the Marlin.

Just then, watching his lines, he saw one of the projecting green sticks dip sharply.

'yes,' he said. 'Yes,' and shipped his oars without bumping the boat. He reached out for the line and held it softly between the thumb and forefinger of his right hand. He felt no strain nor weight and he held the line tightly. Then it came again. This time it was a tentative pull, not solid nor heavy, and he knew exactly what it was. One hundred fathoms down a marlin was eating the sardines that covered the point and the shank of the hook where the hand-forged hook projected from the head of the small tuna. (60)

According to Marxist Theory, Each man at long last, outside his expert action, continues some type of scholarly action, that is, he is a philosopher, a craftsman, a man of taste, he takes an interest in a specific origination of the world, has a knowledge of good direction, and in this manner adds to support origination of the world or to adjust it, that is to bring into being new methods of thought. This can be noted in the novel *The Old Man and the Sea*; Santiago is a man who has many new thoughts in his mind, and he compared the sea with the female, but

other fishers consider the sea as male. Santiago does not believe in luck, and he is not like other Cuban people and thinks that all days are good days. This can be seen through the character Manolin because in the first part of the novel, he told Santiago that his parents asked him to leave Santiago and get trained with other because they thought Santiago was an unlucky fisherman, the same boy Manolin at the end of the novel he rejoins with Santiago by saying “the hell with luck’ and I’ll bring the luck with me” (149). Here Santiago appears as a Philosopher, a craftsman, a man of taste for Manolin, who admires him and always has a thought to be with him.

‘Now we fish together again,’

‘No. I am not lucky,’ the boy said ‘I’ll bring the luck with me.’

‘what will your family say?’

‘I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.’ (149)

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FEMINISM AND RACIST STRUGGLES IN EDWIDGE DANTICAT'S *BREATH, EYES, MEMORY*

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Abstract

*The history of Caribbean is marked by the extensive role as a victim of colonialism. Most of the Caribbean territories have become independent since 1960s though some maintain their colonial ties to the United Kingdom. The Caribbean writers always have a strong love and respect for their nation so they include their culture and habits in their works. Though they might have settled in other nations they keep on writing about their own nation, one such writer is Edwidge Danticat. She is a Caribbean writer settled in United States but she brings out the habits followed in Haiti, one of the Caribbean countries. *Breath, Eyes, Memory* is the first work of her describing the struggles of the protagonist Sophie Caco in the name of culture and racism.*

Keywords: feminism, haiti, matriarchal, racism, trauma.

Introduction

Edwidge Danticat is one of the famous Haitian writers settled in United States. Haiti is one among the Caribbean countries. The Caribbean writers are obsessed with their home lands and never forget to write about them in their works. Danticat is no exception in this. She mostly writes about her home land, the tradition and culture practiced there. Some important incidents that happened in the country can be seen in her works and the history behind them is narrated with a fictional touch in it. She uses female protagonists in her works particularly. For instance her collection of short stories *Krik! Krak!* is the story of nine women and their struggles in their life and her novel *The Farming of Bones* narrates the story of a young girl who was a victim of the 1937 massacre that happened in the Dominican Republic. Like wise her first novel *Breath, Eyes, Memory* describes the life of Sophie Caco and the difficulties she faced through her life.

Breath, Eyes, Memory:

Breath, Eyes, Memory is the first novel of Edwidge Danticat in which she describes the societal and personal trauma of a girl Sophie Caco. Sophie lived with her aunt Tante Atie in Haiti, then she moved to New York where her mother wanted her. She continues to live in New York and studies there. Sophie fell in love with her neighbor Josephine in her teenage, and here starts the real trouble. She was tested for her virginity by her mother Martine. This continued to happen every week until Sophie impaled herself with her mother's spice pestle in order to fail the test. The trick worked and Martine threw Sophie out of the house and she married Joseph. Later she went to Haiti with her daughter in order to visit her aunt and grandmother, there she also met her mother. It was a kind of reunion where Martine revealed her pregnancy to her daughter. Martine was carrying the child of her boyfriend Marc. Then Martine invited Sophie and her husband for dinner after returning to New York. The dinner evening was so pleasant

but Martine exposed her fear of bearing the child to Sophie, because she told the child kept speaking to her and that was haunting her. Sophie calmed her mother and told her to marry Marc, her boy friend and have the child. But a few days after that Martine committed suicide by stabbing her stomach with rust knife. Then she was buried in her home land Haiti as per her wish.

Caribbean authors prefer using the most prominent themes like mother daughter relationships, nation identity, self-exploration, exile and return back. Danticat is no exception in this, she uses these themes in her works too. The novel *Breath, Eyes, Memory* is analyzed through the work of Frantz Fanon *Black Skin White Masks*. Fanon was a French psychiatrist. In his work *Black Skin White Masks*, he analyses the psyche of black people and white people and brings out how they were affected in the name of colonialism and race.

Feminism

Feminism is not only about women standing for their rights, it also means fighting for them and accomplishing it in their life. Women in the Caribbean have equal rights in the political, economic, cultural and social fields as well in the families. Women are considered to be the decision makers in the Caribbean families. According to them family is the one which gains reputation among the society and gains respect for them. The Caribbean women were taught to value their chastity and if a girl loses her virginity before marriage it is considered an abomination in the Caribbean culture. As Haiti, apart of Caribbean

is land has the same or to culture and tradition. The author Edwidge Danticat belongs to Haiti so she makes a clear sense of those culture and traditions in her work *Breath, Eyes, Memory*. Women in this novel have to work for their living and they hardly have men to support their lives. Among these women Martine and Tante Atiest and as an eminent example for the third wave of feminism. Third wave of feminism was emerged during 1900s. The third wave of feminism arose to oppose gender discrimination and for the notions of 'universal womanhood'. Though women were given rights for property after the first wave of feminism, they had to work for their survival. Tante Atiest sets a good example for this through out the novel.

When the character of Martine is overlooked, she works for the well-being of herself and her daughter through out her life, also she washes her mother. Martine began to work in a nearly age because of the situation. Martine was raped by an unknown person at the age of sixteen and she was mentally in pain for few years. Even when she was in pain she was sent to work. After the birth of child, she left the child with Tante Atie and left to New York to work. Yet in the case of Tante Atie she had to work for her self through out her life. She wished to marry and have children but her wish remained unfulfilled. As she wished to marry Monsieur Augustin but he married another woman leaving Tante Atie. So she decided to lead her life alone without any companion. Tante Atie loved Sophie a lot and merely considered her as her own daughter and she also wished to keep Sophie with her self as she had brought her up since her birth. Some

thing that stopped her from loving completely was Martine. Sophie was the daughter of Martine and no other, she thinks that Sophie belongs to her mother and no other. When Martine wrote to Atie that she wants her daughter back, she was very upset. Everyone around her insisted to give Sophie back to her biological mother. "A child belongs with her mother, and a mother with her child" (BEM20).

Tante Atie lived her life alone and she struggled for money at many places and so she got lottery or potluck hoping that she would win one day and have some money for herself. After Sophie had moved to New York Tante Atie moved to live with her mother in La Nouvelle Dame Marie. Even there she continued to work for her well-being. Martine and Tante Atie always wished to study more and wanted to become important women of their mother's village. They always dreamt of becoming Doctors and Engineers, but something that stopped from pursuing their dream was their gender discrimination, as girls are always meant to do house holds, to serve their husbands and take care of their family. In case of Sophie, Martine was just a normal mother who wanted her daughter to achieve something that she could not achieve. "I want you to get a doctorate, or even higher than that" (BEM54).

We always dreamt of becoming important women. We were going to be the first women doctors from my mother's village. We would not stop being doctors either. We would not stop at being doctors either. We were going to be engineers too. Imagine our surprise when we found out we had limits (BEM41).

Frantz Fanon says that black people tend to be more matriarchal that means the mothers have more power and lead the families. Danticat uses only female protagonists in her works. Even in this work *Breath, Eyes, Memory* there are a lot of women characters and while looking at families too there are only female leads.

Racism

The Caribbean identity is connected to the insidious racism and the justification of the slave labor. The population of the indigenous people was subsequent for the settlers of European origin and also the slaves of the African origin. Danticat is a Haitian-American novelist. She was born in Haiti and later moved to New York. Only when she was in college she came to know about the racism around her. There was so much humiliation and bullies around her. The novel is the experience of the author herself, she wrote about the incidents happened in her life with some fictional touch.

Race is a dominant concept in Western thoughts to justify the inequalities not only by the color of the skin but also at the political level. It causes an enormous amount of damage to the people, society and mankind. Though the world has changed a lot with the evolution of modern society, the idea of race and racism stays strong in the minds of people. The most important and most far reaching forms of social inequality are based on gender, class and ethnic background, which causes a dominance of one group over the other. There are a lot more evidences of people getting dominated by the color of their skin in the novel.

Haiti was one among the nations which was enslaved by Europeans. The native indigenous

people were slaved by the Europeans, discriminating them by the color of their skin. Even they brought people from Africa as slaves to work under them in the sugarcane fields. They took more control over them and mistreated people. At a point people started to believe that they were more inferior to white people, because white people developed a concept and thought that they were superior as they had white skin. Frantz Fanon states in his work *Black Skin, White Masks* that colonized people do not suffer because they are inferior to white people, they suffer because white people treat them as inferior.

It is because the white man has come, and if at a certain stage he had led to ask himself whether he is indeed a man, it is because his reality as a man has been challenged. In other words, I begin to suffer from not being a white man to the degree that the white man imposes discrimination on me, makes me a colonized native, robs me of all worth, all individuality, tells that I am a parasite on the world, that I must bring myself as quickly as possible in to step with the white world (BSWM 98).

Sophie, when she was going to school, she was teased by her fellow mates for being Haitian and dark-skinned. Americans used to provoke the Haitians and made fun of them always. The Haitians have to work hard for the disrespect. Situations become worse when the Haitians are accused for having AIDS. Haitian children were indicted of having HBO -Haitian Body Odor, hence Martine advised Sophie to learn English which was very important. Otherwise American students would make fun of her once she was beaten. Frantz Fanon states in his work

Black Skin, White Masks, that colonized women try to hide their identity to express themselves as white in the society of white. Martine advises Sophie to learn English to survive among the Americans, where as Sophie spoke French and she was also educated in French. "It is because she is a woman of color that she is not accepted in the society" (BSWM 44). Haitians are often bullied by saying the words like 'stinking Haitians' and 'boat people', even Sophie became a victim of bullying in school and college. She feared going to school and she was also scared to say that to her mother. "I wanted to tell my mother that I didn't want to go to school. Frankly, I was afraid, I tried to think of something to keep me from having to go" (BEM, 47). Even Haitians were mocked by calling 'the Frenchies' as they spoke French.

Though Martine and Sophie had adopted the culture of New York, they did not sound like the people over there. They followed their culture at home and followed the white men's culture to survive in the foreign land. When Sophie fell in love with Joseph, she wanted to sound completely like an American especially for him. She wanted to change herself completely for him. Martine senses that Sophie was in love with someone and she inquired about the person, for which Sophie responded with a fake name Henry Napoleon. After hearing the name, the first question Martine asked was about his race and whether he was rich or poor. Though Martine suffers a lot because of her race in America, she is aware that her daughter chooses someone of their own race.

Race is something that stays strong in the minds of people even if they try to change

according to the society. Race is something that is deeply rooted in the minds of people. However they try to act modern in the society, the idea of race comes out at any point while expressing themselves. Not only the Americans or Haitians, every country has its race and culture which are strongly rooted in the minds of people. They prefer their own race at all points and give more importance to them for which they even out rage others to make the ir race at first place.

Apart from these, the culture and traditions are explored in the novel. The traditions that are followed blindly by the people of Haiti is made more clear. Like the practice of virginity testing. Sophie was a product of Martine's rape and that incident psychologically affected her which resulted in night mares. Here ditarily Sophie had similar psychological traumas but the reason behind Sophie's fear was the virginity test she

had under gone. These both lasted forever in their lives which eventually resulted in Martine's death too.

Conclusion

The novel is analyzed with Frantz Fanon's *Black Skin White Masks*, which makes clear about the racism in Caribbean people and their sufferings. Apparently the novel *Breath, Eyes, Memory* is a meta-fictional as the author shares her own experience while she moved from Haiti to New York. It elaborately explores the sufferings undergone by the author.

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FLIPPED CLASSROOM: AN INEVITABLE STUDENT-CENTERED APPROACH IN CONTEMPORARY TEACHING

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Abstract

Trends in learning shifts its focus from traditional learning to technology based learning. Especially, nowadays learning methods involve many creative techniques with innovative teaching process ideas. Technology based learning develops the capacity and ability to create more active and dynamic classroom management. In the traditional and conventional method, learning was unavoidably a teacher-centred method. But now, learning is made possible through technology, even specifically made easier through Computer aided learning. The concept of flipped learning is gaining attention across the world, and becoming a hot talk of the educationalists globally. And also, flipped learning is considered as an unique pedagogical tool for teaching and learning. This may bring a radical change in the classroom environment.

Keywords: e-learning, e-content, flipped classroom, technology based education, student-centred learning, Advanced learning

Language evolves every day. Effective communication is possible only through language. Literature and Linguistics play an inevitable role in Language. Teaching and Learning language makes learners to be filled with knowledge. Trends in learning shifts its focus from traditional learning to technology based learning. Especially, nowadays, learning methods involve many creative techniques with innovative teaching process ideas.

Technology based learning develops the capacity and ability to create more active and dynamic classroom management. In the traditional and conventional method, learning was unavoidably a teacher-centred method. That is, teacher will teach in the classroom and students will listen and make their notes. Later, students, will study from their materials and notes they took, and prepare for the exams. But now, learning is made possible through

technology, even specifically made easier through Computer aided learning.

Technological gadgets teach students, yet teachers cannot be replaced. Still teachers can help, guide, support and facilitate the students, in their learning. This technology based learning is widely called as e-learning and it helps to develop a creative collaboration with both independent and interdependent learning.

The concept of flipped learning is gaining attention across the world, and becoming a hot talk of the educationalists globally. And also, flipped learning is considered as an unique pedagogical tool for teaching and learning. This may bring a radical change in the classroom environment.

According to Flipped Learning Network (FLN),

Flipped learning is a pedagogical approach in which direct instruction moves from the group learning space to individual learning

space, and the resulting group space is transformed into dynamic, interactive learning environment where the educator guides students as they apply concepts and engage creatively in the subject matter.

This new concept is engrossing and gaining momentum in the field of higher education as it can transform the entire concept of teaching and learning. The practice concept of the Flipped Classroom was developed by Jon Bergmann and Aaron Sams and was popularised by the founder of the Khan Academy, Salman Khan.

As discussed, in the traditional method of learning, students are mostly passive, secluded during interactions and they seldom respond only when they are asked questions. They have only minimal knowledge of the subject they are taught. They only acquire information of what is being taught to them. But in the flipped classroom, students are active and enthusiastic, since this is a student-centered class. Teachers and facilitators deliver notes through videos, materials and lectures via online mode, before the commencement of the class. Now students will become familiar to the unknown areas in the subjects, and they learn the content before they enter the classroom.

The exclaiming advantage of this method of learning is that, the students can learn the content at their pace and at their convenient place. They can even revise, rework, replay and relearn the content according to their perceiving capacity. After this learning, when students come to the classroom environment, they can be way more interactive and also with their maximum interest and involvement. They can share ideas of what they have learnt, and there is a lot of scope for interrogative sessions and they

can deliver suggestable ideas for discussions and solutions for problems they encounter.

Such as teachers can make the class more interactive and inculcate many active learning strategies with new technologies, devices and approaches. In The Flipped Learning Network (2014b) Bauer-Ramazani has articulated four pillars of flipped learning: flexible environment, learning the culture, intentional content, and professional educators.

Flexible environment: Tools and resources, whether technology-based or not, maybe custom-designed or created by others for use in the blended setting to promote language communication as the intended outcome. The physical elements of an effective teaching/learning equation support the methodology to promote flipped learning and provide the space for it.

Learning culture: According to Honeycutt and Garrett (2014), “the true essence of the flip is really to focus on the student.” Teachers need to consider the type of learners present in a classroom and their socioeconomic status, personalities, cognitive abilities, and language proficiency, as well as facilities available in/outside the classroom in choosing an instructional methodology.

Intentional content: The teaching, lesson, and assessment plans are to maintain a supportive yet dynamic relationship, focusing on planning the before-class and during-class activities, as well as the learning activities. The teacher intentionally selects content for the out-of-class portion and leverages that content for the in-class portion in a seamless flow that fosters

connections between the students and what they are learning.

Professional educator: Teachers should know the teaching material and their students in order to develop a plan to move learners forward, scaffold activities, and facilitate rather than control learning. Thus, they must be confident planners, managers, guides, facilitators, mentors, coaches, challengers, teachers, assessors, discussants, problem solvers, researchers, and practitioners.

(Bauer-Ramazani Jan.20, 2018)

To meet the expectations of the students, Teachers should also learn to know and utilise flipped strategies to use technology effectively in the class. For that teachers are ought to develop and update their teaching techniques. With the help of Information and Communication Technologies, teachers get themselves acquainted with modern technology. This will also help the teachers in their knowledge growth, both in professional and personal development. Yet teachers and educators should train the students for their skill developments and to acquire knowledge, rather than teaching only to pass in examinations.

Students should be guided, even in practical ways, to solve any kind of problems and to face challenges while they envisage any obstacles. Teachers should prepare the lesson plan and should design the online material to meet the expected and unexpected demands of the students and classroom management. After delivering the e-contents, teachers should check on the learning progress of the students and validate the enhancement of their learning abilities. Such a positive and constructive

attitude will help the teacher to be free and open, even adaptable to the impending changes. This will encourage the teachers to explore new methods of teaching to meet their objectives.

For effective classroom, the teacher's role is very demanding and challenging. The teacher has to utilize the maximum class-time to inculcate the knowledge into the students. Teachers should act as both mentor and facilitator to bring out the ability and capacity of each learner. They should be active in classroom and must move in and around the class, to make a positive learning environment.

This gesture may create a psychological effect on students, as they will not be afraid to communicate with the teacher, and they will clarify their doubts. Then the students will feel friendly with the teacher. By creating this kind of student-friendly environment, teachers can help the students to interact in a better way. The teacher has to be more responsible in the role of a facilitator, to take care of medium and slow learners. Individual attention and care should be shown to those learners.

Students can also work in groups to be more interactive. They can bring up more ideas and activities but only with the teachers' assistance. Students in flipped classroom will be constructively engaged in discussions, problem solving and other knowledge application activities. Such effective classroom management will provide equal opportunities to the students to involve actively and reflect and express their understanding, even assists and encourage students for peer and independent learning.

Such as flipped learning flips the classroom from teacher centred to learner/student centred

and also from individual learning to collaborative efforts. These strategies in learning can be successful and significant. Classes will be effective if the designing and organising of e-content is appropriate. For such effective planning, e-content must have a quiz, worksheet, listening comprehension and vocabulary exercises. Through this learning process teachers can trace the learning style of the students and can design further e-content according to the students' learning abilities.

Teacher can give pre-class activity by instructing them to watch a video which is relevant to the syllabus, before they enter the classroom. Teacher can also frame questions based on the given video to which students have to answer.

Then teacher can interact with the students in in-class activity. Such classroom will prove to be a perfect promoter of student-centred learning. Here the role of the teacher also flips as the entire focus will be on the students and the teacher will only act as a facilitator, guide or a coach, giving more talk-time to students to communicate in a meaningful way which makes the classroom more motivational, interesting and memorable.

On looking into the advantage of flipped classroom, it helps the teacher to grow and update technically and academically. There is much personal and professional development of the teacher as the creative, understanding, observing, experimenting and researching abilities expand. Even it helps the teacher to learn Emotional Management, accepting Constructive Criticism and becoming a Relationship Builder. The level of work satisfaction also increases with the positive

feedback and practical performances of the students. He/she becomes more active and innovative in a class by creating an open, receptive, congenial and friendly environment for the students. In a way, the teacher works as a catalyst in the learning and knowledge building process of the flipped classroom. The greatest advantage is that the teacher and the student grow together.

For the students, flipped learning offers flexible approaches and time frames that can reach personally to each student at their time and convenience. Such an approach helps them control their learning, which will result in an increase in their academic performance. This flexible time frame is a blessing for the slow learners and also for the second language learners as they have a low level of language competence and they need more time to ponder and understand the content and finish practical assignments. Students' active participation in class discussions contributes to sharpening their speaking skills, which are necessary for achieving language competence.

Flipped learning also gives an opportunity to the students for collaboration as they need to do group work and projects. Through flipped learning, students strengthen their relationship with the teacher and become more interested and responsible for learning. Even the activity of peer-tutoring helps them to clear their concept and understanding of the content. As such learning copes with the students' social habits, it will help them develop learning through exploration and research.

There are some disadvantages in flipped learning. Every technique has its flaws and this flipped learning method is also not an exception.

This model also has its challenges as it is more dependent on student motivation. However, in the remote areas where there is no internet access, this model is affected, and there the teachers have to plan some other kind of homework. The problem of self-discipline in a few students also is a challenge for organising their work and timely completion of the assignments.

As mentioned earlier in the flipped classroom, the student works at his speed so it can create difficulty for the teacher to maintain a balance between fast and slow learners. It can psychologically result in lack of interest and low confidence level for the slow learners, and so the teacher has to manage the classroom activities efficiently. However, with careful planning, the teacher can effectively manage the class. Thus, the role of the teacher in flipped learning is vital as it depends on the teacher to bring out the positive outcome of the learning. As quoted by Lewis, “technology is nothing without a teacher and a plan” (2009), so it is the duty of the teacher to integrate teaching and technology. Teachers should create a ‘You Attitude’ among the students and establish the faith in them that the teachers are interested in

communication, collaboration and interaction for the students’ betterment. This trust and understanding will develop a sense of self-responsibility in the students for active learning out of the class and in-class activities and in a way, will become more responsible and self-dependable. So the ultimate goal of blended and flipped learning is to make the students realise that it is interdependence and not independence, contribution and not competition that will help them grow.

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